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Detour (2016): Spanish translation and subtitles for
deaf and hard-of-hearing population

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RESUMEN

El objetivo de la presente disertación de máster es ofrecer una traducción al español de la película *Detour* (2016) que tenga en cuenta las particularidades de los subtítulos para sordos (SPS). Además, esta traducción será analizada acorde con sus prioridades y restricciones, técnicas usadas durante la traducción y las características lingüísticas de la película que podrían asociarse a su género cinematográfico, *neo-noir*.

Con este fin, el presente trabajo está dividido en seis partes: una introducción, el marco teórico, la metodología, la traducción, el análisis y, por último, las conclusiones. En la primera sección, la introducción, se dará pie a las nociones que se tratarán durante el marco teórico (como la Traducción Audiovisual, la creación de contenido audiovisual accesible o el subtítulo para sordos). Asimismo, en esta primera sección se presenta la hipótesis y sus correspondientes preguntas de investigación. En segundo lugar, el marco teórico profundiza en las áreas mencionadas en la introducción y, además, se centrará en la historia de la Traducción Audiovisual, en las características de la subtitulación y, especialmente, en aquellos subtítulos destinados al público sordo o con diversidad auditiva. En el siguiente apartado, la metodología, se presentan los instrumentos usados en la traducción y en el análisis junto al procedimiento de ambos. La cuarta sección está destinada a la propia traducción, donde se ofrece una vista comparativa del texto original y del resultado. En el análisis, se mencionan las prioridades y restricciones y técnicas usadas en la sección anterior y las características del género *neo-noir* que se reflejan en el ámbito lingüístico del texto. Finalmente, la conclusión resume la disertación, los resultados más destacables y posibles futuras líneas de investigación. Al final de este trabajo escrito, se encontrará la bibliografía que se han consultado junto a las obras que se han mencionado y el apéndice.

La primera sección introduce los términos en los que se apoyará la disertación: la Traducción Audiovisual, la accesibilidad y el subtítulo para sordos. Además, aquí se menciona que el proceso de adaptación para aquellos individuos con diversidad funcional se lleva a cabo tras la producción del producto, es decir, en su distribución. Por ello, se menciona que *Accessible Filmmaking*, área de estudio dedicada a la investigación de la accesibilidad de productos audiovisuales, sugiere que la adaptación del producto se realice durante la producción de este. Por otro lado, esta sección menciona la situación de Europa en términos de accesibilidad, mencionando a modo de ejemplo a Reino Unido, Francia y España. Sin embargo, se resalta que los productos audiovisuales que no están

subvencionados y no tienen suficiente presupuesto no pueden permitirse dicha adaptación. Este es el caso de *Detour* (2016), película que motiva la hipótesis de esta disertación: si esta película se traduce al español y adapta a la población sorda y con diversidad auditiva, ciertos enfoques han de considerarse para conseguir que este tipo de audiencia entienda el texto, el cual refleja ciertas características lingüísticas de su género cinematográfico. A su vez, se establecen tres preguntas de investigación:

1) ¿Cómo afecta SPS a las restricciones y prioridades lingüísticas y técnicas de traducción respecto a aquellas para la población oyente?

2) ¿Qué estrategias (desde literales a interpretativas-comunicativas) son útiles para resolver los distintos problemas que presenta la traducción?

3) ¿Cómo se reflejan las características del género en el texto a traducir y los SPS?

En el segundo apartado, el marco teórico, se profundiza en las nociones mencionadas anteriormente: la Traducción Audiovisual, *Accessible Filmmaking*, y SPS. Además, se contextualiza la traducción históricamente y se enumeran las distintas características de los subtítulos, en espacial, de SPS. Por ejemplo, se habla de particularidades como los colores empleados en los subtítulos, los cuales ayudan a diferenciar qué personajes o voces intervienen en la escena, o la información contextual o suprasegmental. Asimismo, se introduce la traductología, teniendo en cuenta su papel en el ámbito de la investigación y de la enseñanza. Después, se presenta una subsección dedicada a la accesibilidad, atendiendo a su historia y situación actual en Europa. Igualmente, se abordan áreas como los Estudios de Accesibilidad, la accesibilidad lingüística y *Accessible Filmmaking*. Para terminar, esta sección introduce al lector al género *neo-noir*, comparándolo con su antecesor, *noir*, e introduciendo sus principales características, como son la presencia de violencia o una moralidad invertida por parte de los personajes. Además, se describirá brevemente la figura de la *femme fatale*, la cual suele presentar ciertos cambios en el género contemporáneo.

A continuación, la metodología introduce los materiales y el proceso seguido en la traducción y análisis. Por un lado, los materiales que se mencionan son el texto que se ha traducido, *Detour* (2016), y distintos programas informáticos como Aegisub (v. 3.2.2), Microsoft Word (v. 2102) y Wordsmith Tools (v. 6.0), sin olvidar las páginas web recurridas durante todo el proceso (DRAE, Macmillan Dictionary, Word Reference y Google Drive.). En la segunda subsección, se describe detalladamente el proceso de

traducción, subtitulación e investigación. Primero se menciona cómo se encontró un texto que nunca haya recibido una traducción al español, lo cual se realizó prestando especial atención a las características del producto que se muestran en la página web Amazon.com y comparando estos datos con los que ofrecen otras páginas como imdb.com y FilmAffinity.com. Luego, se menciona cómo se obtuvo el guion y cómo se llevó a cabo la traducción y subtitulación, desde pasos iniciales como la anotación de las diferentes prioridades y restricciones hasta la asignación de colores a los subtítulos de los personajes. Además, se menciona la creación de una carpeta en la página web Google Drive (cuyo enlace se encuentra en el apéndice), la cual tiene como objetivo compartir el contenido audiovisual junto a los subtítulos con los lectores de la disertación (un archivo .ass y otro .mp4). Finalmente, teniendo en cuenta el análisis, se menciona que el texto final se vio expuesto a análisis cuantitativo para desvelar qué aspectos del género *neo-noir* destacan en este.

El siguiente apartado muestra la traducción del texto en las páginas impares y el guion en el lenguaje original en las pares. De este modo, el lector o la lectora puede comparar ambos textos y tomar nota de las distintas decisiones del traductor. Además, el texto traducido conserva los colores de los personajes principales (amarillo, azul y verde) y la información contextual y suprasegmental que se refleja en los subtítulos.

Después del apartado de la traducción, se muestra los resultados del análisis motivados por las preguntas de investigación, que, como se ha mencionado anteriormente, se centran en las prioridades y restricciones lingüísticas y técnicas, las estrategias de traducción (ambas secciones apoyadas en las nociones explicadas en Rica-Peromingo (2016)) y las características del género que se reflejan lingüísticamente en ambos textos, el original y el traducido. En el apartado dedicado a las prioridades y restricciones, primero se detallan aquellas enmarcadas dentro del ámbito lingüístico, como es la traducción y el tratamiento de los elementos culturales, de la intertextualidad, del título de la película, de las diferentes unidades fraseológicas y de las interjecciones. A continuación, se procede igual con aquellas prioridades y restricciones a nivel técnico, donde se explican cómo se han adaptado los diálogos a la población sorda y con diversidad auditiva y los motivos para asignación de colores para cada uno de estos. Otra prioridad técnica es el apropiado uso del espacio destinado a los subtítulos siguiendo la normativa española (UNE 153010, 2012: 9), la cual establece un máximo de 37 caracteres por línea. Además, se menciona una prioridad también destinada al mismo público: la

indicación en los subtítulos de la información suprasegmental y contextual o la asignación de los colores amarillo, azul y verde a aquellos subtítulos de personajes con más protagonismo del metraje. Otras características que se mencionan son las voces superpuestas, los cambios de plano, el posicionamiento de los subtítulos en pantalla, el formato de los subtítulos que indican señales, insertos y el título de la película, el correcto uso de las normas ortotipográficas, el uso de cursiva con aquellos personajes que no se encuentran en escena, la asignación de tú o usted a los distintos diálogos y el tratamiento de las frases que están motivadas por variaciones del inglés. La siguiente subsección se centra en las técnicas de traducción empleadas, que están incluidas en un continuo que abarca desde técnicas literales hasta interpretativas-comunicativas. Finalmente, esta sección da paso a la discusión de los aspectos lingüísticos relacionados con el género *neo-noir* encontrados en el texto original y meta. Aquí se explican elementos como el vocabulario relacionado con leyes, drogas y crímenes y cómo se tradujeron estos. Además, como una de las características del género es la violencia, se muestran las palabras mal sonantes que se han encontrado y cuantificado usando Wordsmith Tools. Por último, se cuantifican también la información contextual y la suprasegmental del producto traducido final para teorizar si estas tienen alguna relación con género de la película.

La última sección es la conclusión, donde se resume la disertación y se responden las preguntas de investigación y verifica la hipótesis para así concluir el proyecto de una manera envolvente. Asimismo, esta sección propone futuras líneas de investigación que pueden tomarse en un futuro para ampliar el discurso que rodea la traducción y el género *neo-noir*.

Tras la bibliografía y las obras mencionadas, el apéndice muestra unas capturas de pantalla de los subtítulos a modo de ejemplo y el enlace para descargar el contenido audiovisual desde la nube. Además, se muestran varios enlaces que conectan con páginas web que explican cómo añadir los subtítulos a distintos reproductores multimedia.

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1. Introduction

The field of Translation Studies has been extensively expanded in recent years and, although translation has been practiced for centuries, research on it has not been conducted before the 20th century (Soler-Pardo, 2013: 6). This area of research appeared in coordination with a modern branch of translation: Audiovisual Translation (AVT), destined to translate texts that have moving images and, in most cases, sounds (Carrillo-Darancet, 2014: 31; Chaume, 2004: 30). In light of inclusivity, these products have been adapted throughout the years to facilitate its access to people with functional diversity: blind and deaf people, for instance. However, this process forms part of the distribution of the film, which has been an object of dispute (Romero-Fresco, 2018: 192). Consequently, Accessible Filmmaking (AFM) has proposed that people that could have accessibility issues should be regarded in the production process, so the text can adapt more easily to their necessities (ibid). Despite the lack of initiative towards these types of adaptations, certain texts can still be adapted to specific types of audiences. For instance, deaf and hard-of-hearing individuals can enjoy audiovisual materials adapted for them in post-production, as subtitles for the deaf and hard-of-hearing (SDH) can be included in most sequences and they help the viewer understand the plot.

Currently, some countries from Europe are adapting measures to offer as much SDH as possible. For instance, the United Kingdom and France offer this type of subtitles in 100% of the media (Romero-Fresco, 2013: 201) and Spain has regulations (see UNE 153010, 2012) that indicate that 75 % of TV programs must have these types of subtitles and at least two hours a week of sign language (Ley 7/2010: 19). Despite this, movies with an insufficient budget are not able to afford the costs of adapting the product, such as *Ajustes de Cuentas* (2016) (translated as *The Reckoning*) (Ramírez-Castellanos, 2017). Likewise, *Detour* (2016), a movie that follows the *neo-noir* genre and that has not received a Spanish translation, will be used in this master's dissertation as the text for translation. This translation will be analyzed under the following hypothesis: if *Detour* (2016) is translated into Spanish and adapted for the deaf and hard-of-hearing, a number of measures need to be considered to provide this population an understandable text, which will reflex certain linguistical features of the *neo-noir* genre. In addition, three research questions were formulated:

1) How does SDH affect the linguistical and technical restrictions and priorities in respect to subtitles for the hearing population?

2) What strategies (from literal to interpretative-communicative) are useful to solve the different problems that the translation presents?

3) How are the features of the genre reflected on the original text and on the subtitles for the deaf and hard-of-hearing?

As a means to answer these research questions and verify the hypothesis above, this dissertation will carefully present and analyze the different priorities and restrictions that the selected text exhibited, along with the strategies that the translator had to face. Finally, the translated text will be analyzed to find which linguistic features are proper of its genre, *neo-noir*.

After this brief introduction, the theoretical background will provide an exploration of translation, defining the term and focusing on AVT. The history of this branch of translation will be summarized, some of its modalities presented (putting especial emphasis on SDH and the Spanish normative), and accessibility will have a brief sub-section that details its history, current situation, and its connection to AFM, linguistic accessibility, and Accessibility Studies (AS), terms that will be also explained. Thereafter, a sub-section dedicated to defining and characterize *noir* and *neo-noir* follows. Next, the methodological section will offer in detail the different materials used for the practical task and its procedure. The fourth section will display the translation alongside the original text for comparative purposes. The next section is the analysis, which is divided into three subsections: the priorities and restrictions of the translation, the techniques that were used, and the features of the genre that are reflected on the subtitles. Finally, the conclusion will answer the research questions, verify the hypothesis and suggest future lines of research.

2. Theoretical Background

This section is divided into three sub-sections: the first is dedicated to audiovisual translation, the second treats accessibility and the third introduces the *noir* and *neo-noir* genre and characterizes it. The first division will introduce translation and two of its branches: audiovisual translation (AVT) and translation studies (TS). The scope of this dissertation will be centered on audiovisual translation in that it will treat its history, features, and modalities. More precisely, the modality of subtitles for the deaf and hard-of-hearing (SDH) will receive special attention. The next section focuses on the origins of accessibility and its situation in Europe and current discourse within AVT. In addition,

this section presents Accessibility Studies (AS), linguistic accessibility and Accessible Filmmaking (AFM). Finally, an introduction to *noir* and *neo-noir* will be provided, defining the terms and describing their main features.

2.1. Audiovisual translation

Translation, which etymologically originates from the Latin equivalent of “to bring across” (Soler-Pardo, 2013: 4), has been defined as an elaborated cultural process that uses two contexts: one from a source text and other from a target text, both influenced by their “socio-historical and political-ideological elements” (Cordeiro-Campos, 2020: 230). Namely, translation aims to bring meaning across from the source text to the target language, following sociocultural conventions. One of the most recent approaches to translation treats texts from audiovisual environments, where one or two channels are present: visual and acoustic (Carrillo-Darancet, 2014: 31; Chaume, 2004: 30), and signals: moving and fixed images, text, dialogue, narration, etc. (Mayoral, 2001: 35 - 36). Although it has commonly been referred to as Audiovisual Translation (AVT), it has received different denominations through time, such as transadaptation or film dubbing (Fodor, 1976), screen translation or subtitling (Hatim & Mason, 1997), *traducción audiovisual* (Díaz-Cintas, 2001), etc. Moreover, it is regarded as the “most dynamic and fastest developing trend within Translation Studies” (Orero, 2004, as cited in Rica-Peromingo, 2016: 13).

It was not until the 20th century that scholars decided to analyze translation from a linguistic standpoint (Soler-Pardo, 2013: 6). This discipline has received names such as theory of translation, translation studies, *traductologie*, or *traductología* (ibid), proposed by Holmes (1975 – 1994: 70) to avoid confusion and misunderstandings with other areas. Hurtado-Albir (1996: 151) differentiates this field from translation stating that, while translation is practical, Translation Studies focuses on Literature and it intends to research on the field. This area of research has seen a notorious increase in written material in the last years. To illustrate, Bolaños-García-Escribano *et al.* (2021: 1) observe that in 2017 “more than 4000 documents and 330 doctoral theses on AVT were registered in the database”, a notorious increase with respect to the number of documents in 2009, “169 books, 33 doctoral theses and 697 articles” (ibid). Surprisingly enough, it was not until 2018 when the first journal specialized in AVT was created, the *Journal of Audiovisual Translation*: jatjournal.org (ibid). From a pedagogical perspective, courses on translation studies started to appear around the late 1980s and early 1990s (ibid). Nowadays, courses

aimed at translation can be found at undergraduate and postgraduate levels in Spain and some countries of Europe (Mayoral-Asensio, 2001). For instance, the Complutense University's (or *Universidad Complutense de Madrid*) Master on English Linguistics offers an introductory course to AVT and the Autonomous University of Barcelona has an entire master dedicated to this field of translation¹. These courses were recently affected by the 2020's COVID-19 pandemic, where face-to-face methodologies had to be replaced by full or partly online approaches, which has allowed technological growth (Bolaños-García-Escribano *et al*, 2021: 4) and forced students and lecturers to use computer's software more frequently.

Historically speaking, AVT gave its first steps in the 1930s (Soler-Pardo, 2013: 20) with the translation of silent films' intertitles, which described the dialogue of the characters (Romero-Fresco, 2013: 205). Contrary to today's procedure, these intertitles were translated as part of the production of the film (Izard 2011: 190). Additionally, in terms of accessibility, deaf and hard-of-hearing individuals could access this content in the same way as people without functional diversity (Fuentes-Luque and González-Irizarry, 2020: 289). The apparition of films with spoken dialogue such as *The Jazz Singer* (1927) or *Lights of New York* (1928) forced companies to think of alternative approaches, which were not successful until the technology improved years later (Romero-Fresco, 2013: 205). When the technological growth allowed to adapt films with spoken dialogues, adaptation began to form part of the distribution process instead of the filmmaking (Romero-Fresco, 2013: 206). It was in the 1970s and 1980s when the United States and Europe began to implement subtitles for deaf and hard-of-hearing (SDH), but it was considered too costly for the size of their target population (Romero-Fresco, 2013: 206). In the present day, this process has not changed, and deaf and hard-of-hearing individuals have more difficulties in completely accessing the content than earlier (Pereira-Rodríguez, 2005: 163). Although Romero Fresco (2013: 206) stated that accessibility has been marginalized as a secondary process in the creation of a film, some countries are taking action to ease accessibility to these groups of people (see section 2.2.).

One of the features that AVT uses in order to facilitate access to the content is subtitles. Subtitling is one of the most common features in AVT, which Tamayo (2016:

¹ See <https://www.uab.cat/web/estudiar/official-master-s-degrees/general-information-1096480962610.html?param1=1345695508608>

110) defines as a “peculiar type of written discourse, as they are conceived to be read only before and at a certain pace, before disappearing”. In other words, subtitles are textual information inserted in a screen at precise instants to describe different messages depending on the necessities of the target audience. These have a series of characteristics that have to be followed to adjust to its target audience. Díaz-Cintas and Remael (2007: 14) divide subtitles according to their language: intralingual subtitles, interlingual subtitles, and bilingual subtitles, and the first two divisions are further expanded. On the one hand, intralingual subtitles are used for the deaf and hard-of-hearing, for language learning purposes, karaoke, dialects of the same language, and notices and announcements (ibid). On the other hand, interlingual subtitles are divided into two types of public: for hearers and SDH (ibid). However, AVT does not only use subtitles as a means to promote accessibility. From an interlinguistic point of view, dubbing is used as an alternative to subtitles for those audiences that can hear but are not proficient in the original language (Rica-Peromingo, 2016: 27). In addition, audio-description (AD), voice-over, or surtitles for theater, opera, or musicals form part of the different alternatives to grant accessibility in other contexts (ibid). Since this theoretical background will focus on subtitles and, more precisely, those for deaf and hard-of-hearing, the rest of the modalities are beyond the scope of this dissertation. These subtitles have to follow a series of norms that give them order and facilitate their comprehension: the placement of the words (grammatically and onscreen), their synchrony with the onscreen actions, the number of lines, the limit of characters, and the speed of the subtitles.

Moreover, different scholars have researched the placement of the words in subtitles (Coltheart, 1987; Frazier, 1987; Holmes, 1987, just to name a few). Perego (2008: 222) argues that, in order to understand properly the text, some conventions are needed along with its proper distribution. As Tamayo (2016: 110) summarizes, people do not read sentences word by word, but by chunks. In addition, line breaks can influence reading, so they have to be consciously set to not cause difficulties (ibid) following syntactic nodes. As it is presented in Figure 1, the higher the node, the less cognition effort to comprehend a sentence is needed (Karamitroglou, 1998: 8). When the segmentation occurs at the levels N5 and N6, the sentence can result harder to understand (ibid).

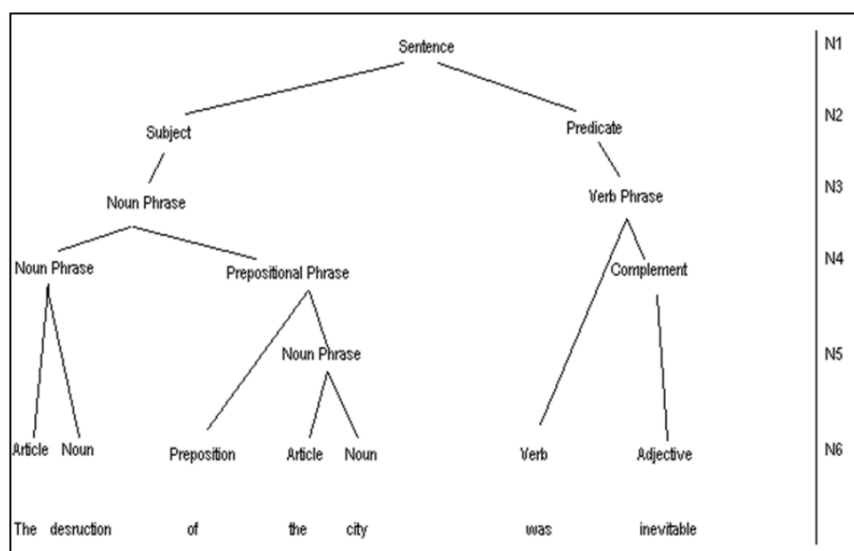


Figure 1. Karamintroglou's (1998: 8) subtitle segmentation by syntactic nodes

The maximum number of segmentations is also under discussion (Tamayo, 2016: 112). Diaz Cintas and Remael (2007: 13) state that the maximum number of lines is three or even four lines despite the disagreement among subtitlers and researchers (Tamayo, 2016: 112). Drawing from Diaz-Cintas and Remael (2007), Tamayo (2016: 112) states that the number of lines depends on the type of screen, such as TVs, where “it seems more effective to subtitle using one-liners if possible, while for cinema two shorter lines might be preferred due to the size of the screen”. Furthermore, the placement of the subtitles has not only been regarded in terms of divisions, but also in terms of their location on the screen. Traditionally, they were left-aligned, but TS scholars have argued in favor of the conventionalized subtitle on the bottom-center of the screen due to the “minimum eye movement principle” (Tamayo, 2016: 112).

Another variable under analysis is the number of characters per line, which vary depending on the company, ranging from 33 to 41 characters for TV (Díaz Cintas and Remael, 2007: 84), though Netflix guidelines establish a limit of 42 characters (Cordeiro-Campos, 2020: 235). In Spain, the UNE Standard establishes a limit of 37 characters per line (Tamayo, 2016: 113). In recent approaches, this limit is calculated by the number of pixels of each letter using software (Díaz-Cintas, 2008: 97). Another feature that has to be considered is the speed of subtitles, which is measured in characters per second (CPS) or words per minute (WPM), being the former the most appropriate internationally (Szarkowska and Gerber-Morón, 2018: 2). According to Cordeiro-Campos (2020: 235), the average reading speed varies from 17 to 20 CPS. Contrastively, Szarkowska and Gerber-Morón (2018: 2) mentions the six-second rule, which is the time that an average

reader takes to read two full lines of subtitles, which equals approximately 12 CPS. Nevertheless, the duration of characters changes depending on the context in which the audiovisual product is framed (ibid).

The features above are characteristic of subtitles for the hearing population, but modalities such as SDH deviate in some respects and introduce additional features. Drawing from UNE 153010 (2012: 16), Tamayo (2016: 111) stresses that in Spain spotting and segmentation play an important role, such as in the “use of performer’s pauses and silences, [...] [the] use of grammar pauses or punctuation signs, [...] [writing] at the bottom-line conjunctions and connectives and [...] [not dividing] noun phrases, verbal phrases and prepositional phrases”. These rules converge with the ones that refer to the hearing population. However, a peculiar feature of this type of subtitles is character identification, which is marked through color, name tags, or dialogue slashes (Tamayo, 2016: 114 – 115; UNE 153010, 2012: 10). In addition, the UNE Standard recommends using yellow for the main character. This document does not specify other colors but states that the rest of the colors need to have a contrast of 255 in a system of 8 bits, which results in three colors: red, green, and blue (UNE 153010, 2012: 20 – 22), which are used to differentiate other main characters. Only those characters that are secondary will be in white color (ibid: 10). Apart from color, a technique that is used when color is not available is writing a name tags to the left of their subtitle with brackets (ibid). It has to be considered that using name tags rests the total amount of characters in a subtitle. In addition, these subtitles do not only describe spoken text, but contextual information (music or noises, for instance) and suprasegmental, such as tone or irony (ibid: 13 – 14).

In order to include subtitles in audiovisual material, the individual needs specific software. Although there are a variety of options available (see DePalma *et al.*, 2013: 44 – 45), Computer-Assisted Translation (or CAT) is the most commonly used in subtitling (Rico-Perez and García-Aragón, 2016: 34), including this dissertation’s practical part. CAT tools can be defined as “programs that facilitate the work of the translator and allow visualization of the source and target text in segmented fields. In addition, CAT Tools generally allow the incorporation of translation memories, glossaries and dictionaries” (Cordeiro-Campos, 2020: 230). Examples of these types of tools are SDL Trados Studio, OmegaT, Subtitle Workshop, and Aegisub (see Rica-Peromingo, 2016: 154 - 155). The latter tool does not only allow to write subtitles to hearing population, but also to deaf and hard-of-hearing individuals (ibid: 21) since it allows to add color to subtitles. Unlike most

professional software, Aegisub can be downloaded for free (ibid: 153), which boots AVT education and training.

Not only software is fundamental in subtitling, but also the steps that the translator follows, which have to be carefully taken into consideration as it can affect the final product significantly. Before translating, the individual should establish a series of priorities and restrictions, which are not only bound to the linguistical dimension of the product, but to cultural and technical aspects (Rica-Peromingo, 2016: 31). In their paper, Mayoral *et al.* (1988) pinpoint that both the source and target language as elements to have into account when translating. Rica-Peromingo (2016: 32 - 41) provides a series of both technical and linguistical priorities and restrictions that have to be considered. On the one hand, technical priorities and restrictions are acoustic coherence, visual coherence, lip synchronization, spatial synchronization, and empty spaces (ibid: 32 – 33). On the other hand, priorities and restrictions related to linguistical elements put emphasis on cultural references, historical references, intertextuality, phraseological units, periphrasis, idioms, proverbs, accent (national, regional, or idiolect), interjections, onomatopoeias, rimes, proper names, calques, orthotypographical rules and domesticating, foreignizing and naturalizing processes (ibid: 33 – 41). Acknowledging these priorities and restrictions after reviewing the text can increase the possibilities of producing a satisfactory translation. Finally, Rica-Peromingo (2016) follows Martí-Ferriol's (2013: 119 – 123) taxonomy, which proposes a series of techniques that can be applied both for hearing and hard-of-hearing populations (Rica-Peromingo, 2016: 43 – 44). These techniques range from “literal approaches” to “interpretative-communicative” (ibid: 44). To illustrate, the most literal approaches to translation are loans, calques, or word by word translation; and those closer to interpretative-communicative strategies are substitution, adaptation, or discursive creation, just to name a few (see ibid: 44 – 69). Employing these techniques when translating can help the translator overcome some of the difficulties of the process.

2.2. Accessibility

Accessibility is becoming a predominant subject of debate within AVT, where it attempts to bridge the gap between content and individuals with functional diversity that cannot access it properly (Rica-Peromingo, 2019: 258) Originally, between the First World War and the Second World War, human dignity and accessibility began to be predominant notions in the contemporary discourse, which led to the adoption of the

Universal Declaration of Human Rights (Greco, 2018: 206). Recently, the European Union recently published the Charter of Fundamental Rights, which enshrines fundamental rights for EU citizens and residents². In Article 11, its member states are obliged to provide people with functional diversity adapted access to information, encouraging the media to adjust their services to this part of the population (García Crespo *et al.*, 2012: 8). To illustrate, nowadays the BBC's TV channel offers subtitles to the deaf and hard-of-hearing (Fuentes-Luque and González-Irizarry, 2020: 289), the United Kingdom and France are approaching 100% coverage of these subtitles (Romero-Fresco, 2013: 201), and Spain is one of the member states with regulations aimed at facilitating access to audiovisual materials to the deaf and hard-of-hearing (UNE 153010, 2012) or the blind (UNE 153020, 2005) (Rica-Peromingo, 2019: 261). Although Spanish regulations entail subtitling 75 % of TV programs for the deaf and hard-of-hearing (Ley 7/2010: 19), recent reports claim that this percentage has not been reached yet (Rica-Peromingo, 2019: 261).

In addition, accessibility has motivated scholars to create a field of research named Accessibility Studies (AS) (Greco, 2018: 206) that shares motivations with linguistic accessibility, which has the purpose of adapting linguistical aspects towards those individuals that cannot fully understand and access them through the conventional modes, such as audio or images (Rica-Peromingo, 2019: 258). One of the branches of AS is concerned with these types of materials is Accessible Filmmaking (AFM), which puts emphasis on adapting films for a target population during their production instead of doing it in the distribution stage (Romero-Fresco, 2018: 192) with translators and the creators of the film collaborating between them (*ibid*: 218). This area of research is interested in providing access through dubbing, voice-over, and interlingual subtitles, focusing not only on the text, but also on the limitations of their target audiences (Romero-Fresco, 2018: 193). Aleksandrowics (2019: 27) stresses that the perceptual limitations, preferences, and cognitive and linguistic abilities of the target audience should be considered in order to make the film accessible for them. This is exemplified by Nicole (2020: 56), who states that, in SDH, “if the program addresses adults, then a faster reading speed is employed as compared to the slower reading speed used in the case of children”. Consequently, Translation Studies have focused on different groups of

² Document available at <https://fra.europa.eu/en/eu-charter>. Consulted on September 4th, 2021

people to gather as much information about their limitations as possible (see Holt, 1994; Waunders, Van Bon and Tellings, 2006; Takahashi, Isaka *et al.*, 2017; Aleksandrowicz, 2019; Rica-Peromingo, 2019). For instance, Rica-Peromingo (2019) showed audiovisual materials with SDH to deaf and hard-of-hearing individuals, who were surveyed with the intention of assessing Spanish SDH regulations and suggesting improvements for these types of subtitles.

2.3. Genre: from *noir* to *neo-noir*.

Currently, Literature casts doubt on the classification of *noir* and *neo-noir* as independent genres (see Conrad, 2005: 11) since these movies share features with crime films (Holt, 2005: 24). This dissertation considers these genres as independent and not related to crime film because it follows a series of distinctive patterns. In this section, both *neo-noir* and its precursor will be defined and characterized, and the figure of the femme fatale will be explained due to its prominence and influence in both classical and modern realizations of the genre.

The origins of *noir* movies are frequently placed by critics between 1941 and 1958, which starts with John Huston's *The Maltese Falcon* and Orson Welles' *Touch of Evil* (Conrad, 2005: 1). Due to the fact that this genre deals with criminal activity, scholars have doubted its independence from crime films, but there are features that distant both expressions: “[*noir*] operates within a set of narrative and visual conventions” (Conrad, 2005: 10). For instance, the contrastive manifestation of light and shadow, using commonly black and white colors (Holt, 2005: 37), the camera angles can adapt oblique positions, the main characters make questionable moral decisions, the predominance of feelings such as loneliness, paranoia, and cynicism, the disorientation of the viewer and “its disruptive compositional balance of frames and scenes, the way characters are placed in awkward and unconventional positions within a particular shot” (*ibid*: 1 - 2). In addition, in these movies “a male protagonist is usually led to its destruction by a femme fatale” (Schwartz, 2005: x, as cited in Alston, 2019: 14). This female character is considered a sexist and partial construction of a woman, which “does not conform to patriarchal female roles of wife/mother-daughter and she often exists outside the family unit. She is often fetishised with star casting, glamour and various other items of scopophilia such as high heels, bare legs and voyeuristic cameral angels” (Alston, 2019: 12 – 13). In addition, she has some degree of volition (although she has to escape from the law or needs protection) and she is characterized as a romantic partner for the

protagonist and the spectator (ibid: 27). Finally, this woman representation never escaped from justice (ibid: 15) or did not reach the end of the film alive (ibid: 30).

The movies that shared similarities with this genre after this cycle of films closed are denominated *neo-noir* or, alternatively, “contemporary, postclassic, or modern film *noir*” (Holt, 2005: 23). These movies are in color and they share features with their predecessor (Monaco, 2010: 33). Moreover, Conrad (2005: 2) underlines the presence of inverted morality, loneliness, pessimism, violence and they attempt to create confusion in the spectator. In addition, Phillips (2011) mentions the figure of the antihero, which is characterized by deprivation and the use of drugs. Examples of this genre are *Reservoir Dogs* (1992), *Taxi Driver* (1976), and *Memento* (2000) (Conrad, 2005: 2).

The figure of the femme fatale changes in this new perspective of the genre, where she is not as objectified as before and she overcomes the difficulties from her crimes (Holt, 2005: 27) and runs away from justice (ibid: 28; Alston, 2019: 30). Some versions approach this character as a good woman that is trapped in criminal activities because of her circumstances, and she is pictured as the antagonist’s couple. (Alston, 2019: 30). Additionally, they “have an insatiable need for love that becomes psychotic” (ibid: 31).

3. Methodology

3.1. Materials

Since the regulations of the final master’s dissertation entail using a text that has never been translated before, *Detour* (2016) was selected as the text to translate from English to Spanish and adapt it to the deaf and hard-of-hearing population. It tells the story of Harper James, a law student who suspects that his stepfather, Vincent, was the cause of his mother falling in a coma. While he drinks in a bar, he meets Johnny, a criminal that offers to murder his stepfather for money. After agreeing, they set up a journey to Las Vegas, where they expect to find Vincent. This movie seems to be influenced by the *noir* and *neo-noir* genres, which could have motivated it to take the title of its namesake from 1945. Although this previous movie’s title received a translation on Amazon Prime Video, the one treated in this dissertation has not received any since it has never been translated into Spanish.

Using Windows 10’s operative system, Aegisub (v. 3.2.2), which is readily available on the Internet (<https://aegisub.uptodown.com/windows>) for free, was installed as a means to subtitle the movie. This program allows not only to subtitle, but to change

the color and position of the text, which results fairly useful for subtitling for the deaf and hard-of-hearing. Apart from these two main materials, other elements were used in order to facilitate the process. Microsoft Word (v. 2102) offered the possibility of having the original text in one window and the translation on another, apart from being a useful text editor that allowed to take notes. Furthermore, WordSmith Tools' (v. 6.0) concord function was used to find out which character has more interactions and, thus, allowing to discern which color to use with them. Additionally, it was used to trawl the number of occurrences of certain words for the analysis of the genre. Thereafter, using the Internet browser Google Chrome, different websites were consulted to seek definitions, synonyms, and possible translations, such as DRAE, Macmillan Dictionary, Word Reference, etc. Finally, Google Drive website was used in order to upload the audiovisual materials (consisting of two files, a .mp4 and an .ass extensions) and allow the reader to download it and watch this dissertation's subtitles (see Appendix).

3.2. Procedure.

The first step was finding a movie that has never been translated into Spanish officially. For this purpose, Amazon's website (<https://www.amazon.es>) was used to find out in the specifications of the product whether it has been translated before into Spanish. The information was contrasted with alternative websites dedicated to movies such as imbd.com and FilmAffinity.com. After finding out that *Detour* (2016) has never received Spanish subtitles, the producer was contacted through e-mail in an attempt to obtain the movie's script. However, they never answered, and the script had to be obtained following an alternative method. The website Sublikescript.com³ included the movie's text, which was downloaded and used for this dissertation. Before translating this script, the movie was watched, and a Microsoft Word document was created to write the priorities and restrictions. Then, the script was used to write a first translation, though this translation required modifications when the subtitling process began. For instance, contextual elements changed the presupposed translation of some words or the dialogues needed to be reduced to not exceed 12 characters per second or, in some exceptional circumstances, 15. Furthermore, the subtitles of the main characters of the movie, Harper, Johnny, and Cherry, were colored following the Spanish normative for deaf and hard-of-hearing populations: yellow, green, and blue respectively (UNE 153010, 2012: 20 – 22) (see Appendix). In order to ensure which character participated more in the dialogues,

³ See <https://sublikescript.com/movie/Detour-4372390>

WordSmith Tools was employed on the original script trawling the names of the characters mentioned above as they appear in the script, in upper-case and colon (for instance, “CHERRY:”). Furthermore, contextual and suprasegmental information had to be considered to signal it in the subtitles, thus special attention had to be paid to the acoustic dimension of the movie. Additionally, the strategies used in the translation process were noted for their later discussion. Although in the following section the translation of the script can be found, efforts were also spent on adapting the script to SDH. As a result, a Google Drive link was included in the Appendix in order to give the reader access to the subtitles and the movie.

Once the complete movie was subtitled, it went through several review processes that allowed to correct errors and adjust the translation of some dialogues. The final result had to be inserted in this document, adding the name of the characters to both the original and the Spanish script from the movie’s final credits and coloring the dialogues of the characters in the adapted version. Finally, employing WordSmith Tools, the Spanish script was analyzed and contrasted with the original text in order to seek linguistic elements that could belong to the genre.

4. The Translation

DETOUR

Christopher Smith

LECTURER:

A man suffocated his baby daughter and put her in a bag outside Houston station. Ordinarily, this would've been a death penalty case, but the killer made it to Mexico and now faces life without parole. So, what does that teach us? It teaches us that no law or ordinance is mightier than understanding. Know the rule of law, and you can bend it. Understand its workings and you can turn first degree murder into second degree murder. Second degree into manslaughter.

PAUL:

Harper! Harper, buddy! Wait up, man! I got the baddest story for you, dude. I was at the depot this weekend with the chinaman, and I dropped liquid acid.

HARPER:

Oh, yeah? How did that pan out?

PAUL:

Terrible. Not good at all. Trip lasted 18 hours, and then when I came to, my hair turned white.

HARPER:

Yeah. It's white.

DETOUR

Christopher Smith

(Stranger de Goldfrapp)

Harper: Amarillo. Johnny: Verde. Cherry: Azul. Resto: Blanco.¹

DETOUR

PROFESOR:

Un hombre, tras ahogar a su infante, la abandonó en una estación, lo que se considera pena de muerte. Pero el asesino escapó a México y le espera una cadena perpetua. ¿Qué sacamos de esto? Sacamos que no hay ley ni norma que supere al entendimiento. Conoce la ley y podrás moldearla. Entiende cómo funciona y podrás concertir un homicidio de primer grado en uno de segundo grado y uno de segundo grado en un homicidio involuntario.

PAUL:

(GRITA) ¡Harper, Harper! ¡Espera! Me ha pasado algo flipante, tío. Fui al almacén con el chino y se me cayó LSD encima.

HARPER:

¿Y cómo acabó eso?

PAUL:

Terrible. Nada bien. Me pegó un viajazo y me volvió el pelo blanco.

HARPER:

Sí, está blanco.

¹ Due to the limitations of the format of this dissertation, the rest of the characters' dialogues will be in black.

PAUL:

Here's the thing, though, I don't remember being scared or anything. Don't get me wrong it was intense but it was fun. So I go see the doctor, ask him what he thinks about it. He says that it might not even be related to the acid at all, that it could be hormonal. If my pituitary gland is fucked, starts kicking out loads of estrogen I can grow tits or turn gay or something. I mean, what's worse, being straight guy with tits or waking up and all of a sudden you crave dicks? Worse than that, you crave dicks and your hair starts turning gray. I'll look like a gay skunk. Well, now, what's your problem?

HARPER:

My mom's in a coma.

PAUL:

Oh, fuck. Harper, dude, man. I'm sorry, bro.

PAUL:

Of course she's in a coma. What the fuck am I? Am I the worst fucking friend or the worst fucking friend?

HARPER:

It's all right. Just forget about it.

PAUL:

Bullshit, man! I can't. It's unforgivable. I've been so focused on my own shit, my hair turning different colors. I should've made time.

HARPER:

No, it's all right, man. You were busy.

PAUL:

Hey. Harper, buddy, what is this? What are you doing to me here, you putting the guilts on me? Come on, man, you know I love your mom. I just forgot, that's all.

PAUL:

(SUSURRA) Pero no me asusté ni nada. Fue intenso, pero divertido. Así que le pregunté al médico y me dijo que no es por el LSD, sino hormonal. Si mi pituitaria produce mucho estrógeno podría volverme tetudo o gay. ¿Qué es peor ser hetero con tetas o que ansíe pollas? O peor: ansiar pollas con canas. Pareceré una mofeta gay. ¿Y a ti qué te pasa?

HARPER:

Mi madre está en coma.

PAUL:

Hostia, joder. Harper, tío. Lo siento, hermano.

PAUL:

Claro que está en coma, ¿no seré yo el peor amigo?

HARPER:

No, tío. No te rayes.

PAUL:

No. Una mierda. No puedo. Es imperdonable. Solo saqué tiempo para mí y no para ti.

HARPER:

No es nada. Estabas ocupado.

PAUL:

(MOLESTO) Eh. Harper, compa, ¿qué pasa? ¿Me echas la culpa? Ya sabes que aprecio a tu madre. Se me pasó.

HARPER:

Yeah, man. I know. I know. See you later.

PAUL:

All right, buddy. See you later.

RADIOPHONY:

Paging Dr. Holmer to neurology. Paging Dr. Holmer to neurology.

HARPER:

"One flew east, one flew west one flew over the cuckoo's nest."

TV SPEAKER 1:

Their quest for the American dream can become a nightmare. And even though this man ran far and fast enough to get away...

TV SPEAKER 2:

Going into a very heavily wooded area.

TV SPEAKER 1:

...he's starting his new life in America as a fugitive.

TV SPEAKER 2:

Golden Colorado.

HARPER:

Can I get some...?

JOHNNY:

He starts getting physical. Now, you see my Cherry... she's got a dollar sign where most other girls got a heart. And this John, he picks up on it. He says, "you like money, don't you, you fucking whore?" She says, "I like money and cock and from where I'm sitting, you don't got neither."

HARPER:

Sí, tío. Lo sé. Lo sé. Lo sé. Nos vemos.

PAUL:

Vale, compa. Nos vemos.

(Electrocardiograma)

(Ventilación mecánica)

RADIOFONÍA:

Dr. Holmer acuda a neurología. Dr. Holmer acuda a neurología.

HARPER:

“Uno voló al este, el otro hacia el oeste. Sobre un nido de cucos voló este.”

(Televisión)

LOCUTOR TELEVISIVO 1:

Buscar el sueño americano puede serles una pesadilla. Y a pesar de que corra lo suficiente para huir...

LOCUTOR TELEVISIVO 2:

Se adentra en un bosque.

LOCUTOR TELEVISIVO 1:

...empieza su nueva vida en américa como un fugitivo.

HARPER:

¿Me pone un...? Esa, sí.

JOHNNY:

Llegó a las manos. Si ahora vierais a mi Cherry... Tiene un dólar donde otras un corazón. Y John se dio cuenta de eso. Dijo: “¿Te gusta la pasta, puta guarra? Y le dice: “Sí, la pasta y los rabos. Y ya veo que no tienes ninguno”

(RÍEN)

FRIEND OF JOHNNY 1

She said that?

FRIEND OF JOHNNY 1:

So what did he do?

JOHNNY:

Pulls a knife, cuts her right on her cheek. Right there. Motherfucker, it's gonna cost me a fortune. So anyway, Cherry starts going crazy as you can imagine. I can hear her screaming from the hallway. She's screaming like Fred Krueger's got his finger up her ass. I come around to see what the fuck! Cherry's pulled a gun. She's standing there. She got a beretta pointed at his head. She's shaking. I tried to talk her 'round, but, well... Bang, bang, bang! Guess who had to clean up the fucking mess?

FRIEND OF JOHNNY 2:

Holy shit.

JOHNNY:

Who the fuck is this guy? Watch out. Get the fuck outta here. Didn't your mother tell you it's rude to listen in on other people's talk?

HARPER:

Not recently.

JOHNNY:

What did you say?

HARPER:

My mother's not doing so well, so she hasn't really been honing my social skills recently. But what I think you're saying is that maybe she shouldn't have to.

AMIGO DE JOHNNY 1:

¿Dijo eso?

(RÍEN)

AMIGO DE JOHNNY 1:

¿Y qué hizo?

JOHNNY:

Sacó un cuchillo y le corta por la mejilla. Justo aquí. La muy puta me va a salir cara. Así que enloqueció como imagináis. La oía gritar desde el pasillo como si Krueger si hubiera metido el dedo.

(RÍEN)

JOHNNY:

¡Fui a ver qué coño pasa! Ella estaba con un arma parada, apuntándole a la cabeza, temblando. Quise calmarla, pero... ¡PAM, PAM, PAM! Adivinad quién limpió.

AMIGO DE JOHNNY 2:

Hostia puta.

JOHNNY:

Ajá. (GRITA) ¿Quién coño eres? Cuidado: quítate.

¿Te ha dicho tu madre lo feo que es escuchar hablar a extraños?

HARPER:

Hace mucho.

JOHNNY:

¿Qué dices?

HARPER:

No le va bien, por lo que hace mucho que no cuida mis modales. Pero creo que dices que no debería haberlo hecho.

JOHNNY:

You're running your mouth at me.

BARMAN:

Johnny, come on, man. He's drunk.

JOHNNY:

He's a grown-up. He knows what he said.

BARMAN:

Go home, buddy. It's late, okay? We don't want any trouble tonight.

HARPER:

It's not late. It's not even ten o'clock yet. And whilst I appreciate your concern, tomorrow morning when I wake up and look myself in the mirror I'd rather see a face full of bruises than a face full of shame. And I'm prepared to go and buy all your friends over there a drink. As an apology. Beyond that, go fuck yourselves.

BARMAN:

Let it go, Johnny.

JOHNNY:

You can buy me a drink. I'll have a bottle of scotch, but we drink it together.

HARPER:

I'm not really in a social mood.

JOHNNY:

I'm not asking. Either we drink together, or we go round and round right here.

JOHNNY:

(MOLESTO) Hablas mucho.

CAMARERO:

Tío, está pedo.

JOHNNY:

Un adulto sabe lo que dice.

CAMARERO:

Ve a casa, compa. Es tarde. Que no haya problemas.

HARPER:

(EBRIO) No es tarde. No son ni las diez. Aprecio tu preocupación, pero por la mañana al mirarme as espejo prefiero verme lleno de golpes que de vergüenza.

JOHNNY:

(RÍE)

HARPER:

Y estoy listo para invitar a tus amigos a una copa como disculpa. Aparte, que os den.

CAMARERO:

Déjale, Johnny.

JOHNNY:

Dejo que me invites. Podemos compartir un *whisky*.

HARPER:

No estoy de humor.

JOHNNY:

No lo te pido. O bebemos juntos o la liamos parda.

BARMAN:

Come on, Johnny.

JOHNNY:

Shut the fuck up, fat man!

BARMAN:

Are you laughing at me?

JOHNNY:

He's laughing at you.

JOHNNY:

Follow me.

HARPER:

Where we going?

JOHNNY:

What, you scared? Are you scared of me? Come on, if I was gonna kill you, I'd do it already. Trust me, you'll like it. You like chocolate sundaes?

HARPER:

Yeah. Where we going?

JOHNNY:

You like girls?

CAMARERO:

Por fa...

JOHNNY:

¡Cállate, gordo!

HARPER:

(RÍE)

CAMARERO:

¿Te ríes?

JOHNNY:

Se ríe de ti.

HARPER:

(RÍE)

(Voces) (Sirenas)

JOHNNY:

Sígueme

HARPER:

¿A dónde vamos?

JOHNNY:

¿Qué, tienes miedo? ¿Me tienes miedo? Si fuera a matarte, ya lo habría hecho.

Confía. Te va a gustar. ¿Te gustan los helados de chocolate?

HARPER:

Sí, ¿en dónde?

JOHNNY:

¿Y las chicas?

(Música *techno*)

JOHNNY:

I'll take that.

WAITRESS:

These aren't for you, Johnny.

JOHNNY:

Yes, they are. So... what you wanna be?

HARPER:

What, when I grow up?

JOHNNY:

Yeah, what you wanna be when you grow up?

HARPER:

A criminal lawyer.

JOHNNY:

Defense, I hope.

HARPER:

Yeah, defense.

JOHNNY:

What happens if you get someone off who's guilty and then they go out and play ball again?

HARPER:

Just blame the prosecution for not building a solid case. People have a right to a good defense.

JOHNNY:

Para mí.

CAMARERA:

No son para ti.

JOHNNY:

Claro que sí.

Baja. Tenemos a uno.

(Móvil)

JOHNNY:

Bueno, ¿qué quieres ser?

HARPER:

¿Cuándo sea mayor?

JOHNNY:

Sí, ¿qué quieres ser de mayor?

HARPER:

Abogado.

JOHNNY:

Defensor, espero.

HARPER:

Sí, defensor.

JOHNNY:

¿Qué pasa si liberas a un culpable y luego reincide?

HARPER:

Culpa a la fiscalía por hacerlo mal. La defensa es un derecho.

JOHNNY:

Rich people, you mean.

HARPER:

All people. Two days a week I'm working for free.

JOHNNY:

What, so you're a crusader?

HARPER:

Look, I don't wear a cape, but I do find it very hard to walk away from injustice.

JOHNNY:

You be sure to give me your number when you graduate.

HARPER:

What about you? Do you have an area of expertise?

JOHNNY:

You need something doing?

HARPER:

No. Of course not. I just... You know...

JOHNNY:

What?

HARPER:

I just like to hear the other side.

JOHNNY:

No, no, no. Your face. You was thinking something.

JOHNNY:

Para los ricos.

HARPER:

Y pobres. Soy voluntario dos días por semana.

JOHNNY:

¿Eres activista?

HARPER:

Mira, no lleva capa, pero veo difícil ignorar la injusticia.

JOHNNY:

Te llamo al graduarte.

HARPER:

(RÍE)

(TARTAMUDEA) ¿Y tú? ¿Te dedicas a algo?

JOHNNY:

¿Qué necesitas?

HARPER:

No, no. Solo...

JOHNNY:

¿Qué? ¿Qué?

HARPER:

Me gusta conocer el otro lado.

JOHNNY:

No, no, no. Tu cara. Pensabas algo.

HARPER:

Nah, I wasn't really.

JOHNNY:

Speak.

HARPER:

I don't know. My... my step dad's a fucking asshole, and...

JOHNNY:

And?

HARPER:

And sometimes I think it'd be something if someone were to ruffle his feathers a little.

You catch my drift?

JOHNNY:

No, I don't catch your drift. "Ruffle his feathers"? What, is he a bird?

HARPER:

No, I mean... you know. Teach him a lesson.

JOHNNY:

Yeah. What, science, math, what?

HARPER:

Come on, man, you know what I'm saying.

JOHNNY:

I don't know what you're saying!

JOHNNY:

Teach him a lesson, I mean... You know, some guys I know, that means kill him. That what you mean?

HARPER:

En verdad no.

JOHNNY:

(SUSPIRA) Dilo.

HARPER:

No sé. Mi... Mi padrastro es un imbécil y...

JOHNNY:

¿Y?

HARPER:

A veces pienso que estaría bien si alguien le despeinara, ¿lo pillas?

JOHNNY:

No, no lo pillo. ¿Despeinarle? ¿Es peluquero?

HARPER:

No, quiero decir, ya sabes. Darle una lección.

JOHNNY:

¿De ciencia, mates...?

HARPER:

¡No vaciles!

JOHNNY:

No te vacilo. Enseñarle una lección, o sea... (SUSPIRA) Para algunos eso es matar.

¿Dices eso?

HARPER:

No, no, no, of course not. I just... I mean beat him up a little maybe.

JOHNNY:

You gonna beat on somebody, you gotta have a cause. No, no, no. No more drinking. Finish your story.

HARPER:

All right, so three months ago, my mom gets in a car crash. She's driving, he's in the passenger seat. They're both drunk. The car comes off the road, they hit a tree, all right? And she's been in a coma ever since.

JOHNNY:

And you blame him for it?

HARPER:

I blame him because he's visited her once in the hospital in three months. And while she's in there fighting for her life he's going off to Vegas and banging some .some cocktail waitress named Rosy Hills. Probably not much older than me.

JOHNNY:

Your old man's got a taste for teen pussy.

HARPER:

My mom got a terrible set of results tonight. And if she gets more tomorrow, then she's gonna have her machine... Anyway, he knows this. But tomorrow he's gonna go on some so-called business trip to go see his whore in Vegas. Now, if that's the way his mind's working, if that's what little regard he has for her, then who's to say...

JOHNNY:

Who's to say he didn't have a hand in her death?

HARPER:

Right.

HARPER:

No, claro que no. Solo golpearlo.

JOHNNY:

Para pegar necesitas una razón. No bebas más. Termina tu historia.

HARPER:

(ESPIRA) Hace tres meses mis padres tuvieron un accidente de tráfico. Estaban borrachos. El coche se desvió y chocó. Y ella ha estado en coma hasta ahora.

JOHNNY:

Y le culpas a él.

HARPER:

(MOLESTO) Sí. Solo ha ido una vez al hospital en meses. Mientras que ella lucha por vivir, él va a Las Vegas a tirarse a una camarera llamada Rosy Hills, que será de mi edad.

JOHNNY:

(RÍE) Le molan los coñitos.

HARPER:

Mi madre tuvo unos resultados pésimos anoche. Y si sigue así mañana la desconectarán del... En fin, él lo sabe. Pero mañana va a ir de viaje a Las Vegas a ver a esa guarra. Así que, si así es cómo piensa, si la aprecia tan poco, ¿quién diría...?

JOHNNY:

¿Que él no tenga parte de la culpa?

HARPER:

Cierto.

JOHNNY:

Let me ask you something. If you could stop time, cut yourself in half and one side of you goes off, he kills this pussy hound. The other side, he stays at home, don't know nothing about it. When it's over, the two sides, they don't speak. Shit, they don't even know what the other one's done. You live your life with clean hands. Would you do it?

HARPER:

Yes.

JOHNNY:

That sort of thing can be had, brother.

HARPER:

How much? I mean, you know, hypothetically speaking, how much would something like that cost?

JOHNNY:

Hypo-pathetically speaking, 20 grand. We drive to Vegas, clip this jock. He ends up in the sand somewhere...

CHERRY:

Hey, boys. What's going on?

JOHNNY:

Fuck off, Cherry.

HARPER:

No, she can stay. It's fine.

JOHNNY:

No, she can't stay. Go on. Go. Where were we?

JOHNNY:

Déjame preguntarte algo. Si pudieras, *hum*, detener el tiempo y partirte en dos y una parte de ti da el paso de matar a ese cobarde y la otra se queda en casa e ignora lo sucedido. Al final, las dos partes no se hablan. Ni se ven. Y vives con las manos limpias. ¿Lo harías?

HARPER:

Sí.

JOHNNY:

Eso se puede tener, hermano.

HARPER:

¿Cuánto? Hipotéticamente hablando, ¿cuánto costaría eso?

JOHNNY:

Hipopatéticamente hablando, 20 mil. Vamos a Las Vegas, lo matamos, acaba bajo la arena...

CHERRY:

Eh, chicos. ¿Qué tal?

JOHNNY:

Lárgate, Cherry.

HARPER:

Puede estar sin problema.

JOHNNY:

No. No puede estar. Vamos, vete. ¿Por dónde íbamos?

(Pájaros)

HARPER:

(ESPIRA)

HARPER:

Hello?

HOSPITAL RECEPCIONIST:

Is that Harper James?

HARPER:

Yes.

HOSPITAL RECEPCIONIST:

Dr. Ulmer would like to speak with you.

HARPER:

Okay.

HOSPITAL RECEPCIONIST:

I'll just connect you.

JOHNNY:

You all set?

Your old man?

HARPER:

Shit. No. No, no, no. God, no. I was drunk last night.

(Tono de llamada)

HARPER:

¿Hola?

RECEPCIONISTA DEL HOSPITAL:

¿Es Harper James?

HARPER:

Sí.

RECEPCIONISTA DEL HOSPITAL:

El Dr. Ulmer querría hablarle.

HARPER:

Vale.

RECEPCIONISTA DEL HOSPITAL:

Se lo paso.

(Música de espera)

(Timbre)

JOHNNY:

¿Estás listo?

HARPER:

¿Eh?

JOHNNY:

¿Tu viejo?

HARPER:

Mierda. No, no, no, no. Dios, no. Estaba borracho anoche.

JOHNNY:

Fuck that.

HARPER:

I forgot. I should've called you.

JOHNNY:

Twenty grand, three of us drive to Vegas, you spot him, I shoot.

HARPER:

No. No, that's... no, that's not gonna happen.

JOHNNY:

Yes, it is.

HARPER:

I said a lot of stuff last night that I didn't mean.

JOHNNY:

You meant it.

HARPER:

No!

JOHNNY:

You're just scared, that's all.

HARPER:

No, I was upset last night. I was upset because of my mother.

JOHNNY:

And we're going to Vegas.

HARPER:

No, we're really not.

JOHNNY:

Gilipollecés.

HARPER:

Olvidé avisarte.

JOHNNY:

20 mil, vamos a Las Vegas, le ves y yo disparo.

HARPER:

No, no. Eso... Mejor no.

JOHNNY:

Ah. Claro que sí.

HARPER:

(AGITADO) Fue sin querer...

JOHNNY:

Sí querías.

HARPER:

¡No!

JOHNNY:

Solo estás asustado

HARPER:

No, solo estaba triste por mi madre.

JOHNNY:

Por eso nos vamos.

HARPER:

¡Que no!

JOHNNY:

Shut your fucking mouth, all right? Your nerves are fucking with you, that's all this is.

MR. PARFITT:

Hey, Harper! Everything okay?

HARPER:

Yeah, we're fine, Mr. Parfitt. Thank you.

MR. PARFITT:

Okay, buddy.

HARPER:

Look, man. I'm sorry, okay? But I made a mistake. I.. I apologize.

JOHNNY:

I don't want your fucking apologies. What I want for you to do is put your money where your big fucking mouth is.

HARPER:

I'm sorry. I can't.

JOHNNY:

We're going to Vegas.

HARPER:

I'm sorry.

JOHNNY:

Don't fucking walk away from me!

HARPER:

All right, you know what? Let's do it, let's go. Let's go to Vegas.

JOHNNY:

(GRITA) Cállate, ¿vale? Te confunden los putos nervios.

SR. PARFITT:

¡Eh, Harper! ¿Todo bien?

HARPER:

Sí, todo bien, Sr. Parfitt. Gracias.

SR. PARFITT:

Vale, campeón.

HARPER:

Mira, tío. Lo siento, ¿vale? Metí la pata. (AGITADO) Me... disculpo.

JOHNNY:

No quiero tus disculpas de mierda. Quiero que cumplas lo que andas diciendo.

(Música de tensión)

HARPER:

Perdón, pero no puedo.

JOHNNY:

Que sí vamos a ir...

HARPER:

Lo siento.

JOHNNY:

¡No me des la espalda!

(Golpe)

HARPER:

Vale, ¿sabes qué? Vamos a hacerlo. Vámonos a Las Vegas.

JOHNNY:

You made the right choice. If you hadn't have come, you'd be sitting at home right now thinking about what could've been instead of what is.

I got a policy. Don't regret the things you do just the things you don't. Ain't that right, Cherry?

HARPER:

You going somewhere? You know what today is, right?

VINCENT:

The hospital won't know anything till 11:00.

HARPER:

Yeah, did you go up there?

VINCENT:

I called them.

HARPER:

Yeah. 'Cause a visit's out of the question, right?

VINCENT:

Because I have business to attend to.

HARPER:

Yeah, business.

VINCENT:

What's that supposed to mean?

(Música de acción)

JOHNNY:

Buena decision. Venir te ha evitado quedarte pensando en casa qué habría pasado.

HARPER:

(VOMITA)

JOHNNY:

Tengo una regla personal. No te arrepientas de lo que hagas. Solo de lo que no. ¿No crees, Cherry?

HARPER:

¿Te vas a alguna parte? ¿Sabes lo de hoy?

VINCENT:

No se sabrá nada hasta las 11:00.

HARPER:

¿Te has acercado?

VINCENT:

Les he llamado.

HARPER:

(SUSPIRA) Ya. No piensas visitarla, ¿no?

VINCENT:

Es que tengo una reunión de negocios.

HARPER:

(SARCÁSTICO) Ya, negocios.

VINCENT:

¿Qué significa eso?

HARPER:

Oh. I don't know. You tell me.

VINCENT:

The business that will keep this roof above your head if, God forbid, something bad does happen to your mother.

HARPER:

Something bad already has happened to my mother. She met you.

VINCENT:

You just got in, right?

HARPER:

Yeah, I just got in. So what?

VINCENT:

So I'm guessing you're still drunk.

HARPER:

Yeah, I'm drunk.

VINCENT:

Then maybe you should take a shower and cool off before you say something you regret.

HARPER:

Hey, would you mind if I made a phone call?

JOHNNY:

To who?

HARPER:

Vaya. No sé. Dímelo tú.

VINCENT:

El trabajo que sostiene este techo sobre ti si le pasa algo a tu madre.

HARPER:

Ya le ha pasado algo malo: conocerte.

VINCENT:

(RÍE) Acabas de llegar, ¿no?

HARPER:

Pues sí. ¿Y qué?

VINCENT:

Supongo que sigues borracho.

HARPER:

Sí, estoy borracho.

VICENT:

(ESPIRA) Quizá debas ducharte y relajarte antes de que digas algo que no debas.

HARPER:

(ESPIRA)

(Música de tensión)

HARPER:

¿Le importa si llamo a alguien?

JOHNNY:

¿A quién?

HARPER:

I need to call the hospital about my mom.

JOHNNY:

So, go ahead.

HARPER:

I left my phone.

No, I should use a public phone. If I use yours and something goes wrong, they'll be able to connect us.

JOHNNY:

Not this phone. This phone's registered to some shitbag geriatric in Malibu. I cover my tracks, man. Told you that. I cover other people's, too. Ain't that right, Cherry? So come on, what are you waiting for?

HARPER:

It's kind of private.

JOHNNY:

I ain't gonna listen.

HARPER:

It can wait.

JOHNNY:

Fuck.

You all right? Cherry? What? What is that supposed to mean?

CHERRY:

I'm good, Johnny.

HARPER:

Al hospital por mi madre.

JOHNNY:

¿Y? Adelante.

HARPER:

Olvidé el móvil.

Mejor uno público. Con ese nos podrían localizar.

JOHNNY:

Con este no. Está registrado a un puto carcamal de Malibú. Te dije que me cubro la espalda. Y la de otros. ¿A que sí, Cherry? Así que venga, ¿a qué esperas?

HARPER:

Es un poco privado.

JOHNNY:

No voy a escuchar.

HARPER:

Ya luego.

JOHNNY:

(SUSURRA) Joder.

¿Estás bien? Cherry. ¿Qué significa eso?

CHERRY:

Estoy bien, Johnny.

(Música romántica)

AL ROBERTS:

She was facing straight ahead, so I couldn't see her eyes. But she was young, not more than 24. She looked as if she'd just been thrown off the crumbiest freight train in the world. Yet, in spite of this, I got the impression of beauty. Not the beauty of a movie actress, mind you or the beauty you dream about when you're with your wife, but a natural beauty. A beauty that's almost homely because it's so real. Then suddenly she turned to face me.

VERA:

How far did you say we were going?

AL ROBERTS:

Los Angeles. Where you coming from?

VERA:

Oh, back there.

AL ROBERTS:

Needles?

VERA:

No.

AL ROBERTS:

Oh, sure, Phoenix. You look just like a Phoenix girl.

VERA:

Are the girls from Phoenix that bad?

AL ROBERTS:

The girl must've been pretty tired because she fell asleep not 20 minutes after she stepped into the car. She laid sprawled out with her head resting against the far door. I didn't like that part of it much, but I didn't wake her up.

AL ROBERTS:

Miraba al frente y no podía ver sus ojos. Pero era joven, No tenía más de 24. Parecía como si saliese de un tren polvoriento. Pero su belleza sobrsalía. No como la de una estrella de cine ni la que imaginamos en sueños, sino una belleza natural. Una que es casi común porque es real. Entonces se volvió.

VERA

¿A dónde dice que va?

AL ROBERTS:

Los Ángeles. ¿De dónde es?

VERA:

De por ahí.

AL ROBERTS:

¿Needles?

VERA:

No.

AL ROBERTS:

Pareces una chica de Phoenix.

VERA:

¿Tan mal están?

AL ROBERTS:

Debía de estar cansada, pues se quedó dormida a los 20 minutos. Tenía la cabeza hacia atrás

(Murmuro)

como Hazkel. Eso no me gustaba, pero no la desperté.

(Murmuro)

AL ROBERTS:

It wasn't that this girl still worried me. I'd gotten over that funny feeling I had when she looked at me. Which I put down as just my...

VINCENT:

The cab's booked for just after 11:00. I love you more than anything in the whole world. You are my world. Harper thinks he's got something on me. I don't know what he thinks he knows, but you don't need to worry about him. I'll take care of him. You know, I imagine us together real soon. And we're gonna be so happy. And all this misery will be behind us.

JOHNNY:

So, where's your old man at?

HARPER:

He's at the house.

JOHNNY:

He's still back there?

HARPER:

Yeah, yeah. His flight's not until later. He was about to leave when you guys showed up.

JOHNNY:

Where's he staying at when he gets in?

HARPER:

I got an address.

JOHNNY:

You know, a job like this, I'm gonna need the money up front.

HARPER:

Yeah, that's no problem.

AL ROBERTS:

No me preocupaba, pero sentía algo cuando me miraba. Lo atribuía...

(Televisor apagándose)

VINCENT:

(VINCENT) Sí. El taxi vendrá sobre las 11:00. Te quiero como a nada en este mundo. Tú eres mi mundo. Harper sospecha algo de mí. No sé qué piensa que sabe, pero no te preocupes por él. Me ocuparé de él. Nos imagino junto en nada. Y vamos a ser muy felices. Toda esta miseria quedará atrás.

JOHNNY:

¿Dónde está tu viejo?

HARPER:

En casa.

JOHNNY:

¿Sigue allí?

HARPER:

Sí. Su vuelo es más tarde. Se iba cuando os vi.

JOHNNY:

¿Dónde lo veremos?

HARPER:

Tengo una calle.

JOHNNY:

Necesitaré el dinero por adelantado.

HARPER:

Sin problema.

JOHNNY:

Well, fuck me, she's alive! It's nice to have you back with us.

CHERRY:

Fuck off, Johnny.

JOHNNY:

What was that?

CHERRY:

You heard me.

Don't hit me. Don't you fucking hit me! Fucking...

HARPER:

Stop, stop, stop!

JOHNNY:

You say something?

HARPER:

You don't have to be physical.

JOHNNY:

Like that? What, are you her guardian angel, or do you wanna fuck her?

HARPER:

No, of course not.

JOHNNY:

¡Hostia! Pero, coño, ¡si está viva! ¡Qué bien que vuelvas!

CHERRY:

¡Que te den, Johnny!

JOHNNY:

¿Perdona?

CHERRY:

Ya me has oído.

¡No me des! ¡No me puto des! ¡Cabrón!

HARPER:

¡Parad!

JOHNNY:

¿Acabas de decir algo?

HARPER:

(JADEA)

JOHNNY:

¿Eh!

HARPER:

No lleguéis a las manos.

JOHNNY:

¿Así? ¿Acaso te la quieres tirar?

HARPER:

No, claro que no.

JOHNNY:

What, you think she's ugly?

HARPER:

No. She's your girl.

JOHNNY:

Yeah, well, what if she wasn't my girl? Would you fuck her then?

CHERRY:

Johnny!

JOHNNY:

No, come on, what if she wasn't my girl? Would you fuck her then?

HARPER:

But she is your girl.

JOHNNY:

But, motherfucker, what if she wasn't? Come on, it's a straight fucking question! I want a straight fucking answer! Everything has its price, you little shit! Would you fuck her, yes or no? Yes or no?

HARPER:

If she wasn't your girl, then yes. Yes, I think she's very pretty.

JOHNNY:

Yeah, then you're very lucky, because she's not my girl. She's a fucking whore. Anti-social fucking whore who needs to cheer her country ass up. Recognize who her fucking friends are!

JOHNNY:

Miss. Where's the shithole in this shithole?

HARPER:

Hey. Are you okay?

JOHNNY:

¿Es fea o qué?

HARPER:

No. Es tu chica.

JOHNNY:

¿Y si no, lo harías?

CHERRY:

¡Johnny!

JOHNNY:

No, venga, ¿y si no lo fuera! ¿Lo harías?

HARPER:

Pero es tu chica.

JOHNNY:

(GRITA) Hijoputa, ¿y si no? ¡Pido una simple respuesta para una simple pregunta!

¡Todo tiene un precio, cabrón! Te la tirarías, ¿sí o no? ¿Sí o no! ¡Eh!

HARPER:

Si no lo fuera, pues sí. Creo que es guapísima.

JOHNNY:

¿Sí? Pues estás de suerte. No es mi chica. Es una puta de mierda. Una antisocial de pueblo que necesita animarse y saber quiénes son sus amigos.

(Música metal)

JOHNNY:

Señorita, ¿dónde cago en este vertedero?

HARPER:

Oye, ¿estás bien?

CHERRY:

What are you doing?

HARPER:

What do you mean?

CHERRY:

Why are you here?

HARPER:

You know why I'm here.

CHERRY:

I know what Johnny told me.

HARPER:

Yeah.

CHERRY:

You're not the killing type.

HARPER:

Is there a killing type?

CHERRY:

Yeah, and it ain't you.

Listen, you want some advice? Get on that bus and go wherever it's going and have your boring, miserable life because I can guarantee it'll be a whole lot better than being in debt to Johnny.

CHERRY:

¿Qué haces?

HARPER:

¿Qué?

CHERRY:

¿Por qué has venido?

HARPER:

Lo sabes.

CHERRY:

Sé lo que me ha dicho Johnny.

HARPER:

Sí.

CHERRY:

No eres de los que matan.

HARPER:

¿Eso se nota?

CHERRY:

Sí. Y no lo eres.

JOHNNY:

(INSPIRA) ¡Uf!

CHERRY:

Mira: súbete a ese bus, ve a donde vaya y ten una vida de mierda. Te prometa que es mejor que endeudarte.

HARPER:

I'm not gonna be in debt because I'm gonna pay him.

CHERRY:

What do you think happens when Johnny's running low on cash? "Hey, Harper, hey, my car broke down, I'm gonna need a little extra cash."

HARPER:

Well, then I'll say no.

CHERRY:

He'll politely remind you one phone call from him, you're going straight to jail.

HARPER:

Yeah, and so is he.

CHERRY:

No, no, 'cause Johnny can call 20 maniacs in prison, all doing life without parole who, for a case of cigarettes, will say they killed your step dad, and you paid them to do it. He's an expert on shit like that.

HARPER:

So that's why you're with him, because he's blackmailing you? I heard him talking about your face. He said you shot someone.

PORN ACTRESS:

Fuck! Fucking good!

PAUL:

Hello?

HARPER:

Hey, man, what you doing?

HARPER:

No será así: voy a pagarle.

CHERRY:

¿Qué crees que pasa cuando no tiene pelás? “Harper, se me ha roto el coche, ¿me prestas dinero?”

HARPER:

Diré que no.

CHERRY:

Te dirá que te puede enviar a la cárcel con una llamada.

HARPER:

Como yo a él.

CHERRY:

No, porque sabe de criminales sin libertad condicional que por tabaco dirán que les pague por matar a tu padrastro. Domina esa clase de mierda.

HARPER:

¿Por eso estás aquí? ¿Por qué te chantajea? Le oí hablar de tu cara y sobre un disparo.

PORN ACTRESS:

(GIME) ¡Joder! ¡Me encanta!

(GIME)

(Teléfono)

PAUL:

Hola.

HARPER:

¿Qué haces?

PAUL:

Masturbating. Hey, man, I got the fear about this whole hormone thing so I've been surfing the gay sites, see if I've turned. They got some crazy shit on here, man. Terrifying stuff. Gay gangers, fucking orgies, muscle marys. They even got this genre called "the straight guys first time". I tried that. Nothing. Toys, twinkles, studs, not a twinge. And then I put the straight porn back on... boom! I'm back, baby! I got more wood than a lumberjack. How's your mom?

HARPER:

The same. Thanks for asking. Listen... I need that favor.

PAUL:

Yeah, yeah, yeah. Go for it.

HARPER:

All right, so I need to get some weed.

PAUL:

Wait, you wanna buy weed?

HARPER:

Yeah, I wanna buy a lot of weed, but you can't ask me why.

PAUL:

Why?

HARPER:

Paul.

PAUL:

Is it for your mom?

PAUL:

Masturbarme.

Sigo asustado con lo de las hermanas. He visto porno gay para ver qué pasa.

Tienen toda clase de mierda, tío. Terrorífico. Pandillas, orgías, musculitos.

Incluso para heteros curiosos. Lo probé y nada. Juguetes, delicados, machos. Nada.

Pero con el porno hetero... ¡Bum! Estoy más salido que la torre Eiffel. ¿Qué tal tu madre?

HARPER:

Igual. Gracias. Mira, eh. Hazme un favor.

PAUL:

Sí, claro.

HARPER:

Necesito porros.

PAUL:

¿De verdad?

(RÍE)

HARPER:

Sí, y mucho, pero no preguntes.

PAUL:

¿Por?

HARPER

(MOLESTO) Tío.

PAUL:

¿Para tu madre?

HARPER:

What? No.

PAUL:

Medicinal?

HARPER:

No, my mom's in a fucking coma! How is she supposed to smoke weed?

PAUL:

You're right, dude. That was dumb. So, how much you need?

HARPER:

I need enough that if you were caught with it there's no way it could be construed as personal use.

PAUL:

What's going on?

HARPER:

I told you not to ask.

PAUL:

Come on, man, I broke up mid-whack for this. Break your vow of silence.

HARPER:

Vincent's going to Vegas later, and he's going to run into some problems at the airport.

PAUL:

Yeah, I'm into that.

HARPER:

All right. Cool, man. All right. Thanks. Bye.

HARPER:

¿Qué? No.

PAUL:

¿Medicinal?

HARPER:

No, ¡está en un puto coma! ¿Cómo va a fumar?

PAUL:

Cierto, tío. Vaya estupidez. Bueno, ¿cuánto quieres?

HARPER:

Suficiente para que no lo consideren uso personal.

PAUL:

¿Qué pasa?

HARPER:

¿Qué te he dicho?

PAUL:

Venga, que me dejaste a medias. Hazte oír.

HARPER:

Quiero que detengan a Vincent en el aeropuerto

PAUL:

Sí, me gusta eso.

HARPER:

Genial, tío.

Bueno, gracias. Adiós.

(Suenan las duchas)

WAITRESS:

Hey, what can I get you?

JOHNNY:

Two beers a sparkling water for the lady and get the boy a milkshake.

WAITRESS:

And what flavor?

JOHNNY:

Banana.

WAITRESS:

Have we met before?

CHERRY:

I don't think so.

WAITRESS:

You were in my class at Fairpoint. I'm Claire Wiseman, remember?

CHERRY:

Yeah. I remember. How are you?

WAITRESS:

I'm good. Wow, it's so good to see you. What have you been doing these days?

CHERRY:

This and that.

(Cepillo de dientes)

(Música de suspense)

Testamento.

CAMARERA:

¿Qué le sirvo?

JOHNNY:

Dos birras, agua con gas para la señorita y para el niño un batido.

CAMARERA:

¿Qué sabor?

JOHNNY:

Plátano.

CAMARERA:

¿Nos conocemos?

CHERRY:

No... No creo.

CAMARERA:

Íbamos a la misma clase. Soy Claire Wiseman. ¿Te acuerdas?

CHERRY:

Ah, sí. Me acuerdo. ¿Cómo te va?

CAMARERA:

Bien. ¡Vaya! ¡Me alegra verte! ¿Qué has estado haciendo?

CHERRY:

Esto y aquello.

WAITRESS:

What happened to your face?

CHERRY:

I was in a car crash.

WAITRESS:

I'm sorry. You're still as pretty as ever, though.

CHERRY:

Thank you.

JOHNNY:

Why don't you tell your donut rubber friend what you do for a living?

HARPER:

Come on, man.

JOHNNY:

She's a singer. She's got a great voice. Ain't that right?

WAITRESS

You know, come to think of it, I remember you singing at school. You were good.

Where do you sing at now?

CHERRY:

I sometimes sing at...

JOHNNY:

Vegas.

WAITRESS:

Good for you! Is that where you're headed?

JOHNNY:

Yes, we are.

CAMARERA:

¿Y eso de tu cara?

CHERRY:

Tuve un accidente.

CAMARERA:

Lo siento. Sigues tan guapa como siempre.

CHERRY:

Gracias.

JOHNNY:

¿Por qué no le cuentas a qué te dedicas?

HARPER:

Venga ya.

JOHNNY:

Es cantante. Tiene una gran voz, ¿a que sí?

CAMARERA:

¿Sabes? Recuerdo que cantabas en la escuela. Eras buena. ¿Dónde cantas?

CHERRY:

A veces en...

JOHNNY:

Las Vegas.

CAMARERA:

Me alegro. ¿Van allí?

JOHNNY:

Así es.

WAITRESS:

Wow, I wish I could come with.

JOHNNY:

Well, you can't. So why don't you jog that cream pie ass along, put our order in?

WAITRESS:

I guess I will. I'll catch you in a minute.

JOHNNY:

You thought I was gonna tell her you was a trick?

CHERRY:

I'm not a trick.

JOHNNY:

He don't care.

CHERRY:

I do.

JOHNNY:

You're not a trick. Don't you gotta go make that call?

HARPER:

Yeah.

JOHNNY:

You wanna keep this going? It's getting tiring, you know? You keep staring in that rear view mirror, you're gonna crash. The fuck is wrong with you? I swear... I swear to God, you've been body-snatched or something. Alien. What do you want from me? I warned you I was crazy but you was all, "Don't worry, baby, I like crazy." Where's that girl?

CHERRY:

That girl was 16 years old.

CAMARERA:

Anda, ojalá pudiera ir.

JOHNNY:

Pero no puedes. Así que, ¿por qué no mueves el culo y haces el pedido?

CAMARERA:

Tienes razón. Los veo en un minuto.

JOHNNY:

¿Creíais que diría que eres puta?

CHERRY:

No lo soy.

JOHNNY:

Se la suda.

CHERRY:

A mí no.

JOHNNY:

No lo eres. ¿No tenías que hacer esa llamada?

HARPER:

Sí.

JOHNNY:

¿Vas a seguir con esto? Me está cansando, ¿sabes? Si solo miras atrás, te vas a chocar.

¿Qué coño te pasa? Juro por Dios que pareces otra persona. Irreconocible. ¿Qué quieres de mí? Te dije que estaba loco y dijiste que no pasa nada, que te molaba.

¿Dónde está esa chica?

CHERRY:

Esa chica tenía 16 años.

HARPER:

Hi. Can I get Dr. Ulmer, please? It's Harper James.

HOSPITAL RECEPCIONIST:

I'll just connect you.

HARPER:

Thank you.

DR. ULMER:

Harper. I was just about to call you.

HARPER:

How are things?

DR. ULMER:

I was hoping I can see you in person.

ULMER:

Just tell me.

DR. ULMER:

The second set of results came back and, I'm afraid to say, there's no brain function. I really am very sorry. You have to take comfort in the fact that you did everything you could for her. You were by her side the whole time. Some people never experience that kind of love. As doctors, we realize pretty soon that we can't save everyone, but we have to try. And you couldn't have done much more for her. We don't have to make any decisions right now, just... I think you should just come by the office and we could have a talk. Harper? Are you there? Harper?

OFFICER MIKE ANDREWS:

Ma'am.

CHERRY:

Hi.

HARPER:

Ponme con el Dr. Ulmer. Soy Harper James.

RECEPCIONISTA DEL HOSPITAL:

Ahora.

HARPER:

Gracias.

DR. ULMER:

(DESCUELGA)

Harper, justo iba a llamarte.

HARPER:

¿Cómo va todo?

DR. ULMER:

¿Podría venir?

HARPER:

Dímelo sin rodeos.

DR. ULMER:

Tenemos la segunda tanda de resultados y temo decir que no hay funciones cerebrales. Lo siento muchísimo. Consuélese con que hizo lo que pudo. Estuvo siempre a su lado y hay quienes no reciben ese amor. Los doctores nos percatamos de que no todos se salvan. Pero hay que intentarlo y no podría haber hecho más por ella. No tenemos que decidir qué hacer ahora. Cuando venga, podríamos hablar. Harper. ¿Está ahí? Harper.

AGENTE MIKE ANDREWS:

Señorita.

CHERRY:

Hola.

OFFICER MIKE ANDREWS:

Hey, Claire.

WAITRESS:

Hey, Mikey, what can I get you?

OFFICER MIKE ANDREWS:

Make it a cheese and mustard bagel coffee, and give me some juice with that.

CAMARERA

Okay. You got it.

OFFICER MIKE ANDREWS:

How's Pete?

WAITRESS:

The same, you know. He asked about you. Said you'd been sick?

OFFICER MIKE ANDREWS:

Yeah. I had that bug that was going around, everybody had.

WAITRESS

You look better. I'm gonna put your order in.

OFFICER MIKE ANDREWS:

Yeah, thanks.

HARPER:

Hey, do you think that cop's all right?

JOHNNY:

No, I think that that cop's an asshole, but we didn't do nothing wrong, so relax. We gotta make a detour. I gotta go see Frank.

AGENTE MIKE ANDREWS:

Eh, Claire.

CAMARERA:

Eh, Mikey. ¿qué te pongo?

AGENTE MIKE ANDREWS:

Que sea una rosca de queso y mostaza, café y zumo.

CAMARERA:

Vale. Listo.

AGENTE MIKE ANDREWS:

¿Cómo va Pete?

CAMARERA:

Igual. Preguntó por ti. ¿Enfermaste?

AGENTE MIKE ANDREWS:

Sí, tuve ese virus del que todos hablan.

CAMARERA:

Se te ve mejor. Voy a por tu comida.

AGENTE MIKE ANDREWS:

Vale. Gracias.

HARPER:

¿Qué piensas del poli?

JOHNNY:

Creo que es un imbécil, pero relájate que no hemos hecho nada. Hay que desviarse para ver a Frank.

CHERRY:

Why?

JOHNNY:

We can't go to Nevada without seeing Frank.

CHERRY:

Yes, we can.

JOHNNY:

We pass through Nevada without seeing Frank, Frank finds out, there'll be drama. We don't need no drama.

HARPER:

Who's this Frank guy?

JOHNNY:

He's a friend of ours.

CHERRY:

Yeah, right.

JOHNNY:

Frank is... Put it this way, last time we was going to Nevada, Cherry was sitting on a kilo of blow. She had it tucked away, if you know what I mean.

CHERRY:

Most of it was in my bra.

CHERRY:

¿Y eso?

JOHNNY:

No podemos ir a Nevada sin verle.

CHERRY:

Sí podemos.

JOHNNY:

Si pasamos por ahí sin verle y se entera, la liamos. No queremos líos.

HARPER:

¿Quién es ese?

JOHNNY:

Un amigo.

CHERRY:

(IRÓNICA) Ya.

JOHNNY:

Frank es... Míralo así: Cuando fuimos allí, Cherry tenía un kilo de coca. Lo tenía escondido, ¿sabes?

CHERRY:

La mayoría en el sujetador.

JOHNNY:

We were stopped what, five times? At least five times. But each time they didn't have a cause for a search, so they just had to let us go. But on the fifth time, they bring out this sniffer dog. This... I thought we was fucked for sure, but that dog, he just walked on past. I'm thinking, "Damn, Cherry must have that shit packed tight." Anyway, we get to Frank's, and it turns out we ain't smuggling coke. We're smuggling baking powder. The whole K is jack. The spic dealer fucked us. We ain't sure whether to laugh or cry. If it was flake, we would've gotten 20 years. Federal.

HARPER:

Wait, so you didn't check it before you bought it?

JOHNNY:

It was Frank's guy. I didn't have to.

HARPER:

So, what happened?

JOHNNY:

When?

HARPER:

Wasn't this Frank guy angry that you gave him fake drugs?

JOHNNY:

Like I said, Frank's a friend of mine.

WAITRESS:

Here's your check.

JOHNNY:

I didn't ask for no check. Thank you.

JOHNNY:

Nos pararon unas cinco veces como mínimo. Pero no nos registraron y nos dejaron ir. Pero la quinta vez traen un perro. (OLFATEA) Pensé que estábamos jodidos, pero el perro sudó de nosotros. Pensé que Cherry lo tenía guardadísimo. Bueno, llegamos donde Frank y resulta que no era coca, sino levadura. Todo era falso. Nos jodió el camello. No sabíamos si reír o llorar. Al menos no fuimos a la cárcel.

HARPER:

Espera. ¿No os asegurasteis antes?

JOHNNY:

No, porque lo conocía Frank.

HARPER:

¿Y qué pasó?

JOHNNY:

¿Cuándo?

HARPER:

¿No se molestó porque era falsa?

JOHNNY:

Como dije, es un amigo.

CAMARERA:

Su cuenta.

JOHNNY:

No hemos pedido la cuenta.

El poli pregunta por ti.

JOHNNY:

Gracias.

HARPER:

All right. What you're seeing here is video evidence, proof, Vincent Reed, my mother's second husband, somehow managed to convince her to sign over control of the house, in the event of her death or incapacity. This in spite, on the date that she allegedly signed, right here, she was in New York with me. Look, I have our air tickets here. And here's a photo of the two of us on the Brooklyn Bridge.

VINCENT:

Harper! Harper!

HARPER:

Note the date. Shit.

VINCENT:

Harper, get over here now! Move your ass!

HARPER:

What?

VINCENT:

You get over here. What is this?

HARPER:

It's a knife.

VINCENT:

I know that, smartass! What's it doing in my hand luggage?

HARPER:

I have no idea.

VINCENT:

You put it there.

Testamento

HARPER:

Bien, lo que ven son evidencias, pruebas, de que Vincent Reed logró convencerá mi madre de cederle la casa por su muerte o incapacidad. Aun así, en la fecha de la firma, aquí, estamos en Nueva York. Mirad: aquí tengo el billete y aquí una foto en Brooklyn.

VINCENT:

(VINCENT) ¡Harper!

HARPER:

Mirad la fecha. Mierda.

VINCENT:

(ENFADADO) Harper, ven aquí. Mueve tu culo.

HARPER:

¿Qué?

VINCENT:

Ven aquí. ¿Qué es esto?

HARPER:

Un cuchillo.

VINCENT:

¿Y qué hacía en mi maleta?

HARPER:

Ni idea.

VINCENT:

Lo metiste.

HARPER:

Why would I do that?

VINCENT:

I don't know why. To make me look like shit at the airport, probably.

HARPER:

Oh, yeah. That's right. I forgot. You're going on a business trip. A business trip to go survey the Davis Casino extension. Except for the fact that the Davis Casino isn't having an extension.

VINCENT:

It's not an extension! We're developing apartment blocks!

HARPER:

You're a liar. You're a fucking liar! Everything that's coming out of your mouth is bullshit!

VINCENT:

All right, buddy. Why don't you tell me what it is that you think you know?

HARPER:

You forged my mother's signature on her will, yeah. And you did a pretty good job of it, Vince, except for the fact that she was with me in New York on the date that she was supposed to have signed! And guess what? That's not gonna hold up in court, buddy.

VINCENT:

I... I forged her signature, so that you would get your money without having to go through five years of litigation, if we get bad news today.

HARPER:

So you did forge it.

HARPER:

¿Por qué yo?

VINCENT:

No sé. Para que me echen del avión.

HARPER:

(IRÓNICO) Cierto. Se me olvidó. Ibas a una reunión sobre la extensión del Casino Davis. Pero el casino no planea ampliarse.

VINCENT:

No es una extensión, sino apartamentos.

HARPER:

¡Mentira! (GRITA) ¡Siempre mientes!

VINCENT:

Vale, chico. ¿Por qué no me dices lo que crees que sabes?

HARPER:

Falsificaste la herencia de mi madre. Sí. E hiciste un gran trabajo quitando que ella estaba conmigo en Nueva York cuando firmaste. ¿Y sabes qué? Es indefendible en un juicio.

VINCENT:

Sí, lo falsifiqué para que recibieras tu dinero sin pasar por cinco años de juicios si algo pasaba.

HARPER:

¿Lo admites?

VINCENT:

So what?

HARPER:

Oh, but it was all for me, right, Vince?

VINCENT:

In a way, yeah.

HARPER:

Good. Are you fucking the cocktail waitress for me, too?

VINCENT:

What are you talking about?

HARPER:

I'm not stupid, Vince! I know about Rosy Hills.

VINCENT:

Rosy Hills? Yeah, yeah, you are right! I am fucking Rosy Hills while your mother lies dying in a coma!

HARPER:

But that's not even all. No.

VINCENT:

No?

HARPER:

I think you were driving the car... you were driving the car when the accident happened! You wanted her to die!

VINCENT:

How fucking dare you?

VINCENT:

¿Y qué?

HARPER:

Y lo hiciste por mí, ¿no?

VINCENT:

En cierto modo, sí.

HARPER:

¿Y te tiras a la camarera por mí?

VINCENT:

¿Qué dices?

HARPER:

¡No soy tonto, Vince! Sé lo de Rosy Hills.

VINCENT:

¿Rosy Hills?

(RÍE)

(GRITA) Sí, claro. (ENFADADO) Me la tiro mientras tu madre está en un coma mortal.

HARPER:

Y eso no es todo.

VINCENT:

¿No!

HARPER:

No. (AIRADO) Conducías el día del accidente. Querías matarla.

VINCENT:

¿Cómo coño osas?

HARPER:

You fucked it.

VINCENT:

What the fuck is the matter with you? Fuck!

Harper.

JOHNNY:

Let me do the talking.

HARPER:

Wait, you're not gonna stop, are you?

JOHNNY:

We didn't do nothing wrong, all right? Don't speak, you understand me? Don't say a fucking word. Fucking shit.

OFFICER MIKE ANDREWS:

Control, Sierra Madre calling in here. Officer Andrews. NV plates for a 1-2-3-1-9, California plates.

JOHNNY:

Something wrong, Officer?

HARPER:

Cabrón.

VINCENT:

¿Qué coño te pasa?

(GRUÑEN)

HARPER:

(JADEA)

(Música de tensión)

VINCENT:

¡Ay!

(GIME) Harper.

(Sirena)

JOHNNY:

Dejad que yo hable.

HARPER:

¿No irás a parar?

JOHNNY:

No hemos hecho nada malo, ¿vale? No habléis, ¿entendido? Ni una sola palabra. Puta mierda.

(Radio)

AGENTE MIKE ANDREWS:

Control, Sierra Madre llamando, Agente Andrews. Matrícula 1-2-3-1-9 de Nevada, California.

JOHNNY:

¿Pasa algo, agente?

OFFICER MIKE ANDREWS:

My gut says "yeah". You ran out the restaurant. You forgot this on the table.

JOHNNY:

Yeah?

OFFICER MIKE ANDREWS:

Yeah.

JOHNNY:

You know, I have no idea why she wrote that.

OFFICER MIKE ANDREWS:

She is a waitress. She might've thought it was part of the service. Don't matter, though. You've been hawking me through your pig blinkers since I walked into that place. The question is, why?

JOHNNY:

Uniforms make me nervous.

OFFICER MIKE ANDREWS:

Do they now?

JOHNNY:

Yeah. I fought in Afghanistan, got therapy.

OFFICER MIKE ANDREWS:

You's a vet? Small world. I served, too, 2002. Operation Anaconda.

JOHNNY:

Your boys did a fine job.

AGENTE MIKE ANDREWS:

Creo que sí. Huyó del restaurante y olvidó esto en la mesa.

JOHNNY:

¿Sí?

AGENTE MIKE ANDREWS:

Sí.

JOHNNY:

¿Sabe? No sé por qué lo escribió.

AGENTE MIKE ANDREWS:

Es camarera. Pensaría que era su deber. No importa. Me ha estado mirando con sus sucios ojos desde que entré. La pregunta es: ¿por qué?

JOHNNY:

Los trajes me irritan.

AGENTE MIKE ANDREWS:

¿Y ahora?

JOHNNY:

Sí. Luché en Afganistán y fui a terapia.

AGENTE MIKE ANDREWS:

¿Es un veterano?

JOHNNY:

Ajá.

AGENTE MIKE ANDREWS:

El mundo es un pañuelo. Serví en 2002. Operación Anaconda.

JOHNNY:

Lo bordaron.

OFFICER MIKE ANDREWS:

Why, thank you, sir. What's the name of your mission?

JOHNNY:

You know, we named it "Go Fuck Bin Laden."

OFFICER MIKE ANDREWS:

Go... "Go Fuck Bin Laden." Oh, man, I like that. That's funny. That's funny. What's the real name of your mission?

JOHNNY:

You know, I can't recall.

OFFICER MIKE ANDREWS:

Would you please step out of the vehicle? Put your hands on the hood.

JOHNNY:

Come on, man.

OFFICER MIKE ANDREWS:

Put your hands on the hood! A soldier's mission is scarred on his brain. You disrespectful piece of shit. You think you some kind of war hero? Open your legs! Open your legs! Okay. Okay. What do we have here? What's this, coke, meth, oxy? I know how you hillbilly boys like that oxy.

JOHNNY:

No, no, no. That's crushed Viagra. See, I'll need a shitload of it later if I'm to fuck your wife.

OFFICER MIKE ANDREWS:

You fuck! You wanna laugh now? You, get out of the car! Get out of the car right now! Get out of the vehicle! Get out of the vehicle now! Put your hands in the air! Come on, move, Sister Mary! Get over here!

AGENTE MIKE ANDREWS:

Vaya. Gracias, señor. ¿Y su misión?

JOHNNY:

Ya sabes, la llamamos “Que le den a Bin Laden”.

AGENTE MIKE ANDREWS:

(RÍE) “Que... Que le den a Bin Laden”. Me encanta. Es gracioso. ¿Y su nombre real?

JOHNNY:

¿Sabe? No me acuerdo.

AGENTE MIKE ANDREWS:

Ajá. Bájese del coche.

(Puerta abriéndose)

AGENTE MIKE ANDREWS:

Manos al capó.

JOHNNY:

Venga ya.

AGENTE MIKE ANDREWS:

¡He dicho que al capó! La misión de un soldado se ancla a su cerebro, mierda irrespetuosa. ¿Te crees un héroe bélico? ¡Abre las piernas! Muy bien. Genial. ¿Qué tenemos aquí? ¿Es coca, MDMA, oxitocina? A los paletos les encanta la oxitocina.

JOHNNY:

¡Qué va! Es viagra en polvo. Necesitaré mucha si me tiro a tu mujer.

AGENTE MIKE ANDREWS:

¡Imbécil! ¿Ya no te ríes? ¡Todos fuera! ¡A la de ya! ¡Sal de ahí! ¡Fuera con las manos en alto! ¡Venga, vamos, Mendoza! ¡Acércate!

HARPER:

Yes, sir.

OFFICER MIKE ANDREWS:

Put your hands on the hood. Do I gotta cuff you?

HARPER:

No, sir.

OFFICER MIKE ANDREWS:

Good. 'Cause I only got cable ties, and I do not need another police brutality charge.

HARPER:

Yes, sir.

OFFICER MIKE ANDREWS:

Keep your eyes right here, you hear me? Keep your eyes right here and your hands on the hood!
You hear that?

HARPER:

Yes, sir.

OFFICER MIKE ANDREWS:

Stop crying.

HARPER:

Yes, sir.

OFFICER MIKE ANDREWS:

How are you doing, miss?

CHERRY:

Oh, I'm all right.

OFFICER MIKE ANDREWS:

Yeah? Getting your friends arrested don't bother you none?

HARPER:

Sí.

AGENTE MIKE ANDREWS:

Manos al capó. ¿Te esposo?

HARPER:

No, señor.

AGENTE MIKE ANDREWS:

Solo tengo bridas y no quiero otro cargo por brutalidad.

HARPER:

Sí, señor.

AGENTE MIKE ANDREWS:

Quieto, ¿vale? Tus ojos y tus manos aquí en el capó, ¿entiendes?

HARPER:

(LLORA)

AGENTE MIKE ANDREWS:

No llores.

HARPER:

Sí, señor.

AGENTE MIKE ANDREWS:

¿Qué tal está?

CHERRY:

Estoy bien.

AGENTE MIKE ANDREWS:

¿Sí? ¿No le molesta que arreste a sus amigos?

CHERRY:

They ain't technically my friends, Officer. They hired me for the day.

OFFICER MIKE ANDREWS:

You a hooker?

CHERRY:

I'm a dancer.

OFFICER MIKE ANDREWS:

Prostitution's legal in Nevada, but this ain't Nevada.

CHERRY:

I ain't fucked them yet, neither.

OFFICER MIKE ANDREWS:

Yeah, can't blame you. I need you come up out of this car, give me a little tour around. That all right?

CHERRY:

Sure.

OFFICER MIKE ANDREWS:

All right. You can start by popping the trunk, that all right?

CHERRY:

Sure.

OFFICER MIKE ANDREWS:

All right.

CHERRY:

Ah. Técnicamente no lo son, agente. Me contrataron para hoy.

AGENTE MIKE ANDREWS:

¿Es puta?

CHERRY:

Bailarina.

AGENTE MIKE ANDREWS:

Ser puta es legal en Nevada, pero aquí no.

CHERRY:

Aún no me lo he tirado.

AGENTE MIKE ANDREWS:

Ya, no te culpo.

CHERRY:

(RÍE)

AGENTE MIKE ANDREWS:

¿Saldría del coche para enseñármelo? ¿Podría?

CHERRY:

Claro.

AGENTE MIKE ANDREWS:

Bien. Empecemos por el maletero, ¿vale?

CHERRY:

Sí.

AGENTE MIKE ANDREWS:

Muy bien.

OFFICER MIKE ANDREWS:

Keep your eyes on me!

HARPER:

Yes, sir.

OFFICER MIKE ANDREWS:

Jesus Christ.

CHERRY:

Drop the gun!

OFFICER MIKE ANDREWS:

You're making a mistake, ma'am! Making a big mistake!

CHERRY:

You heard me, asshole, drop the fucking gun!

JOHNNY:

Shoot the prick!

HARPER:

No!

JOHNNY:

Kill him!

HARPER:

Do not kill him!

(Sonido de puerta)

AGENTE MIKE ANDREWS:

¡No me apartes la vista!

HARPER:

Sí, señor.

(Sonido de llaves)

HARPER:

(JADEA)

AGENTE MIKE ANDREWS:

Dios.

CHERRY:

¡Suelta el arma!

AGENTE MIKE ANDREWS:

¡Esto es un gran error!

CHERRY:

Ya me has oído: ¡suéltalo!

JOHNNY:

¡Dispárale!

HARPER:

¡No!

JOHNNY:

¡Sí!

HARPER:

¡No lo hagas!

OFFICER MIKE ANDREWS:

No, no, listen to him! Don't kill me, ma'am! Please!

CHERRY:

Drop the fucking gun!

OFFICER MIKE ANDREWS:

Okay! Right there, lady, all right? Please! I got a wife and kid! I just wanna go home!

CHERRY:

Drop the keys for the handcuffs.

OFFICER MIKE ANDREWS:

Take the keys and go, all right? Just take the keys. Right there. All right? Look, I got a wife and kids at home. I just want to go home. Okay?

CHERRY:

Give me that fucking radio!

OFFICER MIKE ANDREWS:

Here, you can have these. I just don't want any trouble. Just put the gun away.

CHERRY:

Get in the trunk.

OFFICER MIKE ANDREWS:

No, I'm not getting in that trunk.

CHERRY:

Get in the fucking trunk. Get in the fucking trunk! Get in the trunk!

OFFICER MIKE ANDREWS:

Okay!

AGENTE MIKE ANDREWS:

¡Hazle caso! No lo haga, por favor.

CHERRY:

¡Que sueltes la puta arma!

AGENTE MIKE ANDREWS:

Ahí está, ¿vale? Tengo familia. Solo...

CHERRY:

Y las llaves.

AGENTE MIKE ANDREWS:

Cógelas e idos. ¿Vale? Tómelas. Ahí están. ¿Vale? Mira: tengo mujer e hijos. Quiero irme a casa, ¿vale?

(Suenan las radio)

CHERRY:

¡Dame esa puta radio!

AGENTE MIKE ANDREWS:

Tome. Toda suya. Sin problemas. Aparte el arma.

CHERRY:

Entra al maletero.

AGENTE MIKE ANDREWS:

No voy a hacerlo.

CHERRY:

Que entres, joder.

(GRITA) Que te metas en el puto maletero! ¡Metete ya!

AGENTE MIKE ANDREWS:

¡Vale!

HARPER:

Okay. Pull it together, Harper. Come on. Keep it together. Keep yourself together. You're not the kind of guy who folds. This is not the time to panic. He killed her. He killed your mother.

MR. PARFITT:

Hey, Harper! Everything okay?

HARPER:

Yeah!

MR. PARFITT:

Nice day for a swim.

HARPER:

Yeah.

MR. PARFITT:

Listen, I can clear those leaves for you, if you like. You've enough to worry about.

HARPER:

No. No. No, I like the distraction.

MR. PARFITT:

Okay.

(Música de tensión)

HARPER:

(JADEA)

Vale. Tranquilo, Harper. Venga. Relájate. No te alarmes.

(JADEA)

No eres de los que se rinden. (SUSURRA) No entres en pánico. Él la mató. Mató a tu madre.

(Aspersores)

SR. PARFITT:

Eh, Harper. ¿Todo bien?

HARPER:

Sí.

SR. PARFITT:

Buen día para nadar.

HARPER:

Sí.

SR. PARFITT:

Mira. Te puedo quitar esas hojas si quieres. Ya cargas con mucho.

HARPER:

No. No. *Hum.* No, me viene bien distraerme.

SR. PARFITT:

Vale.

(Música de tensión)

(Coche arrancando)

HARPER:

Fuck.

OPERATOR:

You have one unheard message.

PAUL:

Hey, Harper, it's Paul. I got that little something for you. I'm on my way around.

HARPER:

No, no, no, no. Fuck!

Hey, Paul. Hey, it's Harper. Listen, whatever you do, you absolutely cannot come over here right now. There's just been a... just don't come. Just don't come over.

HARPER:

Fuck.

Fuck.

Hey, Paul.

PAUL:

What's up, buddy?

(Coche acelerando)

HARPER:

¡Uf! Joder.

(Llamada telefónica)

(Notificación telefónica)

OPERADORA:

Tiene un mensaje nuevo.

PAUL:

Eh, Harper. Soy Paul. Ya tengo eso. Estoy yendo.

HARPER:

No, no, no. Joder.

(Sonido de llamada)

HARPER:

(TARTAMUDEA) Hola. Soy Harper. Mira: no puedes venir en ningún caso. Ha habido... un...
Mejor no vengas. No vengas aquí.

(Timbre)

HARPER:

(JADEA)

Joder.

Joder.

Eh, Paul.

PAUL:

¿Qué tal?

HARPER:

Wait, you can't go in there.

PAUL:

Why?

HARPER:

You just can't. Come here.

PAUL:

What's going on?

HARPER:

My step dad's in there.

PAUL:

Shit. Okay. Do you still want the weed?

HARPER:

Yeah, yeah. I'll take it.

PAUL:

There was a slight problem with the weed. Do you remember the mine shafts we visited when we were kids? Do you remember Reece got lost for three days? They got this Tree Of Love music festival there now. Imagine if one of them stoners gets lost in them tunnels. They're not gonna find that fool's body for a hundred years. But anyway, that's why I couldn't get any weed.

HARPER:

It's all right. It's all right. I'll take whatever you have.

PAUL:

Harper. I've been on a wild goose chase all morning, man. At least hear me out. Do you wanna grab a coffee or something?

HARPER:

(NERVIOSO) No entres.

PAUL:

¿Por qué?

HARPER:

No puedes. Ven.

PAUL:

¿Qué ocurre?

HARPER:

Hum. Mi padrastro está ahí.

PAUL:

Vaya, mierda. Vale. ¿Aún quieres porros?

HARPER:

Hum. Sí, dámelos.

PAUL:

Vale, pero tenemos un problemilla. ¿Te acuerdas de las mina donde se perdió Reece? Ahora se celebra un festival allí. Si un drogata se pierde allí, no encontrarán su cuerpo en años. Por eso no pude pillar porros.

HARPER:

Sin problema. Me vale lo que sea.

PAUL:

Harper. Estuve de aquí para allá. Déjame terminar. ¿Nos tomamos algo?

HARPER:

I... you know what? I can't, man. I just really gotta go see my mom in a minute.

PAUL:

Shit, man. I'm sorry. I couldn't get the weed, but do you remember that stuff that turned my hair white? Boom. Liquid acid. Schedule one drug. They find that on him, man, they're gonna throw his ass away. However, if you're feeling compassionate, or just fancy some fun of the twisted variety, put some of that in his eye drops. He'll wind up in an institution.

HARPER:

All right. Thanks.

PAUL:

You okay, man?

HARPER:

I'm fine. Fine.

PAUL:

Hey, buddy. Dude, you know I love you, man, and your mom. When you go visit her at the hospital, give her a big hug for me, okay? Hey, come here, buddy. Come here. It's gonna be okay, I promise.

HARPER:

Yeah.

PAUL:

I'm gonna call you later, all right?

HARPER:

(NERVIOSO). ¿Sabes qué? No puedo, tío. Tengo...que ver a mi madre en nada.

PAUL:

Mierda, tío. Perdóname. Bueno, ¿recuerdas lo que cayó en mi pelo? ¡Bum! LSD. Conseguí una droga. Si se lo ven, le echarán a patadas. Y, si te compadeces o quieres un divertimento retorcido, pónselo en el colirio. Acabará en un manicomio.

HARPER:

Genial. Gracias.

(JADEA)

PUAL:

¿Vas bien?

HARPER:

Estoy bien. Bien.

PAUL:

Oye, colega. Aprecio mucho a tu madre y a ti. Dale un buen abrazo de mi parte cuando la veas, ¿vale? Ven aquí, tío. Ven

HARPER:

(LLORA)

PAUL:

Saldrá bien. Lo prometo.

HARPER:

Sí.

PAUL:

Te llamo luego, ¿vale?

HARPER:

All right. Thanks, man.

JOHNNY:

We're gonna have to kill him and dump his body somewhere.

HARPER:

Kill a fucking cop! Are you crazy?

JOHNNY:

What do you wanna do, just let him go?

HARPER:

Well, we're not gonna kill him! Oh, Jesus Christ. Fuck. All right. All right. I have something to admit.

CHERRY:

No, you have nothing to admit. Just trust Johnny. He knows what he's doing.

JOHNNY:

Admit? What the fuck are you talking about?

HARPER:

Nothing.

JOHNNY:

Say what you was gonna say.

HARPER:

(JADEA) Vale. Gracias, tío.

JOHNNY:

Habrá que matarlo y tirar el cuerpo.

HARPER:

Hacerlo es de locos.

JOHNNY:

¿Dices que lo soltemos?

HARPER:

¡No vamos a matarlo!

(Golpes)

HARPER:

¡Dios mío!

(JADEA)

Joder. Vale. Admito que...

CHERRY:

¡No admitas nada! Confía en lo que él haga.

JOHNNY:

¿Admitir? ¿Qué coño decís?

HARPER:

Nada.

JOHNNY:

¡Que lo digas!

HARPER:

All right. I'm scared, okay? I admit that I'm scared.

JOHNNY:

Feeling scared is normal, but don't be feeling bad for no cop. You seen how he was acting up. Some people deserve what they get.

HARPER:

Well, there's gotta be another way. You don't have to kill him.

JOHNNY:

I ain't gonna kill him. You are.

HARPER:

What?

JOHNNY:

I gotta know which side you're on. Now, I know that may seem tough, but as you get older you realize that life isn't about the choice you make. It's the one you're given. You can't live in the past. Ain't that right, Cherry? I said, "ain't that right, Cherry?"

CHERRY:

Yeah. That's right, Johnny.

JOHNNY:

Yeah, that's right. So the choice I'm giving you is kill the cop, then go to the bank and get my money or go to the bank, get my money, and then, well, I think you got it. So, what's it gonna be?

BANK TELLER:

20,000 in this envelope, five in that one. Anything else, sir?

HARPER:

Have you lived here in Barstow your whole life?

HARPER:

Vale. Estoy asustado, ¿vale? Admito que tengo miedo.

JOHNNY:

Es de lo más normal. Pero no te sientas mal por un poli. Viste cómo era. Hay quienes se lo merecen.

HARPER:

(TARTAMUDEA) Pero no hay que matarlo.

JOHNNY:

No le voy a matar yo, sino tú.

HARPER:

¿Qué?

JOHNNY:

Quiero ver de qué lado estás. Parecerá duro, pero al crecer ves que la vida no es la senda que eliges, sino la que has de andar. No puedes vivir en el pasado, ¿no, Cherry?

(GRITA) Contesta, Cherry.

CHERRY:

Sí. Es cierto, Johnny.

JOHNNY:

Sí. Así me gusta. La elección que te doy es lo matas y coges mi dinero del banco o coges mi dinero del banco y... Bueno, creo que lo pillas. ¿Así que qué hacemos?

CAJERA DEL BANCO:

20 mil en este envoltorio y cinco en este. ¿Algo más, señor?

HARPER:

¿Vive aquí desde siempre?

BANK TELLER:

Yes, I have.

HARPER:

Yeah? Do you like it here?

BANK TELLER:

Not really.

HARPER:

Why is that?

BANK TELLER:

Boring as hell.

JOHNNY:

What was you talking about when we was in the diner?

CHERRY:

When?

JOHNNY:

What do you mean, "when"? When you was in the diner and I was in the head.

CHERRY:

Nothing.

JOHNNY:

Your lips were moving. Nothing was coming out.

CHERRY:

He asked if I was all right.

JOHNNY:

Why?

CAJERA DEL BANCO:

Así es.

HARPER:

¿Sí? ¿Le agrada?

CAJERA DEL BANCO:

No mucho.

HARPER:

¿Y eso?

CAJERA DEL BANCO:

Es un peñazo.

JOHNNY:

¿De qué hablasteis en el restaurante?

CHERRY:

¿Cuándo?

JOHNNY:

¿Cómo que cuándo? Cuando estaba en el baño.

CHERRY:

De nada.

JOHNNY:

Movíais los labios, ¿y no decíais nada?

CHERRY:

Me preguntó qué tal.

JOHNNY:

¿Por qué?

CHERRY:

'Cause you hit me.

JOHNNY:

What did you tell him?

CHERRY:

I told him I was fine.

JOHNNY:

What else?

CHERRY:

Nothing else.

JOHNNY:

I was gone a while. You must have said something.

CHERRY:

Nope.

HARPER:

They only had five available. I'm giving you the rest tonight in Vegas and I'll give you more to buy the cop.

JOHNNY:

Cop ain't for sale.

HARPER:

You said everything has its price.

JOHNNY:

How much?

CHERRY:

Porque me pegaste.

JOHNNY:

¿Y qué le dijiste?

CHERRY:

Que estaba bien.

JOHNNY:

¿Qué más?

CHERRY:

Nada más.

JOHNNY:

Tardé en salir. Algo más habrás dicho.

CHERRY:

No.

(Puerta del coche)

HARPER:

Tenían cinco mil. Te doy el resto en Las Vegas y más por el poli.

JOHNNY:

No está a la venta.

HARPER:

Dijiste que todo tiene un precio.

JOHNNY:

(SUSPIRA) ¿Cuánto?

HARPER:

If the cop lives, I'll give you ten grand.

JOHNNY:

I'm guessing you got a plan that don't involve me spending a lifetime in prison.

HARPER:

Yeah, I got a plan.

JOHNNY:

Yeah? You wanna tell me that plan?

HARPER:

Yeah, there's a mine shaft near here. Take me there, I'll show you.

JOHNNY:

All right. First we gotta go see Frank.

JOHNNY:

These guys find out there's a cop in the trunk, they're gonna kill us all. You make one fucking noise, pig, I'm gonna blast your fucking head off.

Is he in?

RALPH:

Yeah.

JOHNNY:

What kind of mood?

RALPH:

He's never in a good mood.

HARPER:

Si vive, te doy diez mil.

JOHNNY:

¿Tienes un plan en el que no pase la vida en prisión?

HARPER:

Lo tengo.

JOHNNY:

¿Y me lo vas a decir?

HARPER:

Sí, cerca hay unas minas. Llévame, te lo enseño.

JOHNNY:

Vale. Antes vemos a Frank.

(Motor)

(Música de acción)

JOHNNY:

Si ven que escondemos un poli, nos matarán. Haz un ruido y te vuelo los sesos, cerdo.

¿Está dentro?

RALPH:

Sí.

JOHNNY:

¿Con qué humor?

RALPH:

Malo, como siempre.

CHERRY:

Well, I got you all wrong, didn't I?

HARPER:

No. You got me just right.

FRANK:

Hi, Cherry.

CHERRY:

Hi, Frank.

FRANK:

I had a dream about you last night.

CHERRY:

Really.

FRANK:

Yeah. It's so strange that you're here. Hey, you mind if I give you my number? My card?

CHERRY:

Sure.

FRANK:

Yeah. Is that all right? Wait... wait a second. Pen. Call me?

CHERRY:

Thank you.

FRANK:

You're welcome.

CHERRY:

Bueno, te juzgué mal, ¿verdad?

HARPER:

No. Diste en la diana.

(Pasos)

FRANK:

Eh, Cherry.

CHERRY:

Hola, Frank.

FRANK:

(INSPIRA) Soñé contigo anoche.

CHERRY:

¿Sí?

FRANK:

Sí. Qué raro verte. Oye, ¿te importa que te dé mi número? ¿Mi tarjeta?

CHERRY:

Qué va.

FRANK:

¿Sí? ¿No te importa? Dame un segundo. Boli. Llámame, ¿vale?

CHERRY:

Gracias.

FRANK:

De nada.

FRANK:

Ladies. Hey, hey! Hey, come here. Be awake the next time I come in.

JOHNNY:

Frank.

FRANK:

What's going on? Cherry's sitting, waiting in the car outside. You don't bring her in to say hi?

JOHNNY:

She's tired.

FRANK:

Tired?

JOHNNY:

Yeah.

FRANK:

We're all fucking tired. Who's the boy?

JOHNNY:

A friend.

FRANK:

What kind of friend?

JOHNNY:

Kind that picks up the tab. Now that's five grand. I'll have the rest for you by tomorrow.

FRANK:

Why not today?

JOHNNY:

I got something going on down in Vegas.

FRANK:

Señoritas. Eh, eh. Eh, ven aquí. Te quiero despierta la próxima vez.

JOHNNY:

Frank.

FRANK:

¿Qué ocurre? Cherry está esperando ahí. ¿No la traes a que salude?

JOHNNY:

Está cansada.

FRANK:

¿Sí?

JOHNNY:

Sí.

FRANK:

Como todos. ¿Y el chaval?

JOHNNY:

Un amigo.

FRANK:

¿De qué tipo?

JOHNNY:

De los que pagan. Aquí hay cinco mil. Te doy el resto mañana.

FRANK:

¿Por qué hoy no?

JOHNNY:

Tengo asuntos en Las Vegas.

FRANK:

You want a drink?

JOHNNY:

Sure.

FRANK:

What did I say to you the last time you were here?

JOHNNY:

You said don't come back empty-handed!

FRANK:

Wrong! Lift your chin. Stay still.

JOHNNY:

Frank, please!

FRANK:

Lift your chin up! Didn't break. It doesn't count because it didn't break.

JOHNNY:

Frank, I'm gonna have your...

FRANK:

Shut up! You say one more word, Ralph here'll put you in a box, you understand? Fuck! My shoulder. My shoulder. I can't throw so hard anymore. It's your lucky day? The last time you were here I said, I would've preferred you have come with nothing than another excuse. And what do you bring me? I bought a kilogram of baking powder from you and you're still breathing. Why is that? Why? Why? Come on, come on. Speak!

FRANK:

¿Una copa?

JOHNNY:

Claro.

FRANK:

(GRITA) ¿Qué es lo que te dije?

JOHNNY:

(GRITA) Que venga con pasta.

FRANK:

¡No! Mira arriba. No te muevas.

JOHNNY:

Por favor.

FRANK:

¡Para arriba! Intacto. Si no se rompe, no cuenta.

JOHNNY:

¡Tendré el dinero!

FRANK:

¡Cállate! Una palabra más y Ralph te mete en una caja, ¿entiendes?

JOHNNY:

¡Ay!

FRANK:

Mi hombro. Por él no lanzo como antes.

(JADEA) Tu día de suerte, ¿eh? La última vez que viniste dije que prefería que vinieses con nada que con otra excusa. ¿Y qué me traes? Te compré un kilogramo de levadura y sigues respirando. ¿Por qué? ¿Por qué? Venga, habla.

JOHNNY:

I know you've been good to me...

FRANK:

"I know you've been good to me." You're a cretin, you know that? You know what a cretin is? A cretin's someone who's brainless, childish, lacks intelligence, speaks nonsense that only other cretins can understand. You're busting your ass with these repayments, why? Because you have feelings for this girl. This girl that you treat like a fucking whore. And me! Me! I have feelings for her, too! But it seems I'm the only man in the whole fucking world who can't nail that piece of ass! So... I'm gonna make you the same offer I made you last time. The girl stays here with me and the debt is cleared. You can even take your five grand with you. Cherry stays here, and you can visit.

JOHNNY:

I can't do that.

FRANK:

Get your ass up. There's one thing that my success is based on and that's my word. That's all I have. Tomorrow when the sun rises over those hills if I don't see 50 grand sitting across my desk I'm gonna come, I'm gonna find Cherry and I'm gonna sell her to some bearded, kneepad-wearing motherfucker who will put her in a tent somewhere and use her as some kind of hillbilly fuck mat! Do I make myself absolutely clear? Yeah! Now get the fuck out of here. Ralph?

RALPH:

Yes, boss.

FRANK:

Keep an eye on that degenerate. Call our people in Vegas. I don't want that cretin running loose.

JOHNNY:

Fuiste bueno...

FRANK:

(MOFÁNDOSE) “Fuiste bueno” Bla, bla, bla. Eres un cretino, ¿lo sabes? ¿Sabes lo que es? Un cretino es un descerebrado inmaduro, con pocas luces, que dice sinsentidos que solo los cretinos entienden. ¿Por qué te pones la zancadilla con estas deudas? Por sentir algo por una chica, a la que tratas como a una puta de mierda. Y yo... Yo también siento algo por ella. Y parece que soy el único en este puto mundo que no puede tenerla. Por lo tanto, te voy a hacer la mista oferta que antes. Si la chica se queda, te quito la deuda. Incluso te puedes llevar los cinco mil. Si Cherry se queda, puedes visitarla.

JOHNNY:

(TRISTE) No puedo.

FRANK:

Levántate. Hay una cosa en la que se basa mi éxito: cumplo todo lo que digo. Es todo lo que tengo. Mañana cuando se alce el sol, si no veo cincuenta mil en mi escritorio, voy a ir, la voy a encontrar y se la voy a vender a un barbudo, putero asqueroso, que la pondrá en un antro y la usará como un trapo rústico para pajas. ¿He sido lo suficientemente claro? ¡Sí!

JOHNNY:

(SOLLOZA)

FRANK:

Pues lárgate de aquí, joder. ¿Ralph?

RALPH:

Sí, jefe.

FRANK:

Vigíle y avisa a los de Las Vegas. No le perdamos de vista.

(Música de tensión)

ANSWERING MACHINE (HARPER'S MOTHER)

Hey, we're not in right now, but leave a message and we'll call you right back.

TAXI DRIVER:

This message is for Vincent. Your cab's on its way.

HARPER:

- Hello?

HOSPITAL RECEPTIONIST:

Is that Harper James?

HARPER:

Yes.

HOSPITAL RECEPTIONIST:

Dr. Ulmer would like to speak with you.

HARPER:

Okay.

HOSPITAL RECEPTIONIST:

I'll just connect you.

HARPER:

(JADEA)

(Llamada telefónica)

(Llamada telefónica)

CONTESTADOR (MADRE DE HARPER):

Hola. No estamos en casa. Deje un mensaje y le llamamos.

(Señal)

TAXISTA:

Mensaje para Vincent. Su taxi está en camino.

(Llamada telefónica)

HARPER:

¿Hola?

RECEPCIONISTA DEL HOSPITAL:

¿Es Harper James?

HARPER:

Sí.

RECEPCIONISTA DEL HOSPITAL:

El Dr. Ulmer querría hablarle.

HARPER:

Vale.

RECEPCIONISTA DEL HOSPITAL:

Se lo paso.

(Música de espera)

(Timbre)

JOHNNY:

You all set?

Your old man?

HARPER:

Shit. No. No, no, no. God, no. I was drunk last night.

JOHNNY:

Fuck that.

HARPER:

No, I was upset last night. I was upset because of my mother.

JOHNNY:

And we're going to Vegas.

HARPER:

No, we're really not.

JOHNNY:

Shut your fucking mouth, all right? Your nerves are fucking with you, that's all this is.

MR. PARFITT:

Hey, Harper! Everything okay?

HARPER:

Yeah, we're fine, Mr. Parfitt. Thank you.

MR. PARFITT:

Okay, buddy.

JOHNNY:

¿Estás listo?

HARPER:

¿Eh?

JOHNNY:

¿Tu viejo?

HARPER:

Mierda. No, no, no, no. Dios, no. Estaba borracho anoche.

JOHNNY:

Gilipolleces.

HARPER:

No, solo estaba triste por mi madre.

JOHNNY:

Por eso nos vamos.

HARPER.

¡Que no!

JOHNNY:

(GRITA) Cállate, ¿vale? Te confunden los nervios.

SR. PARFITT:

¡Eh, Harper! ¿Todo bien?

HARPER:

Sí, todo bien, Sr. Parfitt. Gracias.

SR. PARFITT:

Vale, campeón.

HARPER:

Look, man. I'm sorry, okay? But I made a mistake. I... I apologize.

JOHNNY:

I don't want your fucking apologies. What I want for you to do is put your money where your big fucking mouth is.

HARPER:

I'm sorry.

JOHNNY:

Don't fucking walk away from me!

PAUL:

Do you remember the mine shafts that we visited when we were kids? Remember Reece got lost for three days? They got this music festival there now. Imagine if one of them stoners gets lost in them tunnels, dude. They're not gonna find that fool's body for a hundred years.

HARPER:

All right, you know what? Let's do it, let's go. Let's go to Vegas. But let's take my dad's car.

JOHNNY:

Why?

HARPER:

Why not?

JOHNNY:

Get out of the way, you fucking vegans! Jesus fucking Christ! What are you twirling, a fucking stick?

HARPER:

Mira, tío. Lo siento, pero metí la pata, ¿vale? Perdón.

JOHNNY:

No quiero tus disculpas de mierda. Quiero que cumplas lo que andas diciendo.

(Música de tensión)

HARPER:

Lo siento.

JOHNNY:

¡No me des la espalda!

(Golpe)

HARPER:

(JADEA)

PAUL:

¿Te acuerdas de las minas donde se perdió Reece? Ahora se celebra allí un festival. Si un drogata se pierde allí, no encontrarán su cuerpo en años.

HARPER:

Vale, ¿sabes qué? Vamos a hacerlo. Vamos a Las Vegas. Pero con el coche de mi padre.

JOHNNY:

¿Por qué?

HARPER:

¿Por qué no?

(Claxon)

JOHNNY:

¡Apartad, putos veganos! ¡Me cago en todo! ¿Qué estás girando, un puto palo?

HARPER:

Okay, this is where the Anderson shaft is, right here.
Pull over there by the mine shaft.

JOHNNY:

What's the plan?

HARPER:

Pass me a bottle of water.

JOHNNY:

You ain't gonna just let this guy go.

HARPER:

He's probably dead from dehydration. And if he's not, his is liquid acid, all right?
He's gonna be in the grip of some serious hallucinations for the next 48 hours. He
won't know fact from fiction for a week, let alone be a reliable witness in court.

JOHNNY:

All right. But if you can't tame this piggy, I will.

HARPER:

Sir? Hello? I think he's dead.

Sir. Sir! Wait! Wait! I'm trying to help you. Here, drink this! Drink this! It's water!
It's water! Wait! Hey, go that way. Towards the festival!

(Claxon)

HARPER:

Por aquí están las minas.

Aparca al lado de las minas.

JOHNNY:

¿Cuál es el plan?

HARPER:

Pásame una botella de agua.

JOHNNY:

¿No irás a dejar que se vaya?

HARPER:

Quizá murió deshidratado. Y si no, esto es LSD, ¿vale? Estará con alucinaciones unas 48 horas y desorientado una semana. Sin contar que será un testigo poco fiable.

JOHNNY:

Vale. Pero, si no domas a este cerdo, lo haré yo.

HARPER:

¿Señor? ¿Hola? Creo que ha muerto.

AGENTE MIKE ANDREWS:

(GRITA) ¡Ah!

HARPER:

Señor. Eh, señor. Espera, ¡intento ayudar! Beba. ¡Es agua!

AGENTE MIKE ANDREWS:

(JADEA)

HARPER:

¡Espera! ¡Eh, por allí! ¡Hacia el festival!

HARPER:

Let's go to Vegas.

VALET:

Welcome to the casino, sir. Is there any baggage in the trunk?

HARPER:

No. Nothing.

JOHNNY:

We ain't staying long.

VALET:

No problem.

JOHNNY:

Two rooms. Big ones. And put us down at the comp rate.

HOTEL RECEPTIONIST:

I'm gonna need a credit card.

Can I get a name?

JOHNNY:

Peters. Barney Peters.

HARPER:

(JADEA)

Vamos a Las Vegas.

(Música de tensión)

El Cullinan

APARCACOCHE:

Bienvenidos al casino. ¿Tienen bultos?

HARPER:

No. Nada.

JOHNNY:

No vamos a estar mucho.

APARCACOCHE:

Sin problema.

JOHNNY:

Dos habitaciones grandes y un bono sin depósito.

RECEPCIONISTA DEL HOTEL:

Necesitaría una tarjeta de crédito.

(Sonido de teclas)

RECEPCIONISTA DEL HOTEL:

Un nombre.

JOHNNY:

Peters. Barney Peters.

(Sonido de teclas)

HOTEL RECEPCIONIST:

Okay, Mr. Peters, you're good to go.

JOHNNY:

Thank you. Thanks.

You go get my money, then we find your old man. And I got the keys, in case you think about going anywhere. What are you doing?

CHERRY:

I'm gonna go to the room.

JOHNNY:

Stay there. I might need that ass.

HARPER:

I'm gonna rent a car I'm gonna drive away. And I'm gonna keep on driving. And if you wanna come, be outside the casino at 10:00.

JOHNNY:

Can I get light and a bourbon?

I'm guessing you're a winner.

BUSINESS MAN:

In what regard?

JOHNNY:

In regard to that stack of chips.

BUSINESS MAN:

You think I gamble to win?

JOHNNY:

Then why?

RECEPCIONISTA DEL HOTEL:

Eso es todo, Sr. Peters.

JOHNNY:

Gracias. Gracias.

Pilla mi dinero y buscamos a tu viejo. Tengo las llaves, por si piensas irte. ¿Qué vas a hacer?

CHERRY:

Voy al cuarto.

JOHNNY:

Pues quédate. Puede que te necesite.

(Ascensor moviéndose)

HARPER:

Voy a alquilar un coche y voy a irme de aquí. Y no pararé de conducir. Si vienes, te veo fuera a las 22:00.

JOHNNY:

¿Me pone un mechero y un *bourbon*?

Veo que ha triunfado.

HOMBRE DE NEGOCIOS:

¿En qué sentido?

JOHNNY:

En que tienes muchas fichas.

HOMBRE DE NEGOCIOS:

¿Cree que apuesto para ganar?

JOHNNY:

¿Por qué si no?

BUSINESS MAN:

Why do you think a boxer fights when he's got more money than he can ever spend?

JOHNNY:

'Cause he's stupid.

BUSINESS MAN:

He does it to feel alive. He'd rather risk it all than be dead here or here. To be really alive... you gotta gamble more than you can afford to lose. You just gotta know how much or what that thing is.

HARPER:

Can I get a prepaid phone?

HARPER:

Hello, police? This is the valet at the Collinen. I was just taking a mustang down to the garage and I accidentally popped the trunk, and, well there's something you gotta see in here. All right. Thanks.

CAR HIRE MAN:

Would you like extra insurance?

HARPER:

No, thanks.

CAR HIRE MAN:

Here you are. Any vehicle from lot D. Just show this at the gate.

HARPER:

Thank you.

HOMBRE DE NEGOCIOS:

¿Por qué lucha un boxeador cuando ya es rico?

JOHNNY:

Porque es necio.

HOMBRE DE NEGOCIOS:

(RÍE) Para sentirse vivo. Prefiere arriesgarlo todo a morir aquí o aquí. Para sentirse vivo se tiene que apostar más de lo que se tiene. Solo hay que saber cuánto o lo que es.

(Música de tensión)

HARPER:

¿Me pone un móvil de prepago?

¡Tarifa ilimitada!

HARPER:

¿Policía? Soy el mozo de El Collinan. Llevaba un *Mustang* al garaje y abrí el maletero sin querer y, bueno, tienen que ver esto. Vale, gracias.

RECEPCIONISTA DE ALQUILER DE COCHES:

¿Gustaría de un seguro?

HARPER:

No, gracias.

RECEPCIONISTA DE ALQUILER DE COCHES:

Aquí tiene. Cualquiera del lote D. Enseñe esto.

HARPER:

Gracias.

(Teléfono)

El Hotel Cullinan

JOHNNY:

Going someplace?

CHERRY:

No. Hi, sweetie. Come on in.

POLICEMAN (RADIO):

Can I get an ID on a blue Mustang?

CHERRY:

Drive.

HARPER:

What happened?

CHERRY:

Fucking asshole. He brought a guy to my room. Cops burst in, arrested him for murder.

HARPER:

How did you get out?

CHERRY:

They thought I was a hooker.

JOHNNY:

Listen to me. He's gonna kill her!

JOHNNY:

He's gonna kill... he's gonna kill Cherry!

(Suena la puerta)

JOHNNY:

¿Te vas?

CHERRY:

No. Hola, cariño. Entre.

POLICÍA (RADIO):

Solicito datos de un *Mustang* azul.

(Sonidos de radio)

CHERRY:

Conduce.

(Motor)

HARPER:

¿Qué pasó?

CHERRY:

Puto imbécil. Trajo a alguien al cuarto. Entró la pasma y lo arrestó por homicidio.

(JADEA)

HARPER:

¿Cómo saliste?

CHERRY:

Pensaron que era una puta.

JOHNNY:

Oigan: la va a matar.

JOHNNY:

Va a matar... va a matar a Cherry.

POLICEMAN:

What are you talking about?

JOHNNY:

Frank Malone! If I don't get Frank the money...

POLICÍA:

Get inside!

JOHNNY:

...he's gonna kill Cherry. Please! Please!

POLICEMAN:

You're allowed one phone call. You want my advice? Forget the girl and call a lawyer.

HARPER:

I'll go see if they got a room.

CHERRY:

I never killed the guy who cut my face. I mean, I shot him. Me and Johnny, we dope guys. I ain't proud of it, but we bring guys back to the room guy falls asleep, Johnny comes in, and we rob him. Except this time, the guy don't sleep and Johnny don't show. This asshole. He hits me. He's on top of me, I'm fighting him, screaming, crying. And Johnny don't show. This guy smashes a bottle and says it's gonna be his cock or the bottle inside of me. I try to run, he cuts my face, and I hear the sound of a gun, and I'd shot him. Then Johnny shows up. That asshole would've lived, but Johnny didn't drive him to no hospital. He took him to a storm drain. What about you? Why'd you kill him?

JOHNNY:

Cherry, Frank's coming to get you. I didn't wanna scare you.

JOHNNY:

I just...

POLICÍA:

¿Qué dices?

JOHNNY:

¡Frank Malone! Si no le pago...

POLICÍA:

¡Adentro!

JOHNNY:

...matará a Cherry. ¡Por favor! ¡Por favor!

POLICÍA:

Tiene una llamada. Un consejo: olvídela y llame a un abogado.

Motel

HARPER:

A ver si tienen habitación.

(Voces)

CHERRY:

No maté a quien me cortó la cara. A ver, le disparé. Yo y Johnny drogábamos a chicos. No me honra, pero les llevábamos al cuarto y cuando se dormían les robábamos. Pero este chico no se durmió y Johnny no vino. Ese imbécil me golpeó, se me subió, yo le pegaba gritando. Y Johnny no venía. Rompió una botella y me dijo que o me mete la polla o la botella. Al huir, me cortó la cara y oí un arma: le había disparado. Entonces apareció Johnny. En un hospital hubiera sobrevivido, pero se lo llevó a un sumidero. ¿Y tú? ¿Por qué lo mataste?

(Teléfono)

JOHNNY:

Cherry, Frank va a por ti. No quise asustarte.

JOHNNY:

Yo solo...

POLICEMAN:

Let's go.

FRANK:

Ralph. Go get my Cherry.

CHERRY:

Why didn't you just call a lawyer?

HARPER:

What, instead of running to Mexico like every other idiot? I panicked.

CHERRY:

But there's still time. You got money. Hire a big-shot lawyer.

HARPER:

The only way a lawyer's gonna keep me out of jail is to get me to plead insanity then send me to a looney bin. I'll be like McMurphy from One Flew Over the Cuckoo's Nest. Yeah. Nurse Ratched will give me a lobotomy.

CHERRY:

All right, Mr. Doom and Gloom. Well, I've seen that movie. The chief gets away. So it's kind of a happy ending, at least for one of them.

HARPER:

You wanna get a soda?

CHERRY:

Sure.

SHOP ASSISTANT:

That's \$5.48, please.

POLICÍA:

Vamos.

(Música de tensión)

FRANK:

Ralph. Ve a por mi Cherry.

CHERRY:

¿Por qué no pediste un abogado?

HARPER:

¿En lugar de huir a México como cualquier otro idiota? Me alteré.

CHERRY:

Aún puedes. Tienes pasta. Contrata un buen abogado.

HARPER:

Solo me libraría declarándome demente y yendo a un manicomio como McMurphy en *Alguien Voló Sobre el Nido del Cuco*. Sí. Ratchet me operaría.

CHERRY:

(RÍE) Vale, Sr. Pesimismo. Ah, vi la película. El jefe escapa, así que es un final feliz. Al menos para uno.

HARPER:

¿Bebemos algo?

CHERRY:

Vale.

¡Cuerpo encontrado!

(Caja registradora)

DEPENDIENTA:

5,48 \$, por favor.

CHERRY:

What are you doing?

HARPER:

I want you to take the money.

CHERRY:

I don't want the money. I wanna go to Mexico with you.

HARPER:

You can't.

CHERRY:

Why?

HARPER:

Because I'm gonna get caught.

OFFICER STANWYCK:

What's the reason for your visit to Mexico, sir?

CHERRY:

¿Qué haces?

HARPER:

Te doy el dinero.

CHERRY:

No lo quiero. Quiero irme contigo.

HARPER:

No puedes.

CHERRY:

¿Por qué?

HARPER:

Porque me van a pillar.

México 15

(Sirena)

(Moscas)

(Radio)

(Música de suspense)

México

(Música de tensión)

Nevada. El estado plateado.

Aduanas.

AGENTE STANWYCK:

¿Cuál es el motivo de su visita, señor?

HARPER:

Vacation.

OFFICER STANWYCK:

May I see your ID?

HARPER:

Yeah.

OFFICER STANWYCK:

Where are you heading for your vacation?

HARPER:

Baja.

OFFICER STANWYCK:

Got an address?

HARPER:

I'm staying at the Four Seasons. It's my mom's wedding anniversary.

OFFICER STANWYCK:

Go ahead.

HARPER:

Are you all right?

CHERRY:

Do I look all right? Give me your hand. Where are we?

HARPER:

Somewhere in Mexico.

CHERRY:

Why'd you come back?

HARPER:

Vacaciones.

AGENTE STANWYCK:

Muéstreme su DNI.

HARPER:

Sí.

AGENTE STANWYCK:

¿A dónde se dirige?

HARPER:

Hum, Baja.

AGENTE STANWYCK:

¿Dirección?

HARPER:

Estaré un año. Es el... aniversario de mis padres.

AGENTE STANWYCK:

Prosiga.

HARPER:

¿Estás bien?

CHERRY:

¿Se me ve bien? Dame la mano. ¿Dónde estamos?

HARPER

En algún lugar de México.

CHERRY:

(RÍE) ¿Por qué volviste?

HARPER:

What happened?

VINCENT:

Hey, sweetie. I got the hospital staff to bring this recording over to you. I'm sorry I haven't been there for a long while. I just... just can't bear to see you lying there. I'm not good with emotion, you know that. The cab's booked for just after 11:00. I love you more than anything in the whole world. You are my world. Harper thinks he's got something on me. I don't know what he thinks he knows, but you don't need to worry about it. I'll take care of him.

VINCENT:

You know, I imagine us together real soon. And we're gonna be so happy. And all this misery will be behind us.

CHERRY:

Johnny used to say that bad luck followed me like a pervert followed a school bus. But Johnny could be wrong, just like anyone. He did say one thing, though, that seemed to ring true that when a man's got murder on his mind he should dig two graves. One for the victim and one for himself.

(Música de acción)

México 15

(Sirenas)

HARPER:

¿Qué ha pasado?

(Bocina)

(Freno)

(Electrocardiograma)

(Ventilación mecánica)

VINCENT:

Hola, cariño. Logré que el hospital llevara esta grabación. Siento que hace mucho que no voy allí. Es que... no aguanto verte ahí tumbada. Se me dan mal las emociones, ya sabes. El... hum taxi vendrá sobre las 11:00. Te quiero como a nada en este mundo. Tu eres mi mundo. Harper sospecha algo de mí. No sé qué piensa que sabe, pero no te preocupes por él. Me ocuparé de él.

VINCENT:

Nos imagino juntos

(Olas)

en nada. Y vamos a ser muy felices. Toda esta miseria quedará atrás.

(Música emotiva)

CHERRY:

Johnny me dijo “la desdicha te sigue como un depravado a unos niños.” Pero puede errar como cualquiera. Pero sí dijo algo que parecía acertado: cuando planeas un asesinato debes cavar dos tumbas: una para la víctima y otra para ti mismo.

(Murder Song de Aurora)

Adaptación y subtítulos: Ismael de Gregorio. MLINACI, Filología Inglesa. Universidad Complutense de Madrid

5. Analysis

In the following subsections, three main aspects from the translation will be analyzed motivated by the research questions. First, the linguistic and technical priorities and restrictions will be presented and explained in detail, both in the case of general subtitles and in SDH. Second, the different techniques used in the translation of the text are listed, explained, and exemplified with instances from the text. Third, the different linguistic features that can be related to the genre of *neo-noir* and that belong to this text are explained, providing specialized vocabulary and features.

5.1. Priorities and restrictions.

Before translating a text, the translator needs to read it and note the priorities and restrictions that could affect the translation. These priorities and restrictions are twofold: linguistic and technical. On the one hand, cultural references, intertextuality, phraseological units, periphrasis, idioms and proverbs, interjections, onomatopoeias, and proper names were the linguistic priorities and restrictions found in the text. On the other hand, a series of technical priorities and restrictions were noted, such as setting a color for the subtitles of the personages, the characters per second contextual and suprasegmental information.

Considering linguistic priorities and restrictions, translating properly the cultural references was both a priority and a restriction. For instance, in one of the final scenes of the movie, the abbreviation CBP had to be translated, so an investigation was carried out to find out its meaning. After comparing the different results from Google's search engine, Customs and Border Protection fit the scene contextually and semantically. In order to adapt it to a Spanish audience, it was naturalized as *Aduanas*. Another cultural element that was translated was American Dream, which had a direct translation as *(El) Sueño Americano*. Currency had to be considered in the translation process, but, since the surrounding context of the movie was placed in the United States, domesticating it as euro could result in dissonance for the viewer. As a result, when dollars are mentioned in the movie, the word is written in its Spanish form, *dólar*. Finally, proper names were taken into consideration, especially those referring to places, such as Mexico, California, Afghanistan, Malibu and Nevada. Due to their equivalence in Spanish, California, and Nevada were kept unchanged and Mexico, Malibu and Afghanistan were changed for their Spanish equivalents, *México*, *Malibú* and *Afganistán*. Characters' proper names

were kept in their original form because otherwise the translation into their Spanish equivalents could be ambiguous in the American context of the movie.

Intertextuality is another priority that needed careful treatment. Three were the main elements of this nature: a poem, the name of some characters, and a sequence from another movie, *Detour* from 1945. First, in the minute 4:30, the following poem is read by Harper: “One flew east, one flew west. One flew over the cuckoo’s nest.” After thorough research, it was found out that the protagonist is reading this text from *One Flew Over the Cuckoo’s Nest* (Kasey, 1997). The Spanish translation of the book was found in an edition translated by Mireia Bofill, which contained the following adaptation of the poem: “Uno voló al este, el otro hacia el oeste. Sobre un nido de cucos voló este” (Kasey, 2012). These lines were not the only intertextual element from this book, but the names of two of its characters were mentioned, McMurphy and Ratchet. However, as these names are not altered in the Spanish version, no change was required. Moreover, other two names belong to two different intertextual elements: Fred Krueger (*A Nightmare on Elm Street*, 1984) and Sister Mary (*Sister Mary*, 2011). The former kept in the translation only the surname Krueger (due to temporal and spatial limitations) and the latter was domesticated because Sister Mary refers to a character of the American movie cited above. However, this reference might not be identified by Spanish viewers and, as a result, it was domesticated as Mendoza, referring to the villain in *Torrente, El Brazo Tonto de la Ley* (1998), keeping the reference to a humoristic movie about a police investigation, which fit the context. Finally, from the minute 21:45 to 22:45 (see pages 58 and 60), the movie uses a scene from *Detour* (1945), which contains a dialogue from it. In order to obtain a translation consistent with the original sequence, the original scene’s subtitles were consulted. However, due to the number of characters per second, most of the subtitles needed to be reduced.

The title of this movie was considered a direct reference to its namesake from 1945 due to thematic similarities (traveling, murder, romance) and the use of the scene mentioned above. As a result, in order to provide an accurate translation, it was investigated how this movie is presented to the Spanish market. Although Amazon Prime Video displays it as *El Desvío*, most of its DVD editions kept the original name. As a result, it was chosen the name of the physical version of the movie, *Detour* (see Figure 2), as its public might be more familiarized with the original name than the one presented on Amazon Prime Video’s website.

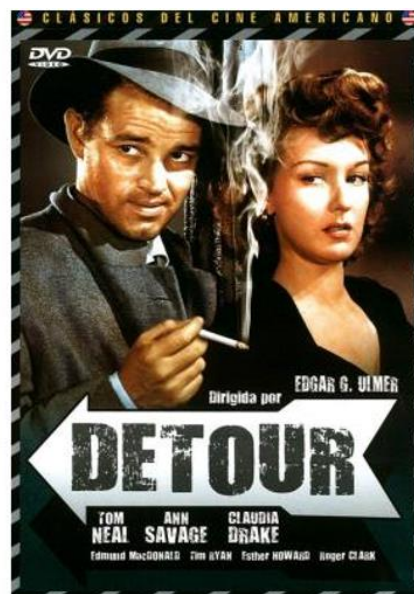


Figure 2 Comparison of two versions of *Detour* (1945): Amazon Prime Video edition (left) and a DVD version (right)

Translating properly phraseological units was a priority in this text, which are defined as “a stable, cohesive combination of words with a fully or partially figurative meaning” (Naciscione, 2010: 8). The following sentences are examples that were considered in the translation:

- To get physical: *llegar a las manos*.
- Get [someone] wrong: *juzgar mal [a alguien]*
- To not tell fact from fiction: *No distinguir realidad de ficción*. This phraseological calque was not used in the final version of the translation due to spatial and temporal limitations. As a result, it was replaced by *estar desorientado*.
- Teach him a lesson: *enseñarle una lección*.

Translating correctly interjections was also an important priority in the process of translation of the text, and Rodríguez-Medina’s (2009) essay was consulted, since it provided a number of English interjections and their Spanish equivalents. A common example in the text was “Oh”, which usually presents difficulties in the translation process (Rodríguez-Medina, 2009: 180). This interjection was approached following its surrounding context: it was translated as “¡vaya!” (51:45 / page 75), “¡anda!” (30:37 / page 79) or omitted (43:20 / page 101) (see *ibid*: 182). Apart from this interjection, others had to be considered during the translation, such as:

- a) Bum!: ¡Bum! [52:34 / page 71]
- b) Bang!: ¡Pam! [06:23 / page 30]
- c) Well, fuck me, she's alive!: Pero, coño, ¡si está viva! [23:46 / page 63]
- d) You fuck!: ¡Imbécil! [42:38 / page 99]
- e) Mmm...: *Hum.* [51:43 / page 113]

In example e), even though this form can be interpreted with different meanings (pleasure, doubt, or lack of trust) (Rodríguez-Medina. 2009: 184), their context can allow the viewer to not confuse the intention of the speaker. In addition, the meaning of this interjection with the illocutionary force of thinking is not present on the DRAE, which relates it to *uf*. However, fundeu.es recognizes this word as valid using italics⁴.

As mentioned above, not only linguistic priorities and restrictions have been considered, but also technical. As this translation is intended for the deaf and hard-of-hearing population, some of the technical restrictions can vary from subtitles for the hearing population. These subtitles need to help the viewer differentiate which character is speaking. For this purpose, three of the characters have been assigned colors as recommended by Spanish guidelines (UNE 153010, 2012: 10). The three characters that have this feature are Harper, Johnny, and Cherry, who have been colored yellow, green, and blue, respectively (see Appendix). Considering which character was the protagonist of the story formed part of the process of assigning colors. In this case, the story is motivated by Harper's goals and actions, making him the protagonist of the story. As for the secondary characters, it was not an easy decision whether Johnny or Cherry should have a certain color, since, although Johnny's actions and personality have an impact on the development of the story and characters, Cherry gains predominance towards the end of the film. To solve this problem, "[NAME]:" was trawled in Wordsmith Tools using the English script above, it was found out that Johnny has a total of 166 dialogues and Cherry 78. As a result, Johnny was assigned green and Cherry blue. The rest of the characters in the movie have white subtitles as they all were considered secondary. Moreover, in some scenes (see minutes 0:22:47 [page 59] and 0:36:24 [page 87]), Vincent dialogues needed to be tagged because he, although present in the sequence, was not visible in his first sentences, his lines are not colored and the only way of recognizing him in those scenes was through his voice, which can result in accessibility issues to the

⁴ See <https://www.fundeu.es/consulta/hum-hum-864/>

deaf and hard-of-hearing. As a result, it was prioritized to tag these dialogues to solve this restriction.

Another technical priority was the space that subtitles use, and it was fundamental to keep a maximum of 37 characters per line (UNE 153010, 2012: 9), though other authors indicate a maximum of 36 characters (see Rica-Peromingo, 2016: 120). Additionally, subtitles need to have a minimum duration of 1 second and a maximum of 6 seconds and, in the case of two-liners, 2 seconds is the minimum and 10 the maximum (ibid: 121). Additionally, both contextual and suprasegmental information needed to be included in the subtitles in order to help hard-of-hearing and deaf identify these pieces of information. As a result, contextual information, such as a car's engine or songs, and suprasegmental elements, such as yelling or whispering, were integrated into the subtitles. To illustrate, the following examples are provided:

- a) (Stranger de Goldfrapp) [00:25 / page 23]
- b) (Coche arrancando) [0:48:21 / page 107]
- c) (Música de suspense) [0:28:44 / page 73]
- d) (GRITA) ¿Quién coño eres? [0:06:36 / page 29]
- e) (MOLESTO) Hablas mucho. [0:06:56 / page 31]

As it can be seen, these subtitles are characterized by having parenthesis and, in the case of suprasegmental information (examples c and d), the word is written in upper-case. Because the lyrics of the songs of the movie were not necessary to understand the plot, they were not included in the subtitles. Instead, the name of the song and singer or group were provided as in example “a)” above. Regarding music without lyrics, a priority was spotting the type of music or its intention when it is played. However, sometimes the music started before the scene to which it belonged (perhaps to create coherence between scenes). It was decided that, to avoid creating confusion in deaf people, the indication of the song was placed when the convenient scene was played (see minute 24:55 or page 63). Overlapping voices was a restriction and it was a priority to be selective with the information that was more important. In this case, it was possible to give a line to each coincidental dialogue. All of these dialogues had characters with subtitles with different colors, thus the hyphen was not used (as in minute 27:45 or page 69). On some occasions,

one of the dialogues was omitted as it was not as important to understand the plot (see minute 0:05:27, where the TV presenter's voice coincides with Harper's dialogue).

Some of the technical priorities and restrictions do not only belong to SDH modality but are required in subtitles for the hearing population. One of these is respecting cutaways and spot them following the character's speech. Additionally, subtitles had to be situated properly on-screen: on the bottom and centered. In the case of inserts and signs, they were written in italics instead of upper-case because one of these had more than 18 characters to create consistency (see Alcalá, Varillo and Rica-Peromingo, n/d: 1). Moreover, the title of the movie was in upper-case as the guidelines indicate (ibid). Respecting the orthographical and typographical rules is a priority, so the text can be read without causing confusion and using words and expressions that can be easily consulted on official dictionaries. Another priority was the use of italics when the character was not present in the scene, the sound came from a telephone, television, or a voiceover. A priority that every translator has to follow when translating into Spanish is the use of *tú* versus *usted* (and the respective forms of the verbs). Since English does not differentiate between these pronouns, certain contextual factors had to be considered in order to provide the most appropriate word: social power, (upper versus lower) social class, and personality. This contextual information helped to guess the appropriate form of pronouns and verbs. For instance, Johnny is a lower-class individual who is not polite on most occasions. For this reason, his dialogues use mostly *tú* forms, except on some occasions where he intends to show a façade (see 0:40:48 or page 95, where he speaks with a police officer). Another lexical element that had to be considered were dialogues in which the characters use a variety of English that can be considered less formal (as in “you’s a vet” (0:41:10 / page 94) or “what was you talking about when we was in the diner?” (0:55:24 / page 118), for example). As no equivalent in Spanish was found that followed the spatial and temporal limitations, this restriction was ignored as it would not interfere with the understanding of the plot.

5.2. Translation techniques

Once all the priorities and restrictions are noted, the translator has to decide a series of techniques that can help him/her make the target text as equivalent as possible to the source text. Rica-Peromingo and Braga-Riera (2015) consider this part of the process fundamental in any translation. This dissertation will follow the classification suggested by Martí-Ferriol (2013: 119 – 123), which ranges from literal to interpretative-

communicate approaches (Rica-Peromingo, 2016: 44). As a result, the techniques illustrated in these dissertations will be ordered accordingly.

The first most literal technique in this dissertation's text is calque (or *calco*), which aims to translate literally a word or phrase (Rica-Peromingo, 2016: 46). In this dissertation's translation, this strategy has only been used once: translating the word *bourbon* as *bourbon* (1:13:18 / page 145). This word had to be written in italics due to the fact that the Diccionario de la Real Academia Española⁵ (Royal Spanish Academy's Dictionary), also known as DRAE, describes this word as an English lexeme.

Second, word for word translation, or *traducción palabra por palabra*, is a technique used in which all the words keep the same grammar, order, and main meaning as the original text (Rica-Peromingo, 2016: 47). The following examples illustrate this:

a) Original text: Yea, it's white.

Spanish translation: Sí, está blanco (0:02:52 / page 25)

b) Original text: Where is that girl?

Spanish translation: ¿Dónde está esa chica? (0:32:00 / page 79)

c) Original text: Give me that fucking radio!

Spanish translation: ¡Dame esa puta radio! (0:44:44 / page 107)

Third, when each word has an equivalent in both the source and the target text, but their meaning changes out of context, the translator is using a technique called one for one translation or *traducción uno por uno* (Rica-Peromingo, 2016: 48). To illustrate, these sentences from the translation followed this strategy:

a) Original text: What does this *teach us*?

Spanish translation: ¿Qué *sacamos* de esto? (0:02:07 / page 25)

b) Original text: You know I *love* your mom

Spanish translation: Ya sabes que *aprecio* a tu madre. (0:03:51 / page 27)

c) Original text: (...) before you say something you *regret*

⁵ See <https://dle.rae.es/bourbon>.

Spanish translation: (...) antes de que digas algo que *no debes*. (0:19:45 / page 55)

Fourth, in this approach, the target text is similar to the source text, but in this case the number of words and/or the order of the sentence changes (Rica-Peromingo, 2016: 50). To exemplify from the dissertation, these sentences follow this strategy:

a) Original text: Terrible. Not good at all.

Spanish translation: Terrible. Nada bien. (0:02:46 / page 25)

b) Original text: I'll look like a gay skunk

Spanish translation: Pareceré una mofeta gay. (0:03:17 / page 27)

Fifth, when the translator uses a term that is equivalent and recognized by dictionaries or linguistic use as a translation in the target text, s/he is using what is called coined equivalent or *equivalente acuñado* (Rica-Peromingo, 2016: 51). See the following examples:

a) Original text: Harper, *buddy*, what is this?

Spanish translation: Harper, *compa*, ¿qué pasa? (0:03:45 / page 27)

b) Original text: I got the baddest story for you, *dude*

Spanish translation: Me ha pasado algo flipante, *tío*. (0:02:38 / page 25)

c) Original text: *Motherfucker*, what if she wasn't?

Spanish translation: *Hijoputa*, ¿y si no? (0:24:22 / page 65)

Sixth, omission consists of completely omitting information in the target text (Rica-Peromingo, 2016: 52). This technique is used in AVT due to CPS restriction, so, in order to reduce the number of characters, information has to be omitted (*ibid*). The following sentences illustrate this technique:

a) Original text: But here's the thing, though, I don't remember being scared or anything.

Spanish translation: Pero no me asusté ni nada. (0:02:54 / page 27)

b) Original text: I was at the depot *this weekend* with the chinaman, and I dropped some acid.

Spanish translation: Estuve en el almacén con el chino y se me cayó LSD encima.
(0:02:41 / page 25)

c) Original text: *Oh, yea*. How did that turn out?

Spanish translation: ¿Y cómo acabó eso? (0:02:45 / page 25)

Seventh, reduction differs from the previous technique in that it does not delete completely information from the source text, but just partly (Rica-Peromingo, 2016: 54). Compare the following sentences:

a) Original text: I want to go to Mexico with you

Spanish translation: Quiero irme contigo (1:24:12 / page 155)

b) Original text: Harper! Harper, buddy! Wait up, man!

Spanish translation: ¡Harper, Harper! ¡Espera! (0:02:35 / page 25)

c) Original text: [He] put her in a bag outside Houston station.

Spanish translation: la abandonó en una estación (0:01:56 / page 25)

Eighth, compression is used when the elements of the source text are synthesized (Rica-Peromingo, 2016: 55). The following examples illustrate this technique:

a) Original text: Am I the worst fucking friend or the worst fucking friend?

Spanish translation: ¿No seré yo el peor amigo? (0:03:29 / page 27)

b) Original text: What kind of mood? He's never in a good mood.

Spanish translation: ¿Con qué humor? Malo, como siempre. (0:57:41 / page 125)

c) Original text: He's a grown up. He knows what he said.

Spanish translation: Un adulto sabe lo que dice. (0:06:59 / page 33)

The ninth technique used in the translation of the text is particularization, in which the translator uses a word that is more precise or concrete than the term in the source text (Rica-Peromingo, 2016: 56). The following sentences illustrate this technique:

a) Original text: I dropped *liquid acid*

Spanish translation: Se me cayó *LSD* encima. (0:02:41 / page 25)

b) Original text: We don't need no *drama*.

Spanish translation: No queremos *líos*. (0:34:40 / page 85)

c) Original text: Put some of that in his *eye drops*.

Spanish translation: Pónselo en el *colirio*. (0:52:46 / page 115)

Next, generalization contrast with the previous technique because this one uses a general or neutral term to translate a word from the source text (Rica-Peromingo, 2016: 57). In the following examples this technique was used to translate into Spanish:

a) Original text: Didn't your mother tell you *it's rude* to listen in on other people's talk?

Spanish translation: ¿Te ha dicho tu madre *lo feo* que es escuchar hablar a extraños? (0:06:39 / page 31)

b) Original text: I rather see a face full of *bruises* than a face full of shame

Spanish translation: Prefiero verme lleno de *golpes* que de vergüenza. (0:07:17 / page 33)

c) Original text: I'll have a bottle of *scotch*, but we drink it together

Spanish translation: Podemos compartir un *whiskey*. (0:07:38 / page 33)

Transposition is another technique that was used in the translation process of this dissertation's text. It is defined as a strategy that changes the grammatical category or verbal voice (from active to passive or otherwise) (Rica-Peromingo, 2016: 59). To illustrate, the following sentences are provided:

a) Original text: As doctors, we realize pretty soon that *we can't save everyone*.

Spanish translation: Los doctores nos percatamos de que no *todos se salvan*. (0:32:59 / page 81)

b) Original text: But we have to try

Spanish translation: Pero hay que intentarlo. (0:33:04 / page 81)

Another technique used in the translation is description, which consists in replacing the word or expression with a definition or description (Rica-Peromingo, 2016: 60). In the following sentences this technique can be observed:

a) Original text: I've got a *policy*

Spanish translation: Tengo una *regla personal*. (0:17:50 / page 53)

b) Original text: Because I got *business* to attend to.

Spanish translation: Es que tengo una *reunión de negocios*. (0:18:54 / page 53)

Modulation is the technique used when the conceptualization of the sentence is changed for another (Rica-Peromingo, 2016: 64). The following examples illustrate this strategy:

a) Original text: A man *suffocated his baby daughter* and put her in a bag outside Houston station.

Spanish translation: Un hombre, *tras ahogar a su infante*, la abandonó en una estación. (0:01:53 / page 25)

b) Original text: Just forget about it

Spanish translation: No te rayes. (0:03:33 / page 27)

When the translator changes an element of the text for another from the target culture, s/he is using a technique called adaptation (Rica-Peromingo, 2016: 68). See the following examples:

a) Original text: Teach him a lesson, *I mean...*

Spanish translation: Enseñarle una lección, *o sea...* (0:10:55 / page 41)

b) Original text: Can I get a *pre-paid phone*?

Spanish translation: ¿Me pone un *móvil de prepago*? (1:14:41 / page 147)

c) Original text: Come on, move, *Sister Mary!*

Spanish translation: ¡Venga, vamos, *Mendoza!* (0:42:51 / page 99)

Finally, the last and less literal translation technique used in this translation is discursive creation, which consists in creating an equivalent that is unexpected and only valid for

that specific context (Rica-Peromingo, 2016: 69). For instance, the following sentences use this technique:

a) Original text: *Life isn't the choice you make. It's the one you're given.*

Spanish translation: *La vida no es la senda que eliges, sino la que has de andar.*
(0:54:25 / page 119)

b) Original text: *I got the baddest story for you, dude.*

Spanish translation: *Me ha pasado algo flipante, tío.* (0:02:38 / page 25)

c) Original text: *It's a straight fucking question. I want a straight fucking answer.*

Spanish translation: *¡Pido una simple respuesta para una simple pregunta!*
(0:24:27 / page 65)

As most of the strategies, this one is partly motivated by spatial and temporal restrictions that do not allow to translate their meaning more literally. For instance, the two sentences in c) are translated as one and the conception of the sentence is changed from “a direct question/answer” to one that lacks complexity, both underlining the fact that they can be answered instantaneously. Another example is a), which treats volition metaphorically and contrasts the notion of “making a choice” and “give a choice”. Nevertheless, Spanish does not conceptualize choices as something that is made but only as something that is taken (“*tomar una decisión*”). As a result, the conceptual domains were replaced with ones that are compatible in Spanish: LIFE IS A JOURNEY (see Lakoff and Johnson, 1980).

5.3. Linguistical aspects of the *neo-noir* genre

Analyzing the features of *neo-noir* from a textual perspective does not allow to discuss certain elements of the genre, such as the loneliness or the creation of confusion in the spectator (Conrad, 2005: 2). As a result, the analysis is left for a reduced number of features discussed in the theoretical background, such as violence (as in insults or certain suprasegmental information in SDH) or inverted morality (vocabulary related to criminal activities) (ibid). In this text, it was found specialized vocabulary related to crime, such as law and drugs. Additionally, the impolite nature of the characters is accompanied by rude expressions such as swear words, which is contrasted with how other characters interact, such as doctors or bank tellers. Finally, suprasegmental and

contextual information presented in the subtitles is quantified using Wordsmith Tools to discuss how this information mirrors the genre.

Firstly, legislative vocabulary in this text is motivated by the education of the protagonist, who is studying law and volunteering as a lawyer. This leads to conversations about the topic of criminal activity, which contained the following words and phraseological units:

- a) Life without parole: sin libertad condicional
- b) Ordinance: norma / ley
- c) Criminal/defense lawyer: abogado penalista / defensor
- d) Play ball again: reincidir
- e) Prosecution: fiscalía.
- f) To hold up in court: defender [algo] en un juicio.
- g) Litigation: juicio
- h) First/second degree murder: homicidio de primer/segundo grado
- i) Manslaughter: homicidio involuntario.
- j) Death penalty case: (un caso de) pena de muerte.

In addition to this type of vocabulary, different types of drugs are mentioned in the text, which are also related to crime and illegal activities. The following are examples of different narcotics mentioned in the text along with their translation(s):

- a) Weed: porros, hierba.
- b) Coke: coca.
- c) Meth: metanfetamina. Due to the lack of space on the specific scene, this substance was translated as *MDMA*.
- e) Oxy: oxitocina.
- f) Liquid acid: ácido líquido/LSD.

The case of c) is the same as f), where the complete name of the drug could not be included in the translation due to spatial and temporal limitations. Because *MDMA* (short for the

chemical nomenclature 3,4-Methylenedioxymethamphetamine, commonly known as ecstasy (Meyer, 2013: online)) was not present in the DRAE and, as a result, its name was written in italics. However, LSD is accepted by the dictionary and this measure was not required.

Moreover, in the text low register terms that are followed by emotional reactions that can lead to “rejection or negative reception of the audience” (Ávila-Cabrera, 2016: 26) can be observed. They are known as taboo language (Allan and Burridge, 2006), rude language (Hughes, 2006), or offensive language (Díaz-Cintas, 2012). These types of words was trawled using WordSmith Tool’s concord function, which indicated that “fuck” and its variants (fucked and fucking) were the most predominant offensive words of the text: 82 entries (out of 7917 words). The translation of this word was faced in a multitude of ways, such as *joder*, *puta/o*, *coño*, *que te den*, etc. Other words related to offensive language found in the text were motherfucker (3 instances), ass (9 instances), asshole (6 instances), hooker (6 instances), whore (5 instances), Jesus Christ (3 instances), damn (1 instance) and shit (15 instances). All of these amount to 130, which is below the number of tokens found in other *neo-noir* movies such as *Reservoir Dogs*: 645 instances (Ávila-Cabrera, 2016: 33). As in this Tarantino’s movie (*ibid*), the translated text reduces the number of offensive words because of the spatial and temporal limitations of the subtitles. In addition, words related to the semantic field of crime were also trawled in WordSmith Tools. As a result, it was found that words such as kill/ed/ing, murder, hit, rob, shoot/shot, knife, blast off and gun had a few occurrences in the text, being the first word the most predominant: 26 instances. Finally, in SDH, suprasegmental and contextual information plays a highly important role, and this information can be quantified from the final script to analyze how subtitles mirror the situations of the film, which contributes to study the features of the genre. The following table contains all the instances of the contextual information of the subtitles of this dissertation’s text. Since authors characterize this genre as featuring negative situations (inverted morality, loneliness, pessimism, etc.), contextual information can mirror these moments. As a result, this table shows that the text has a predominance for negative emotions in the characters’ dialogues and actions, having a total of 45 instances, which contrasts with the 19 instances of positive emotions and the 16 instances of neutral actions and emotions.

Actions and emotions	Positive	Neutral	Negative
Tokens	RÍE (LAUGH): 16 GIME (MOAN): 3	SUSURRA (WHISPER): 3 SUSPIRA (SIGH): 4 ESPIRA (EXHALE): 3 EBRIO (DRUNK): 1 IRÓNICO (IRONIC): 2 INSPIRA (INHALE): 2 OLFATEA (SNIFF): 1	GRITA (SCREAM): 11 MOLESTO (ANNOYED): 4 TARTAMUDEA (SLUTTER): 3 AGITADO (UPSET): 2 VOMITA (PUKES): 1 ENFADADO (ANGRY): 1 GRUÑE (GROWLS): 1 LLORA (CRIES): 2 NERVIOSO (NERVOUS): 2 MOFÁNDOSE (MOCKING): 1 TRISTE (SAD): 1 SOLLOZA (SOBS): 1 JADEA (PANTS): 15
Total	19	16	45

Table 1: the different types of actions and emotions shown in the contextual information in the Spanish translation of *Detour* (2016)

In addition, more information about the mood of the text can be obtained by the type of music played during the different scenes. The results show that the most predominant type of music is that of tension (11 entries), which contrasts with action music (3 instances), suspense music (2 results), or action music (1 instance), just to name a few. Thus, this text is predominated by tension in most of the scenes following the type of music in the subtitles.

6. Conclusion

This Master's dissertation was created with the purpose of providing a translation of a movie that has never been adapted to the Spanish language and, at the same time, to the deaf and hard-of-hearing, *Detour* (2016). In addition, this translation has been used as a template to comment and analyze its priorities and restrictions, strategies, and the linguistic elements that could be motivated by its genre: *neo-noir*. For this purpose, the translator had to carefully work on the selected text to offer a trustworthy one that mirrors the messages and the contextual and suprasegmental information of the source material.

At the beginning of this dissertation, the following hypothesis was formulated: if *Detour* (2016) is translated into Spanish and adapted for the deaf and hard-of-hearing, a number of measures need to be considered to provide this population an understandable

text, which will reflex certain linguistic features of the *neo-noir* genre. After carefully working and analyzing the text, this hypothesis has been successfully verified, since the resulting translation required certain approaches: technical and linguistic priorities and restrictions, and strategies. In addition, certain linguistic elements of the text could have been motivated by the genre per se, such as swear words, drugs, or the predominance of suprasegmental information derived from negative emotions, such as screams.

The structure of the master's dissertation consists of 5 sections excluding the present one: an introduction, the theoretical background, the methodology, the translation, and the analysis section. The first section introduces the reader to Translation Studies, Audiovisual Translation, and Accessible Filmmaking. In addition, the current situation of accessibility in some countries is put forward and the hypothesis and the research questions are presented. Second, the theoretical background develops the elements mentioned in the introduction, adds a historical perspective to AVT, and, finally, describes the different features that subtitles have to follow, especially those destined towards deaf and hard-of-hearing audiences. Moreover, a section dedicated to accessibility presents its history and current situation in the European Union along with notions such as Accessibility Studies, linguistic accessibility and Accessible Filmmaking. Lastly, the genre *neo-noir* is introduced, comparing it with its predecessor, *noir*, and listing the features of the genre. Third, the materials and process followed in the translation and analysis are described in the methodological section. The fourth section presents the resulting translation and features of the subtitles in comparison with the original text. Finally, the discussion section attempts to answer the research questions below, which are related to the technical and linguistic priorities and restrictions, the strategies used in the translation, and how certain features of the genre are reflexed on linguistic elements of the text.

The first research question in this dissertation was “How does SDH affect the linguistic and technical restrictions and priorities in respect to subtitles for the hearing population?”. Despite some differences from subtitles for the hearing population, the text was adapted to the deaf and hard-of-hearing population. The main restriction and priority that deviates from the former type of subtitles is the coloring of characters' dialogue lines. Establishing these colors requires an understanding of the plot and, in the case of this text, trawling the number of interventions of each character to ensure the predominance of the characters. In addition, a scene required a white-colored participant to be tagged as a

measure to be identified by the viewers, since this character appeared later on the scene. Additionally, in this modality of subtitling, not only do the dialogues appear as text, but also contextual and suprasegmental information. This feature decreases the amount of space and time that can be dedicated to dialogues. Especially, suprasegmental information is usually attached to the dialogue and its characters can be significantly reduced. The rest of the priorities and restrictions were not linked to SDH subtitles or did not affect the text significantly. Thus, this type of subtitles is mainly affected by technical priorities and restrictions, since those affecting the language are also present in subtitles for hearing individuals.

The second research question stated in this dissertation was “What strategies (from literal to interpretative-communicative) are useful to solve the different problems that the translation presents?”. This text required a wide variety of strategies that covered the whole spectrum of techniques, from literal to interpretative-communicative. The use of each strategy is subjective in that a different translator might have adopted different approaches. The sentences that were translated following discursive creation were the ones that required more effort. For instance, the sentence “*Life isn’t the choice you make. It’s the one you’re given*” needed a reduced number of characters and a translation that showed a metaphorical representation of human volition. As a result, the best approximate translation was using a metaphor that is consistent in Spanish, in this case: LIFE IS A JOURNEY. Temporal and spatial limitations are one of the motivations for most of the strategies of the text: translating liquid acid into LSD (instead of *ácido líquido*), drama into *líos* (instead of *drama*), or bruises into *golpes* (instead of *moretones*). Hence, this text required almost all the strategies suggested by Martí-Ferriol (2013: 119 – 123) to make it as coherent as possible.

The final research question formulated in this dissertation was “How are the features of the genre reflected on the original text and on the subtitles for the deaf and hard-of-hearing?”. Although some of the features of the genre are stylistic such as the use of contrast on the image (Holt, 2005: 37) or the creation of confusion in the spectator (Conrad, 2005: 2), some of them can be reflected in the language, such as violence or inverted morality (ibid). As a result, the analysis focused on linguistic elements that could mirror these features, such as specialized vocabulary (crime or drugs), presence of violence (taboo language or negative emotions derived from unpleasant instances). In addition, as the music of the scenes is another element that appears in the subtitles, it was

quantified the type of music that appeared in the target text. Firstly, words related to the law were listed because it was considered a counterpart to crime vocabulary, and a total of 12 words and noun groups were found, such as life without parole, ordinance, or prosecution. In addition, this movie contained fewer lexemes related to drugs, such as weed, coke, or meth. Aggressive vocabulary was also under analysis and swear words can be seen as part of this vocabulary. In this way, these kinds of words were sought and quantified using Wordsmith Tools, resulting in a total of 130 words, such as fuck, motherfucker, or whore. Not only taboo language was considered part of violent linguistic units, but also certain words such as kill, hit or rob were trawled in the software above, finding a total of 26 instances. Besides dialogues, suprasegmental and contextual information were quantified. On the one hand, suprasegmental information was divided into three groups: related to positive, neutral, and negative emotions. With a total of 45 occurrences, negative emotions were more present in this dissertation subtitles, which may be indicative that violent situations are more predominant than positive and neutral ones. On the other hand, the type of background music was also quantified, concluding that the most predominant music was related to tense situations. Thus, both the original and translated text have linguistic features that can be linked to elements motivated to the movie's genre, *neo-noir*.

Therefore, these answers provide a perspective about how subtitles reflect more properties of the text than simply describing the dialogues of characters. They contribute to the relationship between *neo-noir* and the linguistic elements, besides increasing awareness about the usefulness of considering the priorities and restrictions and the techniques used in a translation. In addition, not only the analysis is a contribution, but also the translation per se since the original text has never received such adaptation to the Spanish language and to the deaf and hard-of-hearing population. However, these subtitles are limited in that they were carried out after the production of the movie, which limited the translation and the adaptation. If AFM principles would have been considered during the production of this audiovisual product, some scenes could be more adaptive to certain necessities of impaired audiences as shown in the omission of information in the dialogues triggered by temporal and spatial limitations. Further research could analyze the reasons why these omissions take place and offer alternative approaches to scenes where information is lost in the subtitles. It is necessary to mention that this text has only been adapted to the deaf and hard-of-hearing population, which excludes a percentage of

the population with functional diversity. Consequently, other modalities of AVT need to be applied, such as sign language, audio description, or dubbing. Furthermore, deaf and hard-of-hearing audiences can be surveyed, which can provide the limitations of these subtitles and improvements for future works (see Rica-Peromingo, 2019). Finally, other movies with the same genre can be adapted to SDH and analyzed, expanding in this way the literature on *neo-noir* with an AVT perspective, which can be used to investigate if the new findings converge or diverge from this dissertation's results.

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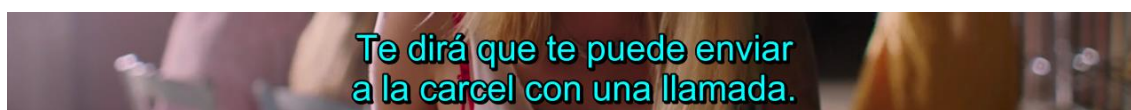
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Appendix



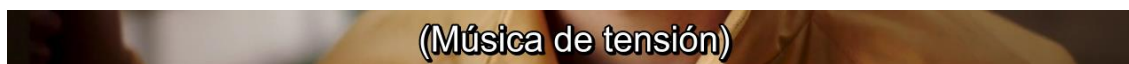
Cherry's subtitles



Johnny's subtitles with suprasegmental information in parentheses



Harper's subtitles



Example of contextual information

To watch the full movie with its subtitles, access the following link and download both files (.mp4 and .ass): https://drive.google.com/drive/folders/1-WHN_2g3UL1BMCTH1NShkkvwKiQeh88A?usp=sharing. In order to include the subtitles in de movie, open the .mp4 file and seek the .ass file within the video player's captions configuration. VLC Video Player is a good option available for most operative systems (download at <https://www.videolan.org/vlc/>).