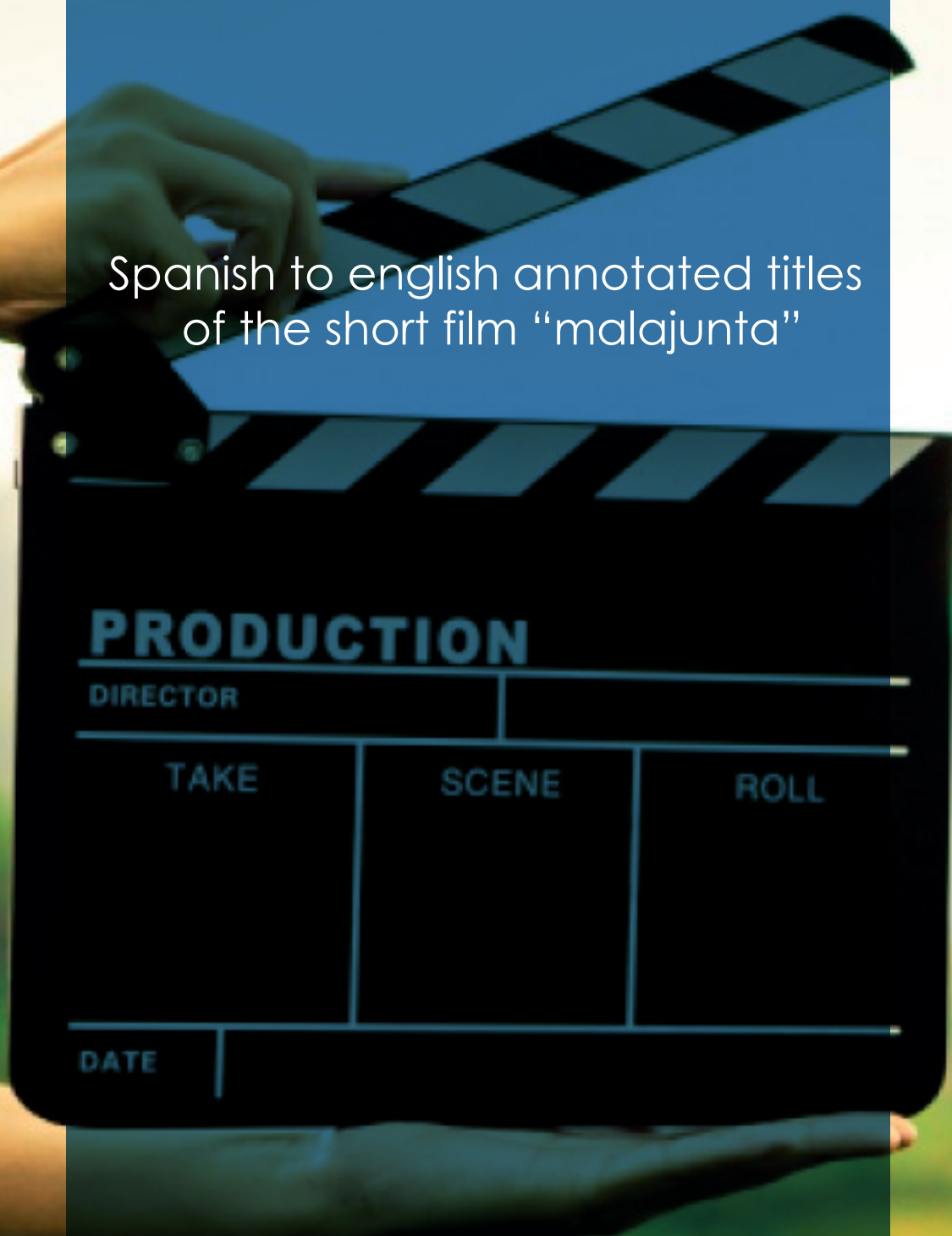


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Spanish to english annotated titles
of the short film “malajunta”



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Foreword

This paper was prepared with a view to offering a potential contribution to the subtitling industry by means of reporting on the decision-making process involved in the development of an English translation of the short-film “Malajunta”, an Ecuadorian audiovisual production that addresses a continual social issue in our reality, emerging from substance abuse, particularly seen among people from middle to lower social levels. This transfer process was done by applying some theories and techniques that served the communicative function of the audiovisual product while respecting the process to be carried out and the technical and linguistic limitations inherent to this particular mode of translation: subtitling, and at the same time providing the annotations that account for the reasons behind the choices made in order to render a product attached to its original context. Some recommendations are made as well, by determining ways to tackle the aforementioned issues that may emerge in the process of translating a source material filled with culture bound elements.

Introduction

Technology has caused the emergence of a wider variety of ways in which information is communicated or disseminated. Multimedia tools for the making of movies, videos, TV shows have evolved and audiovisual products in other languages have become more accessible as the audiovisual translation industry has undergone enhancements in tools and protocols. Specific demands have arisen with the advent of technological advancements and hence the production of audiovisual material from various parts of the world has thriven. This progress in the ICT field has contributed to the advent of increasingly globalized societies, and in turns has enhanced the traditional or conventional forms of communication.

In the words of Remael, Reviers and Vandekerckhove (2016), with this evolution of

communication, boundaries set to transmit a message have exploded. Text forms have undergone development, and likewise their respective translation modes.

Consequently, as of today, learning about events happening around the world is no longer a privilege but rather a necessity. There is a need to know not only about culture or about traditions observed by a certain community but also to learn about what afflicts them; i.e. the social issues that occur and that affect individually and collectively the lives of people comprised within a given group.

The focus of this study was to determine what were the most substantial linguistic features to be analyzed in the crosslinguistic transfer of the Ecuadorian short-film *Malajunta*, which, in the view of its developer, is a significant contribution for the youth as it encourages awareness of one of the most prevalent problems in the current Ecuadorian reality: drug abuse (Díaz Cintas, 2014).

Being *Malajunta* an Ecuadorian audiovisual production, the source language was Spanish,

more specifically the kind of Spanish spoken on the coastal region by middle to low class people. Therefore, this posed two extra challenges to the translator: the transference of a regiolect and of a sociolect thus seeking equivalence for culture-bound words, phrases and expressions present in the text. This, together with the mode of the text, which is oral in nature, but trajected into a written script to be read as if oral, make up the main structures tackled as part of this annotated translation project.

Translation is a linguistic discipline that consists of rendering a source-language material into a target-language text. Its goal is to set up an equivalent relation between the source text and the target one, it means to ensure that both texts carry the same message while taking into account some constraints inherent to the task such as grammar rules of both linguistic codes, writing conventions and the like. According to Newmark, there are correlations to be considered when dealing with the translation process: *“(a) the more important the language of a text, the more closely it should be transferred [...] (b) the less important the language of a text*

[...] the less closely that too need be translated
[...] (c) the better written a unit of the text, the
more closely it too should be translated"
(Newmark, 1991, p. 1) With this, the author leads us to justify the translator's choices depending on several factors inherent to the function of the text, the target audience, the author's intention, and the most relevant discourse elements present in the source language and in the source culture.



Audiovisual translation

As stated by Baker & Saldanha (2009), audiovisual translation (AVT) is a mode of translation that consists of the transmission of information through the use of a multimedial (the application of a diverse array of semiotic modes) and hence multimodal (use of two or more modes of communication: linguistic, visual, images, spoken or written language, gesture,

music, color, etc) texts either within the same linguistic code (intralingual) or another one (interlingual), in a synchronized manner.

Audiovisual translation embraces dubbing, subtitling – the two most widespread forms of AVT (Ghaemi & Benyamin, 2011) – surtitling, respeaking, audiosubtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audiodescription, fansubbing and fandubbing. (Chaume, 2013) Out of these procedures, a focus on the modality of subtitling is required to establish more grounds for future decision-making processes.

Development of the audiovisual industry

Technological advancements in this type of communication were prompted by the digital evolution in the 1980s that brought with it the age of globalization, though what fueled the utilization and hence the need for technical improvement in this area was the creation of the World Wide Web, which made the dissemination

of information a necessity rather than a commodity. This in turn provided a reason for the application of methods to make this information readily accessible to all kind of publics, one of these being subtitling because of the suitable array of advantages that it offered to the field. (Díaz Cintas, 2014)

Another development within the film industry and technology that made communication readily accessible is dubbing, a form of audiovisual translation that requires the transfer and lip-syncing of a multimedia text, which is then reproduced by people specialized in the practice. In some countries in Europe and Asia (e.g. France, Germany, Hungary, Italy, Spain and Turkey, or China and Japan, among others) it is the most used form of audiovisual translation for foreign productions. This process is complex and requires linguistic and cultural knowledge, but also technical and artistic expertise (Chaume, 2013)

Subtitling

According to Pérez-Gonzalez (2014), subtitling is a type of audiovisual translation that basically involves a rather condensed written rendering of a message in a given source text into a target language, the shift being presented synchronically in two different modes, the ST form in a spoken medium and the TT featured in a written form. In comparison with the other modes within audiovisual translation, it is the most employed since it works out cheaper for the audiovisual industry and the product is ready in less time. (Liu, 2014)

Even though dubbing and subtitling emerged together as ways to make information accessible to all kind of audiences, and they share many characteristics such as the fact that these were at the beginning considered to be a cinematic activity rather than a literary one, and required the translation professional to have vast knowledge in many other distinct disciplines;

subtitling has gained the upper hand (Vierrether, 2017)

According to Szarkowska, as cited by Imre (2015), this mode of translation is the least intrusive since the original message remains audible hence oral features such as intonation, illocutionary particles, nuances, tone of voice, stress, and rhythm can be spotted. Thus, subtitling *“enables the target audience to experience the foreign and be aware of its ‘foreignness’ at all times”* (Imre, 2015, p. 111)

Classification

Within this modality, the two most used parameters of classifying the uses subtitling may have, posited by Liu (2014), are the linguistic parameter and the technical one.

Linguistic parameters

Regarding the linguistic parameter, as Bartoll claims, cited by Liu (2014, p. 1104), it signifies *“the relationship that is established between source and target languages, whether this is the same or not.”* Therefore, within this category, and based

on Gottlieb classification, the following may be included:

a. Interlingual subtitling

It deals with the subtitling between a pair of languages. Gottlieb, cited by Liu (2014), calls it “diagonal subtitling” or “oblique subtitling” since it manages two modes (speech and writing) and two languages (ST and TT)

b. Intralingual subtitling

As the term intralingual suggests, this type of subtitling encompasses the process of shifting from one mode (spoken) to another (writing) within the same given language. In the same fashion, Gottlieb labels it as “vertical subtitling” as only the mode is the one which is being changed in the process. This type of subtitling is useful and mainly aimed at specific audiences such as:

- Ⓐ The deaf and hard of hearing, which involves not only converting speech into written and readable text but *“keeping the paratextual information vital for plot development and scene-setting which is inaccessible to deaf people if merely*

from the soundtrack, like telephones ringing, knocks on the door, etc" (Liu, 2014, p. 1105)

- Ⓟ Language learners, which concerns the usage of subtitles in audiovisual material in order to improve the skills in the given language.
- Ⓟ Audience having problems with understanding dialects, in which in some cases subtitles are necessary to understand strong accents. It is mostly used in regions where dialects of the same language differ at a great extent and often are not understandable.

Technical parameters

On the other hand, from a technical standpoint, there is another classification in which the opinions of Bartoll and Gottlieb are taken into account in the work of Liu (2014).

- a. Open subtitles, which are subtitles that have been adhered to the audiovisual material and cannot be removed from it. These are mostly used to carry out interlingual translation.
- b. Closed subtitles, also known as captions in the US. These, on the other hand, are mostly used in

intralingual subtitling aimed at the deaf and hard of hearing community. These are selected by the user and are mainly found in TV and DVD.

As new technical advances emerge, new trends in the modality of subtitling are being proposed. The two following forms of subtitling have been developed:

- a. Interlingual subtitling for the deaf and hard of hearing (SDH), which has recently emerged and yet is not wholly regarded as a type of subtitling since it is generally thought that interlingual subtitles meet the needs of this group of people. However, it is not the case since there is a wider necessity for this community to have access to additional information about the speakers, music and sounds that carry essential meaning to fully understand the content (Szarkowska, 2013)
- b. Amateur subtitling, which is also known as *fansubbing* can be understood as “subtitles by fans for the consumption of other fans” (Díaz Cintas, 2014, p. 637) This arose from the need to subtitle Japanese anime productions but now it has spread to being used in foreign films and television programs.

The subtitling process

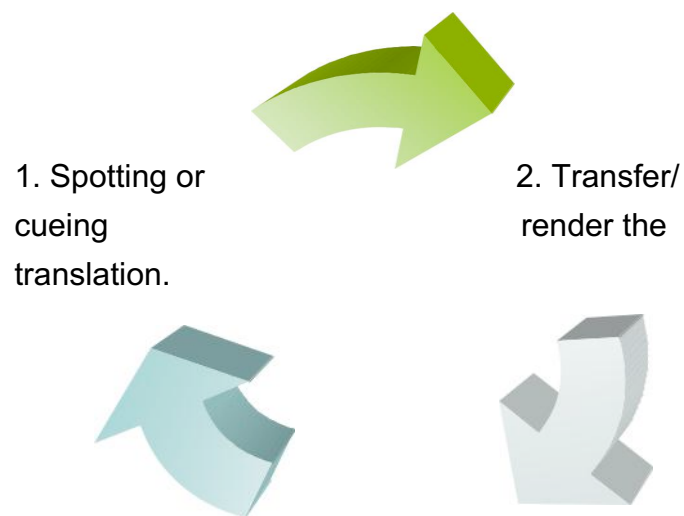
Three processes have been established in the task of subtitling, as

Antonini has identified, cited by Chiaro (2009). These are as follows:

1. **Elimination:** Removing elements that are not essential for the correct transmission of the original message, such as redundancies, hesitations, etc. or elements that can be compensated through the images (nodding or shaking the head)
2. **Rendering:** Looking for equivalences regarding slangs, taboo language or dialect.
3. **Simplification:** Breaking up complex syntax in order to simplify reading.

In the same way, the subtitling task is composed of stages. The first stage in subtitling is known as spotting or cueing and involves the synchronization of the titles with the dialogue, task that should be performed by a technician and taking into consideration the cueing times of each frame.

After this task is carried out, the translator is able to start working on the rendering of the source material. Oftentimes, a third party is involved in the process as it is necessary to polish the final product, performing a revision in technical and linguistic aspects.





Subtitling features

This mode of translation differs from other forms in that the rendering of the source material (audio) must be kept short as the target audience requires a certain amount of time to be able to read and understand the captions. According to Antonini, as cited by Chiaro (2009), the words in the dialogue are reduced by between 40 and 75 per cent so as to enable the viewers to read while watching the audiovisual material. This percentage particularly increases when the dialogue is denser.

Subtitled text is made up by one or two lines of 30 to 40 characters (spaces included) that are projected at the bottom of the screen, either at the center or the left of the image, as Gottlieb states, cited by Chiaro (2009, p. 149), though in the big screen, this tends to include more characters as it is believed that audiences in theaters showcase a greater concentration, the same case shown in DVDs since these offer the option of rewinding the material.

Generally, the letters are presented in white, spaced and with a grey shadow or background box that helps making the text readable if the background color interferes. According to Linde and Kay, cited by Chiaro (2009, p. 149) the exposure time for titles should be between three to five seconds for one line and four to six for two lines.

Restrictions in subtitling

In her research paper, Malenova (2015) establishes that there are 4 types of what she calls restrictions present in the subtitling activity, which are numbered as follows:

1. Normative restrictions
2. Social restrictions

3. Personality restrictions

4. Physiological restrictions

Normative restrictions are established depending on the type of equivalence aimed to be reached in the translation. In case of AVT, as Malenova posits, the classification of equivalence types determined by Nida and Taber in *The Theory and Practice of Translation*, is more suitable: formal and dynamic equivalence. Formal equivalence is understood to be the faithful rendering of a SL message, taking as the motive force the lexical elements rather than the message, “trying to convey the meaning of the source text words by means of the target text resources”. Conversely, a dynamic approach should take as its purpose the recreation of the impact the source text had on the source audience in the target audience. This type of equivalence is a more adequate perspective to take in this type of task, since the subtitler wants to produce an effect, “a response to the translated AV-product, which will correlate with the response to the source AV-product” (ibid. p. 2893). However, many audiovisual materials contain information that should not be

omitted, in these cases formal equivalence can be useful.

Malenova (2015) puts forward that social restrictions are about some of the most relevant concepts and paradigmatic notions regarding ethical, political, cultural, etc. positions that the subtitler addresses when attempting to convey the message that was originally sent in a given source text and which characterize the original population or audience at which the audiovisual material was targeted.

On the other hand, personal restrictions or constraints emerge during the subtitling process and are linked to the translator's own perception of the world. As it is known, language determines how reality is perceived in every individual's mind; therefore, a person who speaks an "x" language is not going to experience the world the same way a person who speaks a "y" one does. In the same way, this individual carries with him/herself knowledge acquired during his/her life which is not necessarily shared by the another person; this concept can be summarized as "background knowledge".

The last restrictions are the ones connected with physiological issues regarding subtitling. These concern the mental process at play when conveying an idea expressed in a title while associating language with what is being portrayed in the scene. According to Carrol and Ivarsson, as cited by Malenova, the average human mind can read at the speed of 15 characters per second, having in mind that the amount of symbols used in the big screen are 80, whereas on TV they are limited to 72. Also, due to the fast speed of the dialogues and the presentation of the images, some information such as “interjections, repetitions or sometimes utterances, which are decided to be semantically excessive” is omitted (2015, p. 2894). Another reason for the omission of the aforementioned aspects is what is known in the audiovisual industry as inserts, which are shots whose central focus is a specific element in a scene (Two people talking, and suddenly one's phone rings, therefore the camera makes a close up to the phone screen to signal its relevance). This causes an omission since, at the moment of presenting the insert; this sudden change catches the attention of the viewer leaving aside the titles of the scene.

Technical aspects

Regarding the technical aspect of the subtitling task, in contrast with other types of translation, and as stated before, this not only has to do with having a linguistic expertise; it demands from the subtitler to have the necessary technical skills, such as having computer software training, knowledge about the norms that regulate this activity, (time and space constraints), without leaving aside the creative part.

The subtitling product (written) must remain faithful to the (oral) source text, it means that the new arrangement of lexemes (TT) must convey an almost identical message transmitted in the ST, as much as it is possible, taking into consideration that at the moment of subtitling, the professional should “*emulate a prefabricated spontaneous mode of discourse*” (Chaume, 2013, p. 105) Sometimes this even causes shortening of the amount of words or constituents used to convey the message. The latter most of the times results in loss of information due to the fact that a fewer number of lexical items are used in order to fit what is being communicated by stress, rhythm and intonation.

The aforementioned task goes hand in hand with the requirement imposed in the subtitling industry, which is “the display of no more than 6 seconds but typically no more than two lines of 35 characters each” (Imre, 2015, p. 1), so as to prevent the interference of the text with the image.

Readability is also said to be affected by the genre of the audiovisual material. Regarding love stories, in the word of Michinton, as cited by Díaz Cintas and Anderman (2008): “*Viewers need not read many of the titles; they know the story, they guess the dialogue, they blink down at the subtitles for information, they photograph them rather than read them*”. Crime stories, on the other hand, may complicate the situation for the viewers as the subtitles' comprehension are primordial for the complete grasp of the plot.

Discourse analysis

It is essential to remark that the field of Discourse Analysis sets a framework in the subtitling sphere, as Touat (2017) (citing Dominique Maingueneau) stated, this discipline studies the text not only from a syntactic and semantic point of view, but from a contextual

perspective, *"because language is not merely a set of sentences, it is rather an act of communication"* (Touat, 2017, p. 20)

Context

Defining the concept of context has been an arduous task for scholars throughout the years due to the fact that it is perceived as an abstract notion; therefore, seeking a comprehensive definition, the following lines will be offered aiming at covering the whole phenomenon. The discourse spectrum is considered to be made up by several hierarchical levels, which are important for the complete understanding of a message within a conversational exchange. These levels are comprised by:

- The situational context in terms of what people 'know about what they can see around them,'
- The background knowledge context in terms of what people 'know about each other and the world' and
- The co-textual context in terms of what people 'know about what they have been saying' (Paltridge, 2012)

According to Hymes cited by Touat (2017), the situational context is composed by the elements detailed as follows:

- The **addressor**: Having a prior knowledge regarding the producer of the message is likely to help the receiver understand the intended meaning. It is worth mentioning that in films, there are two addressors or more, namely the producer, screenwriter, or sound engineer and the characters that represent the voice of the producer.

In order to understand the message, it is essential to know the encoder. This is the person who produces the message, and in audiovisual materials, it is worth mentioning that this encoder can be a representation of one or more actual producers of the message (screenwriter, director, producer).

- The **addressee**: It is the person who receives the message. This person decodes what has been said by the addressor, and makes use of what is previously known about the person, setting, topic, conventions of the language, etc.

- The **topic**: In order to fully express an idea, there are some elements besides language itself, which are relevant in a conversation exchange. Some of these elements are: body language, gestures, tone of voice, manners. In the case of audiovisual material, the text

works along with sound, images that together transmit a message.

- The **setting**: the circumstances surrounding the interaction.
 - The **channel**: the means used to transmit the message (oral, written, gestures)
 - The **code**: The instrument chosen to convey information based on the channel being used.
 - The **message-from**: it deals with different types of genre: a poem, a fairy tale, a film, a play, etc.
- The **event**: The actions described in the discourse.

Types of discourse

There are two types of text that are usually analyzed and contrasted within the field of Discourse Analysis: oral discourse and written discourse. What is at stake in this project is the former, hence, it is necessary to establish what it implies keeping in mind that, in this type of discourse, the user of the language does not use the same rules of that are applied when expressing an idea in writing; these are composed by significant resources not found in the latter. These resources, also called paralinguistic signals account for clues applied in the communication exchange to convey additional meaning and contribute to the

message. These are detailed as follows: (Navas Brenes, 2005)

- Body language (deixis, interpropositional relations, etc)
- Facial expressions
- Proxemics (personal space)
- Suprasegmental elements of language (prosody): word stress, rhythm, intonation (pitch, pause, tempo, voice quality, rhythm, etc) (Ghasemi & Khoshbouie Jahromi, 2014)

Marked speech

Understanding the concept of marked speech in the context of rendering a translation of this type is vital. Marked speech refers to the word choice an individual makes and that are accompanied by some non-standard semantic features that contribute to the meaning of the utterance. Marked speech can refer to style, register, it can be idiosyncratic or a type of language used by specific social or geographical groups. As these features provide some additional meaning and function in the narrative, these cannot be left aside, namely being left untranslated. (Díaz-Cintas & Remael, 2014)

In this case, specifically, this audiovisual material is charged with a speech marked by utterances that are characteristic of a sociolect or a regiolect. A sociolect is understood to be a language variety used by a specific social group or class. In turn, a regiolect refers to the variety spoken by a group of people from a given geographical area. (Díaz-Cintas & Remael, 2014)

Youth discourse

Language is an element that contributes to the sense of belonging within the members of the community that spoke the variety. It may be said that it unites individuals. This concept is more strongly appreciated in research on youth jargon, since for this group reaching a level of belonging is crucial. According to Antos & Ventola (2008), it is believed that this group sees the need to distinguish themselves from the rest, through the use of a variant of the language spoken in the region and a conjecture regarding the speech used by teenagers and adolescents is made, that is that they tend to go against anything that has been standardized or that is regulated, in this case, language, and for this, even gender plays a role. Research by Cheshire, cited by Antos & Ventola, found

that male adolescents made use of even more unconventional forms of language, in view of demonstrating more masculinity and the roughness associated to it.



Methodology

In order to carry out this project and to develop the final product some online resources were employed. These contained information concerning the dialect used in the coastal region, specifically by middle to low class people, since it was the group portrayed in the short film; in order to have a clear image and dispelling doubts regarding the concept some terms of the aforementioned jargon represent. Some other online resources used accounted for the possible equivalences these terms may have.

Additionally, a table was designed, which contained the necessary elements to elaborate on the choices made and that was of help to develop an organized approach to the translation to be done.

Finally, an analysis of the possible cross-linguistic equivalents was made, taking into account the context in which the source term occurs and is used in, and replicating somehow the effect a certain word or phrase had on the original audience for the target audience, having as a result a product of a communicative approach.

Having established the grounds for Source Text, Target Text, Source Culture and Target culture analysis, it was necessary to extract from the script prepared, some of the most representative examples that symbolize the nature of the interaction, the symmetry or asymmetry of the participants of the speech act, the type of discourse elements that needed to be compensated by means of equivalent elements, and the strategic decisions and decisions of detail in view of the main technical and linguistic features of the AV material.

In this exchange, the person who is speaking is the mother of the young boy, and she is using the diminutive "*hijito*" to convey soft tone and affection. The most straightforward equivalent may seem to be "sonny"; however, this word is used as a humorous or patronizing way of addressing a man, lacking the shade of meaning of the mother trying to comfort her son. Thus "*baby*" is a more appropriate term to convey the emotional load mentioned above.

ST	TT
51 Eloy: <u>Flaquito</u> , tranquilo. ¿Me presento? Me llamo Eloy. Me dijo Guillo que	48 Eloy: <u>Buddy</u> , let me introduce myself. I'm Eloy. Guillo asked me to talk to
52 hablara contigo. Yo te puedo ayudar, yo sé por lo que estás pasando y sé	49 you. I can help you. I know what you're going through, and I know it's hard
53 que la situación es bastante dura.	50 stuff what you're enduring

In this case, the choice of "Buddy" as the equivalent of "*flaquito*" was made in view of the fact that this character, Eloy, wanted Hector to trust him, so he had to treat him in a more relaxed way, and of course, nick names help this purpose. Eloy had to lower the register to show Hector that he really understood what he was going through.

Out of the analysis of the social restrictions and the communicative situation, it was concluded that both characters make use of informal jargon. Eloy, the grown up, in order to have a better communication with Hector, lowers his register and makes use of a casual register, making use of a nickname to refer to a person outside of the conversation and even to refer to the addressee in the interaction. An attempt was made to render this implicit message, through the use of terms in the target text that equally embed or mirror the cultural context and transmit a similar message.

ST	TT
----	----

58 **Héctor:** Oe, me lo lleve bacansísimo a ese man, loco. Está loco, ese man55
Hector: Hey, I knocked him over, he went nuts. That one over there, in white.

quedó loco. Allá
está, ese man de
blanco, ¿Sí ves?

Amigo: El mismo
de blanco fue que
me taló, pues loco

You see him?

Friend: The one in
white? He was the
one that busted me
up, homie _____

The context of this interchange is understood to be a soccer game. The boys seem to be talking about sports since the expression "*llevarse a alguien*" implies gain ball possession in the context of sports. It has been assumed that such is the context; therefore, the choice of words is compatible with those used in soccer.

ST	TT
Héctor: Oye, te voy a contar una nota pero no te me burles	Hector: I gotta tell you something, but don't tease me.
Amigo: Habla, habla, yo te voy a molestar a ti	Hector's friend: Tell me, tell me. I won't mock you.
Héctor: Es que tú siempre te burlas de todo, loco. Estoy un chance nervioso _____	Hector: You always mock everything. I'm kinda <u>nervous</u>

As mentioned before, when a conversation is performed by people at the same level or of similar status (symmetrical interchange), it tends to be intimate in register; indeed, when teenagers talk to each other, they use the so called "youth jargon" (secret or half-secret language of students, high school pupils and some other social groups). In this case, the word in the source text is "chance" which actually means different things depending on the context. In this dialogue, it has been assumed as "a bit". Therefore, in an attempt to compensate for the particular characteristics described, the match was made with the word "kinda" (instead of kind of), which possesses a similar status.

	S	T	
_____	Amigo: ¡Pff! Bacansísimo, ahí me cuentas	_____	Hector's friend: Cool! you gotta tell me all about it.
_____	Héctor: De ley, te voy a contar ya pero no estés diciendo nada, loco	_____	Hector: No diggity! I'll tell you but keep your trap shut
_____	Amigo: Suave, suave, tú sabes que esos manes ahí...	_____	Hector's friend: Chill, you know those dudes over there...
_____	Héctor: Oye, ¿qué es	_____	Hector: Hey,

— esa huevada? — Amigo: Nada, ñaño, vamos a seguir conversando — Héctor: Aguanta, voy al baño, loco.	— what's that shit? — Hector's friend: Nothing, bro... keep talking — Hector: Hold on, I have to take a leak.
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Departing from the premise reviewed earlier "language is not merely a set of sentences, it is rather an act of communication"; it is the whole act of communication that needs to be matched not only in its intentionality, but also in the corresponding field, register and style. Consequently, the actors in this scene have been labeled as teens, and their code includes "youth jargon", which implied several decisions of detailed that were made upon consideration of the aforementioned:

Bacansísimo = (slang) a local (Ecuadorian) expression meaning very good

Matched with

Cool = (slang) great, excellent

De ley = (slang) a local expression meaning for sure.

Matched with

No diggity = (slang) no doubt

The translators resorted to modulation: a change in the point of view of the message in an attempt to

preserve a natural sounding effect in the target audience.

The same technique was applied in the expression "*no estés diciendo*" rendered as "keep your trap shut" though the expression is defined as telling someone rudely to keep something secret. The idea of brusqueness is balanced by the notion of warning in the ST (*no estés....*)

Suave = (slang) take it easy

Matched with

Chill = (slang) calm down

These two expressions can be considered crosslinguistic synonyms.

Huevada = (slang) nonsense, foolishness

matched with

Shit = (slang) one of the most popular swear words, whose meaning varies within the context.

Naño = (slang) friend

matched with

Bro = (slang) friend

These two words also seem to be in perfect crosslinguistic synonymy.

The word "loco" was omitted in the TT; however, it was compensated by the slang "take a leak", which implies a lower register, hence the balance in the reply.

ST		
	Amigo: Oe, oe, oe, pero ese es el baño de peladas, loco	Friend: Hey, but that's the lady's restroom
	Héctor: ¿Ah?	Hector: Um?
	Amigo: Ese es el baño de peladas	Friend: That restroom is for girls, bro.
	Héctor: Ya, que importa	Hector: Don't care.
	Amigo: Aguanta	Friend: Hold on.
	Amigo: Ya, mamita, yo le hago guardia tranquila, yo le hago su guardia	Friend: Alright, gorgeous, I'll watch, go, go. I'll watch

Hector's friend addresses him as "*mamita*", to pretend it is woman who's using the lady's restroom. This expression must be substituted by rendering a similar effect, though the lexical item is different in nature.

ST	TT
Eloy: Ahora han cogido que la marihuana es cultura, que no es adictivo, que	Eloy: Now, culture is weed, they saY, that it isn't addictive. It's even
es hasta medicina Héctor: Y es que es medicinal, vas a la calle le preguntas a cualquier 108 persona y lo sabe, es medicinal	100 medicinal Hector: But it is. Ask anybody and they'll tell you it is.

Eloy is "philosophizing" and there are traces in his tone (oral mode) that must be compensated somehow. One strategy that can help this purpose is tackling the problem at the discourse level by means of the sequential focus, which implies a reordering of the lexical items giving the string of words a sense of poetic expression.

ST

Martha: No, pero
quédense aquí en la
casa, aquí pueden
estar...

Amigo de Héctor: A
las 8 de la noche.

Héctor: No le des
chance

Martha: No,
you could
stay here,
here in our
house.

**Hector's
friend:** 8
o'clock.

Hector:
Don't push
it.

In this interchange, the expression "*no le des chance*" is uttered by Hector who means "don't pay attention to my mom, otherwise she'll continue setting rules or restrictions". Once again, the translators resorted to a rendering that transmits a similar effect compensating the inevitable loss at the discourse level.

In this conversation, youth jargon is evident once again; this time with a different topic. Hector's friend is somehow surprised that this time it is Hector who requests a cigarette since some days before he had refused to smoke. Hector's friend expresses his surprise with the expression "*¿la plena?*", which can be mapped into "are you

serious?" in a less intimate register, and with "for real?" in a somewhat more intimate sociolect.

ST	TT
139 Eloy: Parecía, parecía pero no es, te engañaron, como nos han engañado a	131 Eloy: Yeah, it looked like that, but it wasn't. You were fooled, just as we all
140 todos, <u>nos han metido el dedo</u> , ¿cómo fue que empezaste entonces? ¿de	132 were fooled, <u>screwed over!</u> then how you start then? Doing cocaine straight
141 una empezaste consumiendo base?... ahí fue que comenzaste a <u>robarle</u>	133 off? Then you started <u>picking your mom's purse, your friends' pockets</u> . You
142 <u>hasta tu propia familia, le comenzaste a robar a tus amigos, hasta tu propia</u>	134 <u>even gave your clothes away for some cash</u> . Those are the real
143 <u>ropa la vendiste por eso</u> . ¡Esas son las verdaderas consecuencias! Nosotros	135 consequences... We weren't so lucky to have true friends. We had <u>those so</u>
144 no corrimos con la suerte de tener buenas amistades, a nosotros nos	136 <u>called good friends</u> ... while we keep getting high we could keep up with
145 vinieron esos <u>panas que decían que eran de verdad</u> , que fumando de eso	137 them, with their status, when in fact we are all the same scum, we give up
146 íbamos a estar a su mismo nivel, a su mismo estatus, cuando en realidad	138 our own selves.
147 somos la misma basura, perdemos hasta la identidad.	

The communicative situation in this part of the dialog takes us to assume that Eloy, being elder, needs to earn Hector's confidence, and it is language that can generate the effect of proximity resulting in the said confidence. In this case, expressions such as "screwed over", "picking your mom's purse and your friends' pocket" and "gave away your clothes for some cash", though a bit divergent in word meaning, create a better scenario than their literal or formal counterparts.

On the other hand, and to support the translators' decisions regarding the choice of slangs, in the line "*esos panas que decían que eran de verdad*" it becomes evident that the use of youth jargon is justified.

	LINE	ST	LINE	TT
	148	Héctor: ¡Oe, abre, abre!	139	Hector: Yo, open the door!
	149	Dealer: Entra <u>flaco</u> , entra	140	Pusher: Come in, <u>chap</u> .
	150	Héctor: ¿Qué hay? Oye, tienes <u>tricky</u> ?	141	Hector: What crap d'you have? D'you have the <u>white horse</u> ?
	151	Dealer: Sí...	142	Pusher: Yeah.
	152	Héctor: Ya pues, pasa 15 paquetes	143	Hector: Well, give me 15 wraps.
	153	Dealer: ¡La <u>plata</u> !	144	Pusher: The <u>dough</u> !
	154	Héctor: Chuta, <u>loco</u> , mira, la plena que ahorita no tengo <u>billete</u>	145	Hector: Shit, <u>buddy</u> , right now I don't have the <u>greenback</u> .

In Spanish, it is very common to address people as "*flaquito*", "*mijo*", etc. to signal either openness or closeness; however, the choice of a counterpart will depend on whether the addresser implies the former or the latter. In this particular case, the implicature embedded is openness, in which case the term "*chap*" provides for the context despite the loss in the boy's physical characteristics.

This oral interaction takes place between a drug dealer, most of whom in the Ecuadorian context tend to be illiterate and rude people, and Hector who is now desperately in need of a dose of drugs, although they are stranger to each other.



Conclusions and recommendations

This Ecuadorian audiovisual product adapts a content that needs to be translated by making use of a communicative approach. The communicative method is necessary in this type of translation since this will help to make this material easily accessible something that sometimes posits a challenge because of its attachment to culture.

The way to go to make it accessible to other audiences is by making use of subtitling, a mode of audiovisual translation that offers more advantages than its counterpart, dubbing. Some

of these advantages are linked to pricing, fast availability and less intrusiveness with the message.

The subtitling process involves a diverse array of techniques, which is an advantage but in the same way, it has its linguistic and technical limitations, factors that greatly shape the transfer process and the final product.

There is a lack of sources to look for crosslinguistic equivalents, in cases in which terms are vernacular to a place and represent a dialect.

The translator knowledge of the source and target culture is a variable that contributes to the final product and his or her research skills and access to resourceful sources. In order to perform an accurate rendering, the translator must be familiarized not only with the context, but also with the language or code used in that communicative situation. The translation professional must be in a constant search of opportunities to spread his knowledge regarding speeches of specific groups. In addition, it is important the availability of bilingual dictionaries to support the aforementioned expertise.

SCRIPT

Spanish:

1

MALAJUNTA

- 2 **Guillermo:** Héctor, sé que no te va a gustar lo que te voy
a decir, pero debo
3 avisar a tus padres. Ellos deben autorizar tu ingreso
aquí. Lo siento pero 4 debo hacerlo. Además,
recuerda que son mis amigos.
5 *Guillermo llama por teléfono*
6 *Héctor lavándose la cara*
7 Dani, ¿cómo estás? Eh, Guillermo te saluda, sí, sí,
hermano...eh... Tengo 8 una noticia no muy
halagadora. Verás... eh... boté a Héctor. Sí, parece
que 9 tiene problemas muy graves con las drogas.
Tranquilo, él está aquí en
10 buenas manos. Tú sabes que te quiero como mi hermano
y él es como un
11 sobrino para mí. Ven con Martha.
12 **Martha:** ¿Qué te hice yo? ¿Qué te hice para que me
hagas esto?
13 **Daniel:** Tranquila por favor
14 **Guillermo:** Martha, Martha, Martha, Martha así no
solucionamos nada.
15 Tranquila, tranquila, toma asiento
16 **Daniel:** Escúchalo, por favor
17 **Martha:** ¿Qué te pasa? (si es mi hijo) Por Dios
18 **Héctor:** Mamá, mamá, escúchame, escúchame,
escúchame, escúchame,
19 escúchame, escúchame, tienes que escucharme
20 **Martha:** Te estoy escuchando. ¿Qué te pasa?
21 **Héctor:** Escucha, mira, yo... yo tengo un problema,
¿no? yo estaba
22 hablando con él. Yo tengo un problema.
23 **Martha:** (*Interrumpe*) No, hijito, tu...

24 **Héctor:** No, mamá, escúchame, yo tengo un problema
25 **Martha:** Escúchame. Tú no tienes ningún problema. Tú
estás bien, ¿Ya? Tú
26 estás bien. Ya te vas a ir a casa conmigo. Se va a ir a la
casa
27 **Héctor:** Mamá, escúchame. Yo tengo un problema y
tengo que curarme, me
28 voy a curar, yo me voy a curar, ¿verdad? Yo me voy a
curar. Yo me voy a
29 curar mamá. Perdóname, perdóname
30 **Guillermo:** Tranquilos, tranquilos, escuchen, escuchen,
tranquilos...él se
31 quiere curar. Nosotros tenemos aquí personas muy
profesionales y el tutor
32 que va a estar con él ya pasó por esto y él se va a hacer
cargo, tranquilos,
33 tranquilos
34 **Martha:** A ver, la familia no se puede enterar de esto, por
favor, Daniel, ¿qué
35 van a decir los amigos?
36 **Daniel:** Martha, eso no es importante. Por favor, eso
ahora no importa lo que
37 importa es nuestro hijo
38 **Guillermo:** Miren, ustedes son mis amigos, amigos de
muchos años y yo les
39 aseguro que esto es común, es normal y están en
buenas manos, tranquilos

40 **Daniel:** ¿Qué tenemos que hacer?
41 **Héctor:** Yo me voy a curar mamá, yo me voy a curar
42 **Martha:** Guillermo, por favor, dime que va a estar bien
43 **Guillermo:** Tranquila, tranquila, Martha, Daniel, tranquilo.
Martha, se va a
44 recuperar, tengan confianza. Además, él lo quiere hacer.
Él me vino a buscar
45 **Héctor:** Tú, tú me tienes que ayudar, por favor, en serio,
yo no puedo hacer

46 nada más, tienes que ayudarme por favor en serio tienes
que ayudarme.
47 **Martha:** No, no quiero dejarlo aquí
48 **Guillermo:** No, no...
49 **Daniel:** Vamos a hacer lo que tengamos que hacer, pero
necesito que mi
50 hijo salga de este problema. Esto no puede seguir
sucediendo.

CAMBIO DE AMBIENTE

51 **Eloy:** Flaquito, tranquilo. ¿Me presento? Me llamo Eloy.
Me dijo Guillo que
52 hablara contigo. Yo te puedo ayudar, yo sé por lo que
estás pasando y sé
53 que la situación es bastante dura.
54 **Héctor:** ¿A ti te pasó algo similar?
55 **Eloy:** Peor...mucho peor, pero... esa es otra historia.
¿Por qué mejor no me
56 cuentas la tuya?
57 **Héctor:** Todo empezó hace un año, en un partido de
fútbol del colegio...

MÚSICA Y CAMBIO DE AMBIENTE

Héctor y unos amigos

jugando futbol

Héctor y su amigo van caminando hacia el baño

58 **Héctor:** Oe, me lo lleve bacansísimo a ese man, loco.
Está loco, ese man
59 quedó loco. Allá está, ese man de blanco, ¿Sí ves?
60 **Amigo de Héctor:** El mismo de blanco fue que me taló,
pues loco
61 **Héctor:** Ya, camina rápido
62 **Amigo de Héctor:** Ya, aguanta
63 **Héctor:** Oye, te voy a contar una nota pero no te me
burles
64 **Amigo:** Habla, habla, yo te voy a molestar a ti
65 **Héctor:** Es que tú siempre te burlas de todo, loco. Estoy
un chance nervioso

66 **Amigo:** ¿Por qué?
67 **Héctor:** Es que viene Bianca hoy día pues mira, no te
acuerdas que te conté
68 la semana pasada...
69 **Amigo:** Bianca, la que me contaste. No. ¿Y?
70 **Héctor:** Sí, viene hoy día y me voy a ver con ella
71 **Amigo:** ¿Van a salir?
72 **Héctor:** Sí
73 **Amigo:** ¡Pff! Bacansísimo, ahí me cuentas
74 **Héctor:** De ley, te voy a contar ya pero no estés diciendo
nada, loco
75 **Amigo:** Suave, suave, tú sabes que esos manes ahí...
76 **Héctor:** Oye, ¿qué es esa huevada?
77 **Amigo:** Nada, ñaño, vamos a seguir conversando
78 **Héctor:** Aguanta, voy al baño, loco.
79 **Amigo:** Oe, oe, oe, pero ese es el baño de peladas, loco
80 **Héctor:** ¿Ah?
81 **Amigo:** Ese es el baño de peladas
82 **Héctor:** Ya, que importa
83 **Amigo:** Aguanta
84 **Amigo:** Ya, mamita, yo le hago guardia tranquila, yo le
hago su guardia

CAMBIO DE AMBIENTE

85 **Eloy:** ¿Y ahí caíste verdad?
86 **Héctor:** Yo no quería, en realidad
87 **Eloy:** (risa) ¡Una pelada!

CAMBIO DE AMBIENTE

Bianca y Héctor caminando hacia una terraza

88 **Bianca:** Cuéntame, ¿qué has hecho, Héctor?
89 **Héctor:** Eh, no, nada. No mucho. ¿Sabes que el otro día
me enteré que ibas
90 a venir?
91 **Bianca:** ¿En serio?
92 **Héctor:** Sí, tenía muchas ganas de verte
93 **Bianca:** ¿Y por qué estás tan tímido, entonces?
94 **Héctor:** ¿Yo? No, nada que ver, no. Yo estoy bien

95 **Bianca:** Mira, mira lo que traje (sacándose algo de la
pretina del pantalón y
96 luego mostrándosela a Héctor)
97 **Héctor:** ¿Qué es?
98 **Bianca:** Es *weed*
99 **Héctor:** Ah no, yo no fumo
100 **Bianca:** Pero en serio no te hace nada, solo te relaja.
Mira (empieza a fumar
101 en frente de Héctor y luego le ofrece) (Héctor fuma y se
engalilla por el
102 humo)
103 **Bianca:** (Risa de Bianca) (Bianca besa a Héctor)
Tranquilo
104 **Héctor:** Espera (vuelve a fumar y se vuelven a besar)
CAMBIO DE AMBIENTE
105 **Eloy:** Ahora han cogido que la marihuana es cultura, que
no es adictivo, que
106 es hasta medicina
107 **Héctor:** Y es que es medicinal, vas a la calle le preguntas
a cualquier
108 persona y lo sabe, es medicinal
109 **Eloy:** Lo sé, lo sé, es medicina. Pero todo el que lo
consume está enfermo.
110 ¿Tú estás enfermo?
RECUERDO DE HÉCTOR
111 **Héctor:** (al teléfono) Habla...
112 **Martha:** Oye, entra a la casa
113 **Héctor:** Ya, ¿qué tal, ah?, ¿estás por aquí?
114 **Martha:** Héctor, entra a la casa
115 **Héctor:** (A la mamá) La plena. Ya. Ya. Espera un
momento... Habla
116 **Martha:** No, no espera. Héctor, ¡entra!
117 **Héctor:** (Al teléfono) Habla. Habla
118 **Martha:** Daniel, ¿le puedes decir algo, por favor?
119 **Daniel:** Héctor, por favor ¿qué te pasa?
120 **Héctor:** Vengo ya mismo
121 **Martha:** No, Héctor

122 **Héctor:** Que voy a venir más tarde, ¿cuál es el
problema? Vengo más tarde
123 ya...
124 **Amigo de Héctor:** Mamá, mamita, hasta luego. Mami, yo
se lo traigo,
125 tranquila. No se preocupe.
126 **Martha:** No, pero quédense aquí en la casa, aquí pueden
estar...
127 **Amigo de Héctor:** A las 8 de la noche.
128 **Héctor:** No le des chance
129 **Martha:** Daniel! Si le pasa algo al niño es tu culpa
130 **Héctor:** Oe, ¿tienes un tabaquito por ahí?
131 **Amigo de Héctor:** ¿La plena?
132 **Héctor:** Sí ... Prende, prende esa nota ... Oe, ¿Qué esa
movida? ¿Qué es?
133 **Amigo:** Tabaco, mijo
134 **Héctor:** ¿Plena?
CAMBIO DE AMBIENTE
135 **Eloy:** Base
136 **Héctor:** No, no, era tabaco
137 **Eloy:** no seas pendejo, era base de cocaína
138 **Héctor:** pero si parecía un cigarrillo
139 **Eloy:** Parecía, parecía pero no es, te engañaron, como
nos han engañado a
140 todos, nos han metido el dedo, ¿cómo fue que
empezaste entonces? ¿de
141 una empezaste consumiendo base?... ahí fue que
comenzaste a robarle
142 hasta tu propia familia, le comenzaste a robar a tus
amigos, hasta tu propia
143 ropa la vendiste por eso. ¡Esas son las verdaderas
consecuencias! Nosotros
144 no corrimos con la suerte de tener buenas amistades, a
nosotros nos
145 vinieron esos panas que decían que eran de verdad, que
fumando de eso

146 íbamos a estar a su mismo nivel, a su mismo estatus,
cuando en realidad
147 somos la misma basura, perdemos hasta la identidad.
148 **Héctor:** ¡Oe, abre, abre!
149 **Dealer:** Entra flaco, entra
150 **Héctor:** ¿Qué hay? Oye, tienes *tricky*?
151 **Dealer:** Sí...
152 **Héctor:** Ya pues, pasa 15 paquetes
153 **Dealer:** ¡La plata!
154 **Héctor:** Chuta, loco, mira, la plena que ahorita no tengo
billete
155 **Dealer:** ¡La plata!
156 **Héctor:** Pero escúchame, escúchame, yo te voy a pagar
el doble la otra
157 semana, dame 15 y te pago como si fuera...
158 **Dealer:** ¡La plata!
159 **Héctor:** Te pago como si fueran 30 loco, te conviene
160 **Dealer:** O dame algo.
161 (Héctor se saca los zapatos)
162 **Héctor:** Mira ve, bacansísimo loco los puedes vender no
sé, en un buen
163 billete
164 **Dealer:** ¿Cuánto quieres?
165 **Héctor:** Dame 50 paquetes, ya
166 **Dealer:** 5 te doy
167 **Héctor:** Qué 5 oe, 50 loco
168 **Dealer:** 5 te doy
169 **Héctor:** mira le pasas un trapo loco y los vendes, los
puedes vender
170 **Dealer:** 5 te doy
171 **Héctor:** Ya no sé qué hacer, no sé cómo se cura esto
172 *Héctor caminando con la ropa que sale al principio,*
descalzo, se acerca a
173 *una pareja que pasa y el tipo lo empuja contra el piso*
CAMBIO DE AMBIENTE
174 **Eloy:** Ya flaquito, tranquilo, tranquilo. Lo único que yo te
puedo decir es que

175 en este asunto de las drogas uno siempre pierde algo
 176 **Héctor:** ¿Y tú?
 ¿Qué perdiste tú?
 (Eloy le enseña un
 portarretrato)
 177 **Eloy:** Yo perdí un hermano
 178 Héctor mira el retrato y
 empieza convulsionar
 (Recuerdos de Héctor)
 179 **Eloy:** ¡Hey, doctor!, ¡Hey, doctor!

English translation:

1 **BAD APPLES**

2 **Guillermo:** Hector, I know you won't agree with this, but I
 must tell your
 3 parents what's going on. Your admission must be
 reported. I am really sorry 4 but I must do it.
 Remember they're my friends. (Phone call)
 5 Dani, what's up? It's Guillermo. Yeah, bro... I have
 some... not very good 6 news. Look, it's about Hector
 ... he's kinda facing serious problems with 7 drugs.
 But don't worry, he is in safe hands now. You know
 you're like my own 8 brother, so Hector is very dear to
 me. Please, come with Martha
 9 **Martha:** Have I failed you as your mom? Why have
 you done this to me?
 10 What have I done to deserve this?
 11 **Daniel:** Martha, please, calm down!
 12 **Guillermo:** Martha, Martha, Martha, Martha This
 doesn't solve anything
 13 at all. Calm down, have a seat.
 14 **Daniel:** Please, listen to him!
 15 **Martha:** What's wrong with you?
 16 **Hector:** Mom, mom, listen..., listen, please, listen to me!

17 **Martha:** I'm listening, Hector! What's going on?
18 **Hector:** Listen. Look, I...I've a problem, you see? I've
19 been talking to him
20 and I have a problem.
21 **Martha:** No, baby you...
22 **Hector:** No mom! Listen! I do have a problem.
23 **Martha:** No, you listen to me. You don't have any
24 problem. You are perfectly
25 fine, see? You're fine, and you're going home with me.
26 He's going home.
27 **Hector:** Mom, listen. I have a problem and I have to get
28 over it. I'm gonna
29 get over it, I'll do it, see? I'm gonna get over it, I'm gonna
30 heal. Mom, forgive
31 me.
32 **Guillermo:** Calm down. Listen, he wants to get over.
33 There're professionals
34 here, and the tutor assigned to him has undergone similar
35 problems, he'll
36 take good care of him. Relax.
37 **Martha:** See, don't tell our family anything about this,
38 Daniel. Please, what'll
39 our friends think of us?
40 **Daniel:** That doesn't matter, Martha. Come on, the only
thing that matters is
our son.
Guillermo: Look, you're my friends. We've been friends
for many years.
Trust me, this problem is very common, very usual. And
... he's in good
hands.
Daniel: Tell us what to do.
Hector: I'm gonna get over this, mom. I'm gonna heal.
Martha: Please, Guillermo. Tell me he'll be ok
Guillermo: Calm down, Martha, calm down. Daniel, calm
down! Martha, he'll

41 get over it, trust me. He wants to do it; he came on his
own asking for help.

42 **Hector:** You...you have to help me. Seriously, I can't do
anything else.

43 Please, you really have to help me. You really have to
help me.

44 **Martha:** I don't want to leave him here.

45 **Guillermo:** No, no.

46 **Daniel:** We'll do what's needed. But I need my son to get
out of that world.

47 This can't happen anymore.
(Change of scene)

48 **Eloy:** Buddy, let me introduce myself. I'm Eloy. Guillo
asked me to talk to

49 you. I can help you. I know what you're going through,
and I know it's hard

50 stuff what you're enduring.

51 **Hector:** Has anything like this happened to you?

52 **Eloy:** Worse, even worse. But that's another story. Why
don't you tell me

53 yours?

54 **Hector:** It all started a year ago, in a football game in my
school...

Change of scene

55 **Hector:** Hey, I knocked him over, he went nuts. That one
over there, in white.

56 You see him?

57 **Hector's friend:** The one in white? He was the one that
busted me up,

58 homie

59 **Hector:** Chop chop!

60 **Hector's friend:** Hold on.

61 **Hector:** I gotta tell you something, but don't tease me.

62 **Hector's friend:** Tell me, tell me. I won't mock you.

63 **Hector:** You always mock everything. I'm kinda nervous.

64 **Hector's friend:** Why?

65 **Hector:** Bianca's coming today, I told you about her last week, remember?

66 **Hector's friend:** Bianca? The girl you told me about? No way!

67 **Hector:** Yeah, she's coming today and I'm gonna see her.

68 **Hector's friend:** You two are going out?

69 **Hector:** Yeah

70 **Hector's friend:** Cool! you gotta tell me all about it.

71 **Hector:** No diggity! I'll tell you but keep your trap shut.

72 **Hector's friend:** Chill, you know those dudes over there...

73 **Hector:** Hey, what's that shit?

74 **Hector's friend:** Nothing, bro... keep talking

75 **Hector:** Hold on, I have to take a leak.

76 **Hector's friend:** Hey, but that's the lady's restroom

77 **Hector:** Um?

78 **Hector's friend:** That restroom is for girls, bro.

79 **Hector:** Don't care.

80 **Hector's friend:** Hold on.

81 **Hector's friend:** Alright, gorgeous, I'll watch, go, go. I'll watch.

82 **Eloy:** And then you took the bait.

83 **Hector:** I didn't want to...I swear.

84 **Eloy:** A girl!

85 **Bianca:** So, what's up, Hector?

86 **Hector:** Haven't done much. You know, the other day I heard you were

87 coming.

88 **Bianca:** Really?

89 **Hector:** Yeah, I was dying to see you!

90 **Bianca:** Then, why are you so shy?

91 **Hector:** Me? Shy? Not at all. I'm cool.

92 **Bianca:** Look what I've brought.

93 **Hector:** What's that?

94 **Bianca:** It's marihuana.

95 **Hector:** Oh, I don't smoke.

96 **Bianca:** Seriously, it won't harm you. It helps you relax.
Look!

97 **Bianca:** Haha, relax (girl kisses Hector)

98 **Hector:** Wait...

99 **Eloy:** Now, culture is weed, they say ... that it isn't
addictive. It's even

100 medicinal.

101 **Hector:** But it is. Ask anybody and they'll tell you it is.

102 **Eloy:** I know; I know... but not everyone who consumes
is sick. Are you

103 sick?

104 **Hector:** Hey, what's up?

105 **Martha:** Come inside.

106 **Hector:** Are you around?

107 **Martha:** Hector, come inside!

108 **Hector:** Sure. OK. OK. hang on just a sec.

109 **Martha:** Wait... Hector, get inside!

110 **Hector:** Speak up!

111 **Martha:** Daniel, can you at least say something, please?

112 **Daniel:** Hector, please, what's going on?

113 **Hector:** I'll be right back.

114 **Martha:** No, Hector.

115 **Hector:** I'm telling you, I'll be right back. What's the big
deal? I'll come later

116 **Hector's friend:** Mom, mommy, see you. I'll bring him
back. Don't worry. At 8

117 o'clock

118 **Martha:** No, you could stay here, here in our house.

119 **Hector's friend:** 8 o'clock.

120 **Hector:** Don't push it.

121 **Martha:** Daniel, if something happens to our boy, it will be
your fault.

122 **Hector:** Hey, you have a cigarette?

123 **Hector's friend:** For real?

124 **Hector:** Yeah, light that crap. Hey, what's that shit?

125 **Hector's friend:** Tobacco, buddy

126 **Hector:** Word?

127 **Eloy:** Base
128 **Hector:** No, it was tobacco.
129 **Eloy:** Don't be thick. That was coca base.
130 **Hector:** But it looked like a cigarette.
131 **Eloy:** Yeah, it looked like that, but it wasn't. You were
fooled, just as we all
132 were fooled, screwed over! then how you start then?
Doing cocaine straight
133 off? Then you started picking your mom's purse, your
friends' pockets. You
134 even gave your clothes away for some cash. Those
are the real
135 consequences... We weren't so lucky to have true
friends. We had those so-
136 called good friends ... while we keep getting high we
could keep up with
137 them, with their status, when in fact we are all the same
scum, we give up
138 our own selves.
139 **Hector:** Yo, open the door!
140 **Pusher:** Come in, chap.
141 **Hector:** What crap d'you have? D'you have the white
horse?
142 **Pusher:** Yeah.
143 **Hector:** Well, give me 15 wraps.
144 **Pusher:** The dough!
145 **Hector:** Shit, buddy, right now I don't have the greenback.
146 **Pusher:** The dough!
147 **Hector:** But listen, I'll pay you double next week, give me
15 and I'll pay you
148 like...
149 **Pusher:** The dough!
150 **Hector:** I'll pay you like 30, that'll be just right for you
151 **Pusher:** Then, give me anything!
152 **Hector:** Look, these are the shit, sell them, you'll get big
money.
153 **Pusher:** How many you want?

154 **Hector:** Give me 50 wraps.
155 **Pusher:** I'll give you 5.
156 **Hector:** What? 50, man.
157 **Pusher:** I said I'm giving you 5.
158 **Hector:** Clean them and sell them.
159 **Pusher:** I'll give you 5!
160 **Hector:** Ok. It's a deal.
161 **Hector:** I don't know what to do. I don't know how to give
this crap up.
162 **Eloy:** Easy, calm down. one thing I can tell you for sure is
that in this world of
163 drugs, one always loses something.
164 **Hector:** What about you? What did you lose?
165 **Eloy:** I lost my brother
166 Hector! ...
167 What have I done to deserve this?
168 Hey, doc

Glossary

Baby

Informal way of addressing a son. Spanish speakers tend to use this word in diminutive, so that it keeps the feeling of love and care.

Buddy

Common and informal word that someone uses to address a friend. In Spanish, this word is mostly used among teenagers, sometimes in a sarcastic way (as a joke) because the person does not have to be necessarily thin.

He went nuts

To go crazy. A person who is “shocked” after seeing or experience something.

Homie

A very close friend. Someone whom we have enough confidence to address in such way. This word is very used between men.

Kinda

An informal way to say “more or less”.

No diggity

In Spanish, this word re-affirms what somebody else said. An informal way that teenagers and young adults use to say “yes”

Chill

This word is used in several contexts. It means relax, if we are talking to somebody who is anxious, as well as “hold on” or “wait”

Shit

This word has been given a negative connotation in Spanish (originally, it was just used to refer to eggs) People (uneducated) and teenager use this term to refer to anything, (an object, or as an expression to show impact) and they do not consider it an insult.

Bro

This term has two simple definitions. The first is the one that is used to address a brother. And, the second to address a friend that is like part of your own family.

Gorgeous



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