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An English Translation of the Spanish Criminal Drama Series
Ajuste de cuentas

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RESUMEN

El siguiente trabajo fin de master tiene como objetivo la traducción y el análisis de la serie española completa titulada *Ajuste de cuentas* estrenada en el 2016 y nunca traducida a otro idioma hasta el momento.

Para ello esta investigación sobre un género poco tratado y estudiado, el drama criminal, se ha dividido en siete partes, véase, la introducción donde se introducirá el tema, el marco teórico, donde se explicaran a su vez varios puntos a tener en cuenta como la situación actual de la traducción audiovisual y el género del drama criminal, la metodología donde se expondrá el proceso llevado a cabo para la realización de dicha investigación que nos llevará al análisis y la discusión de todo lo hallado y traducido. Finalmente, la conclusión afianzará el trabajo recalcando los puntos más importantes y abriendo líneas de futura investigación. Como cierre del trabajo se encuentran las referencias usadas (libros, artículos y links entre varios otros) y, adjunto, un CD con todos los capítulos de la serie así como el manuscrito original en español.

Para comenzar una traducción, como se explica en la introducción, sea audiovisual o de cualquier otro tipo, múltiples factores han de tenerse en cuenta. Se está produciendo un texto en una lengua diferente de la original que, por tanto, irá dirigido a un público muy diferente. Esto incluye ser consciente de los efectos que las palabras crean; no sirve una simple traducción literal, hay que entender las diferencias sutiles que crean el contexto y la verdadera intención del texto. En base a esto, se presenta una hipótesis: *¿Es posible ofrecer una traducción destinada al uso en el mercado y, a su vez, para doblaje, subtulado y otros modelos de comunicación audiovisual a la vez que superando el proceso de análisis en términos de propiedades y restricciones*

lingüísticas en relación al género de drama criminal? Para ello se han creado varias preguntas de investigación: 1. ¿Interfieren las prioridades y restricciones con la inteligibilidad cultural de la traducción? 2. ¿Pueden las técnicas de traducción ser usadas de ambas maneras? Mantener el sentido original y proveer la continuidad a la traducción. 3. ¿Puede el producto final ser aplicado a otros análisis y traducciones audiovisuales de drama criminal?

En el marco teórico se introduce una pequeña reseña histórica sobre la traducción audiovisual, comienzos, tipos, selección y proceso del nombre, prioridades y restricciones y definición entre otros, así como su estado actual en España. En la segunda parte del marco se define el género drama criminal, donde se describe como un género en cuyos personajes presentan como temas principales investigar, cometer crímenes o castigar, homicidio, robo o asuntos de mafias. Se presenta también una pequeña descripción histórica del género así como sus temas principales que serán analizados en la quinta parte del trabajo.

En la siguiente parte, la metodología, se explica el proceso de selección de material, en este caso, la serie. Debía ser un producto audiovisual todavía no traducido ni investigado. Por esta razón, una vez encontré *Ajuste de cuentas* decidí ponerme en contacto con el productor de la serie vía e-mail. El drama criminal consta como uno de los géneros que más capta la atención de la gente desde los años 50, por este motivo, decidí que sería perfecto para este trabajo fin de máster. En la metodología también se describe todo el proceso llevado a cabo de organización, contacto con los productores y escritores de la serie, corrección del producto original, traducción ardua en términos culturales y de análisis lingüísticos así como siguiendo las restricciones y prioridades.

En la cuarta parte se presenta la traducción en sí, donde puede verse página por página la traducción simultáneamente en español y en inglés (página izquierda español, derecha en inglés).

En la quinta parte se presenta el análisis y la discusión de todo lo hallado en el transcurso del proyecto e investigación. Esta a su vez ha sido dividida en tres subsecciones: las prioridades y restricciones, las técnicas de traducción y el análisis del manuscrito en cuanto al género de drama criminal. En la primera parte se exponen las prioridades y restricciones de los aspectos lingüísticos listados en el marco teórico de la investigación. Algunas de estas son las interjecciones, referencias culturales, unidades fraseológicas, dialectos e idiolectos presentes, rimas, intertextualidad, el título, los nombres de los personajes, velocidad del diálogo, el tono, las personalidades entre varias otras. En la segunda parte de esta sección se analizan las técnicas de traducción como los préstamos, calcos, nivel sintáctico, traducción literal, reducción, particularización, amplificación, substitución, modulación o adaptación entre otros. Finalmente, esta sección cierra con el análisis de la traducción en términos de drama criminal, donde se mencionan los temas principales y se analizan a nivel lingüístico oraciones interrogativas, dadas principalmente en interrogatorios, elipsis situacional, marcadores pragmáticos o léxico especializado del género.

Como conclusión, este género poco estudiado presenta muchas puertas abiertas a la investigación que se mencionan y especifican en esta sección. La hipótesis y las preguntas que han servido de guía para la investigación y el proyecto vuelven a retomarse para dar una conclusión envolvente y tratar de ser contestadas. También se presentan las posibles aplicaciones de este proyecto y sus posibles objetivos, no solo a

la investigación, que queda abierta a extensión práctica, si no al mercado (subtitulado, doblaje, marketing o extensión a diversos países).

Este proyecto de fin de máster deja abiertas muchas líneas de investigación, no solo en el género de criminal drama que ha sido tratado de ser analizado extensamente en este proyecto sino en el resto de géneros que todavía están por ser investigados y analizados y que podrían hacer crecer el campo de la traducción audiovisual.

Table of contents

1. INTRODUCTION	8-11
2. THEORETICAL BACKGROUND	12-18
2.1. AUDIOVISUAL TRANSLATION	12-13
a. The situation of AVT in Spain	13-14
b. Audiovisual translation and its branches	14-16
c. Priorities and restrictions in AVT	16-17
2.2. CRIMINAL DRAMA	17-18
3. METHODOLOGY	19-21
4. THE TRANSLATION	22-102
5. ANALYSIS AND DISCUSSION	103-116
a. Linguistic Priorities and Restrictions	103-108
b. Translation Techniques	108-114
c. Analysis on Criminal Drama	114-116
6. CONCLUSION	117-121
7. APPENDIX	122-124
7.1. References	122-123
7.2. CD	124

1. INTRODUCTION

Language is inherently inlaid in culture, therefore, a means of being aware of cultural peculiarities in communication (Vygotsky, 1978, cited in Dunworth, 2002), it is flowing and modification can occur at different levels, firstly on the individual or community and later, on society. (Mills, 2008).

Taking into account this definition of *language* it can be stated that in translating texts, any form of text, that is, literary, descriptive, dialogues, persuasive and so on, culture has to be taken into account as well as many as other different factors. According to the *Oxford Dictionary* (2017) a translation is “the process of translating words or text from one language into another.” Nonetheless, many other factors have to be taken into account when producing a text in another tongue for a public that is very different to that of the original:

A translation includes a lot more knowledge than that of two or more languages. Being able to literally translate word by word from one language to another is the most basic skill any translator can possess; Nonetheless, something else is needed to produce a decent translation; something much more imaginative, which involves being aware of how sentences and words can work together to create the desired effect, is needed to be able to reveal the true story and the understatements and subtle differences which create the context and the true intention of the text. (Gill, 2009:5)

Dealing with the paper at hand which consists in a translation from a Spanish text into the English language, it must be noted that native and non-native English speakers, due to their multifarious cultural background, code and decode messages in different ways from Spanish speakers, while the former are inclined to be satisfied with the thought that the English language and culture are ubiquitous around the world, the latter also have a strong identity towards their language and, for this reason, a clash is encountered in the path. As well as this happens in this specific case, each culture and language will code and decode messages in their own particular way, which, therefore, must be taken

into account. *The translator is not a ferryman for the meaning of the words but the author of their web of new relations.* (Gill, 2009:5)

There are many types of translation, being some of them legal, literary, medical, financial, general, computer, and, narrowing down for the topic of this dissertation, a relatively newcomer in the last decades, that of Audiovisual Translation (AVT). The translation to which this dissertation is dedicated has not been carried out thinking of a specific mode of AVT, however, rather, the complete translation of the scripts may be used for various different types of AVT.

Many different modes of AVT co-exist nowadays as has been stated before, radio, TV, cinema, videogames amongst other. It is well-known that the American movie and series production is one of the most translated and possesses one of the greatest scopes around the world.

Nonetheless, when it comes to smaller companies or the film-series industry from other countries, the scope narrows down and certain films and series (both online and TV) do not achieve the opportunity to be translated into other languages. It is not only a matter of the entertainment industry but a matter of exchanging cultures between countries and human beings who do not speak the languages they want to access.

It is at this point where this dissertation becomes of importance as the main aim of this paper is to translate the full online series of *Ajuste de Cuentas*, a Spanish criminal drama web-series produced by Pedro Luis Ruiz (ADC Producciones) in the years of 2016-2017 into English. The hypothesis presented for this dissertation is: *is it conceivable to offer a translation market-targeted intended for both marketing purposes and usage in dubbing, subtitling and other modes of AVT while processing it through an*

analysis in terms of linguistic priorities and restrictions and techniques regarding the genre of Criminal Drama. In terms of this hypothesis, the aim divides in two, providing a thoroughly profound linguistic analysis of the translation as well as a usable translation. Some research questions have been provided to attempt to attest the hypothesis. 1. Do the linguistic priorities and restrictions interfere with the cultural intelligibility of the translation? 2. Can the translation techniques be used in two paths, keeping the original meaning and providing continuity to the translation? 3. Can the overall final product be applied to other analysis and translations of AVT regarding Criminal Drama?

In order to answer the research questions and prove the hypotheses presented, in this translation, an analysis of the main restrictions and priorities will be provided as well as a detailed description of the genre in this particular series and the techniques which have been used to complete the translation. It must be kept in mind that this is not the systematic kind of AVT translation, this one extends from Spanish to English. Regular translations are usually coming from a foreign language into the target language (this is, from English to Spanish). Therefore, the difficulty enhances and the originality of this dissertation becomes of greater importance as something which is not usual is being attempted.

This dissertation has been organized in six different sections, the first one, formerly described, is the *Introduction*, which is tailed by the *Theoretical Background* which consists of a literature review on Audiovisual Translation (AVT), dealing with its actual status in the translation environment, and criminal drama. In the third section, the *Methodology* will be explained. In this part, the procedure followed to carry out the translation will be exposed, as well as some characteristics of the series. The fourth part will be the actual *Translation* of the whole script of *Ajuste de Cuentas* which will lead

to the *Analysis and Discussion* of the translation along with direct examples from the translated script and, eventually, the *Conclusion*, which will draw back the hypothesis and research questions as to show whether they have been answered and completed, with inferences drawn from the translation and suggestions of new lines for further research and the *Appendix* in which I will include all the references and a CD with all the audiovisual material used.

In the following section, the *Theoretical Background* used as a base for the process of this dissertation will be expounded beginning with an overall definition of AVT as well as its situation in the now-world, its branches and its main priorities and restrictions to finally end up dealing with the term “criminal drama”,

2. THEORETICAL BACKGROUND

2.1. Audiovisual Translation

Due to the advances in technology, AVT has been gaining more and more importance, not only in Television, but also in other technological platforms such as radio, videogames or online forms of media (Orero 2006:2). The earliest form of AVT might have been the translation of intertitles in silent movies, however, ever since the 1920s *talking movies* from the USA and its exportation, the necessity to translate such arose and, many different kinds of translations surged forward. Nonetheless, subtitling and dubbing soon became the ones of relevance. (Remael 2011:12)

The term “audiovisual translation” has been spread widely nowadays all across Europe (traduzione audiovisiva, audiovisuelles übersetzen, traducción audiovisual, traduction audiovisuelle, or tradução audiovisual). However, it has received many other denominations as it was growing and settling as a discipline and a field such as “film dubbing”, “screen translation”, “media translation”, “transadaption”, “revoicing”, “captioning” and, “post-synchronization” amongst others. (Gambier 2003)

Any mode of translation encompassed in audiovisual translation is understood to have various different types of transfer of audiovisual texts between two cultures and languages (this is, interlingual), or possibly within the same language and culture (in this case, intralingual which might be the case of the accessible modes of subtitling for the deaf or for the hard of hearing, audiodescription for the blind population, audiosubtitling, and respeaking). (Chaume 2013:106)

There have been many attempts at giving the field a clear definition and many authors have come up with their own version of what audiovisual translation is. Sokoli

(2005:178) defines it as the translation provided when the text about to be translated is transmitted through various channels, either visual or acoustic, and whose semiotic codes join to create a meaning. In other words, and as Asensio (2001: 20-21) claims, communication in audiovisual translation happens through different channels, both auditory and visual, and through various signals, moving images, text, dialogue, narration, music and sound, as well as different perspectives as are media, channel, noise, redundancy, emissary and receptors which leads the translators to also process synchronization and an adjustment of settings which do not happen in the other fields of translation.

The initial research publications on AVT date back from the mid-50s and 60s, even though the true climax did not occur until the 1990s. Its study is a recent discipline which sets back in 1992 in Gottlieb's declaration of it as a "new university discipline". Remael 2011:12

However, even bearing in mind that AVT is in its rise, the need of including it as a field on its own in translation studies (TS) is still in question. As Delabastita (1990:98) claims, there is a lack of interest in the subject, which leads to questioning whether to include it in university translation studies on its own and diminishing its prestige. Even so, it has become full-fledged in popularity during the last years of the XXI century and, as Orero (2004:8), states, it is "the most dynamic and fastest developing trend within Translation Studies".

a. The situation of AVT in Spain and education.

This type of translation becomes essentially important in a context such as the Spanish one where the amount of budding audiovisual material is multiplying and

increasing more and more every day during the past years due to the increase in products destined for a public who demands and consumes more cinema and TV in original version (o.v.), mainly from English speaking countries, chiefly, with a high demand in Spanish subtitles and dubbing. Orero (2004:35)

Thanks to this situation, its presence is on the rise at university environments. In the degrees of Translation and English studies in Spanish universities, subjects have been incorporated during the last years in the Complutense University of Madrid, the University of Granada, and the Autonomous University of Barcelona as well as in post-graduate studies such as in the Masters in English Linguistics: New Applications and International Communication in the UCM, a Masters in Audiovisual Translation in the AUB and in the Pompeu Fabra and the MA in Translation and Interculturality in the University of Sevilla amongst others. (Rica 2016: 17-18)

The evidence of its recent growth is undeniable, its teaching and spread in degrees and post-graduate studies in Spanish universities offers it a place of its own as a new field of investigation, teaching and learning.

b. Audiovisual translation and its branches

Essentially, translations of audiovisual texts are made by introducing on or next to the screen, a target text with the translation or reproduction of the dialogues and inserts (captioning), or by inserting a new soundtrack in a different language and either cancelling out the original soundtrack of the source language dialogues (dubbing) or leaving it in place (voice-over). (Chaume 2013:106)

As Rica (2016: 17-18) states, the five most studied and investigated principal blocks which must be distinguished in Audiovisual translation are:

1. Interlinguistic translation, where the subtitling for hearing population, the dubbing and the voiceover can be found.
2. Intralinguistic translation (monolingual), where we find subtitling for the deaf.

3. Audio-description for the blind, which can be inter or intra-linguistic.
4. Subtitling (also inter o intralinguistic) destined for theatre, opera or musicals.
5. Live subtitling mainly for news spaces.

Within these blocks six different modes of translation can be distinguished:

- *Dubbing*: where the original soundtrack is translated into a target language, this is, the original language is substituted by a different one. (Agost, 1999: 58).
- *Subtitling for the hearing*: where the written text at the bottom of the screen gives an account, not only of the dialogue but of other linguistic information taken part in the image such as letters, signs, graffiti and so on, as well as an account of the soundtrack songs being played. Para Díaz Cintas (2003: 195),
- *Subtitling for the deaf*: where the subtitles not only show the dialogue but as much acoustic information as possible in the clearest way and in perfect synchrony with the visual image and an understandable rhythm for the reader/viewer. Neves (2005).
- *Audiodescription for the blind and visually impaired*: an off-voice must support the dialogue and information provided by the characters by providing the sufficient information for a blind person to receive the message in an appropriate way so their perception of the material is as closer as possible to that of a sighted person. Norma UNE 153020 (AENOR, 2005: 4)
- *Voice over*: typical from documentaries where the original track is kept and the translation in the target language is played at the same time. It is a similar procedure to that of simultaneous translation. (Rica 2016:28)

- *Surtitling*: the procedure is similar to that of subtitling; however, the target language is shown on top or next to the audiovisual product through a screen whose letters slide from right to left. The text however may vary from the acting of the actors. (Rica 2016:29)

c. Priorities and restrictions in AVT.

Some authors (such as Ferriol 2013:140) distinguish between restrictions of various types, being, for example, formal, linguistics, iconics, sociocultural and so on. However, for the purpose of this paper I will apply the ones used in the MA in the UCM, which are those of technical and linguistic priorities and restrictions.

On one hand, since the translation provided in this dissertation is one to be applied to other forms of audiovisual translation, such as the ones presented above, the technical restrictions will not be practical in the course of this paper, but may lead to other investigations; due to this, I will merely present them being such acoustic coherence, visual coherence, labial synchrony, spatial synchrony and empty spaces. (Rica 2016: 32-33).

On the other hand, the linguistics aspects, both priorities and restrictions, will be based on the following as provided by Rica (2016: 33-42).

- *Cultural references.*
- *Historical References.*
- *Intertextuality.*
- *Phraseological units, periphrasis, idioms, proverbs.*
- *Accent* (national, regional and idiolects), both for hearing and deaf population (especially).
- *Interjections.*

- *Onomatopoeias*.
- *Rhymes*.
- *Proper names* (places, people, buildings) which should be accurately translated and documented to make sure certain places or names do or do not have their own translation.
- *Calques*: semantic, lexical, syntactical and phraseological.
- *Typography*, which is one of the most important restrictions and priorities the audiovisual translation must keep in mind.
- *Familiarization processes*: domesticating, foreignizing and naturalizing.

2.2. Criminal Drama

According to Turnbull (2014: 12), a *crime drama* is a type of show which focuses on people whose main aim is to investigate, commit crimes or punish on assault, homicide, robbery or racketeering matters. Among well-known TV crime dramas we can find *The Sopranos*, *CSI*, or *Sherlock Holmes*.

Many stories of crime and punishment have always played an important role in the story-telling of most cultures. Homer revved up the matter with *The Iliad*, and murder and plotting was a favourite subject among the Roman and the Greek, also, other authors from different époques cultivated the genre, among them, Shakespeare or Marlow. In other words, crime has been involved in literature since the beginning of the eras. Humans are captivated by homicides and assaults and all crimes in between - though fictional, taken from the real world. (Turnbull 2014: 20–43)

A specific notation on women must be added. Although crime drama may be indirectly associated as “masculine”, women have always played a crucial role in TV Crime Drama from the start, not just engaged in either two roles of the victim or the

untrustworthy femme fatale, but as a major star player in the plot ever since the 1950s until today. (Turnbull 2014: 153–185)

As Professor Charlotte Brunsdon (2013:1), from the University of Warwick, puts forward, the panel themes in Criminal Drama are the following:

- Politics and Policing.
- Genre and Classification;
- Detection;
- Genre and Gender;
- Place and Identity;
- The Impact of Past Police Series.

Secondly, as Badia and Brumme (2014: 110-125) state Criminal Drama series have a stereotyped language. Some of its features to be kept in mind are:

- Interrogative clauses
- Ellipsis mostly situational.
- Pragmatic markers.
- Specialized lexicon.
- Modalisers, modalised speech.
- Interrogation sequences with interrogator's questions and the interrogatees' reactions.

In the following section the *Methodology* will be presented, how the data was gathered, used and analysed in formal terms to later lead to the *Translation* itself.

3. METHODOLOGY

In this section, the procedure and the way the translation will be analysed will be presented as to show the methodology to be followed for this dissertation.

To begin with, a Spanish series had to be found, either web or TV which would yet not have been translated into another language. After searching through the internet and different producing companies I came across the web-series *Ajuste de cuentas* which was about to be presented and introduced during the summer in series and movies festivals across the country. For some decades, Criminal drama, and crime-based series in general, has been at its peak in many different audiovisual formats, in Spain many comical-drama series have been produced such as *Los hombres de Paco*, *El Príncipe*, *El Orfanato*, or *Los misterios de Laura* which is even getting its American version of it. However, not all of them get to be translated or exposed outside the boundaries of the country. This dissertation not only provides a translation to the target language as has been explained in the introduction, but also an opportunity for more of these series to be outed into the world since Criminal Drama seems to be one of the genres in audio-visual which engages more public world-wide since the 1950s (Turnbull, 2014: 22) It seems only appropriate then for this dissertation to follow this type of text.

I managed to contact the producers of the series through email at *ADC Productions* and asked whether they would be interested in translating their product into another language. The fact is, they were looking to translate it into English but were developing matters on a low budget and could not pay a translator to do it. After various phone calls with the producer and writer, I offered to complete my masters dissertation on an original translation into English of their web-series in exchange for the scripts.

They emailed me all the audio-visual material through email, this is, the scripts of all 8 episodes on PDF format and the episodes on .mp4.¹ After watching all 8 episodes of the series, which can be seen online I decided to put together all 8 episodes and use the whole script in order to be able to propose a clad translation for the aim of this paper. The whole Spanish script was printed out and simultaneously analysed and translated in the terms afore described. Before going into the actual translation, I had to correct the whole typography of the text finding serious mistakes in the Spanish orthography such as “habrir” or words such as “tu”, “el”, “esta” without their appropriate written accents in specific cases. I must also state that I asked for help to the original writer as to what his priorities regarding the characters, names, expressions, and so on were, nonetheless, I never received any feedback but was rather told to do it as close to the original as a I assumed fit.

Following the restrictions and priorities anticipated in the previous section: cultural references, historical references, intertextuality, phraseological units, periphrasis, idioms, proverbs, accent, interjections, onomatopoeias, rhymes, proper names, calques, typography, familiarization processes, as well as the different translation strategies proposed by Rica (2016) such as loans, calques, word by word translation, one by one translation, literal translation, equivalent coined, omission, reduction, compression, particularization, generalization, transposition, description, amplifying, amplification, modulation, variation, substitution, adaption and discursive creation. Eventually, to analyse the specific features of Criminal Drama language described in the previous section - all these aspects were analysed and discussed following a qualitative method.

¹ The whole audio-visual material of the project with all the episodes included will be attached in the appendix through the means of a CD.

It must also be stated some data about the web series *Ajuste de cuentas* created and produced by ADC Productions (Gonzalo Bodas) and written by Pedro Luis Ruiz Rivas. As said above, it consists of 8 episodes of 20 minutes length each, which follows the story of a crime-unfolded neighbourhood in any city of Spain with two sides on the story; that of the criminal gang lead by Señor X and his followers and, on the other hand, BONIE and CLIDE, further related to one of the members of the gang. The story develops further more into other character's story as each side tries to get what they are looking for: revenge and money.

The series was release at the beginning of this year with its advertising campaign starting last year. All 8 episodes were released at the same time and are currently expanding around Spain across series festivals. Some of its starring actors are already renowned for their appearances in TV such as Jose Luis Matienzo, Miguel Rellán, Carlos Mestanza and Alina Nastase.

In the following section, the *Translation* will be presented from Spanish to the target language, English, on correlated pages as to show a clear view of it.

4. THE TRANSLATION

AJUSTE DE CUENTAS

Pedro Luis Ruiz Rivas

CAPITULO 1. LA DULCE PAREJA

2.

ESCENA 1 INTERIOR/DÍA

La habitación apenas esta amueblada, en su interior, tres hombres juegan a las cartas; las sillas descansan sobre las mesas en el vacío "garito", una "casa de apuestas", de juego, ilegal.

Dentro, la luz se filtra por una sucia ventana que oculta de vistas curiosas su interior y mancha el lugar con una luz anaranjada que lo envuelve todo.

Una partida de póquer claramente desequilibrada se desarrolla en torno a tres solitarios hombres, uno que debería estar vigilando hasta la apertura y dos que no tendrían que estar ahí.

El más afortunado de los jugadores está demostrando ser un charlatán, hablando constantemente para distraer a sus oponentes, y así poder quedarse con todo, mientras los otros se concentran en recuperarse en la partida.

Dos de ellos son clientes habituales, hombres que manejan capital, no son ricos, pero los buenos años no han desaparecido para ellos. Se gastan lo que les sobra de explotar a pobres desgraciados en juegos que despierten en ellos algo de adrenalina, y que a la vez les dé la más adictiva de las drogas... el dinero. El tercero, el empleado que se encarga de vigilar por el día, muestra más desesperación con la derrota; él es un simple "mandado", engañado para que se una a la partida donde claramente nunca tuvo oportunidades.

El trabajador guarda silencio mientras los hombres hablan.

GANADOR

Los desgraciados pasan el día buscando nuevas formas de escaquearse, es lo que pasa cuando les mimas de más, que ahora quieren todo, y eso no puede ser así.

PERDEDOR

Lo mismo les pasaba a los míos, pero la solución está en castigar al primer desgraciado que se acerque a pedir derechos. Ellos tienen una deuda de viaje y hasta que se paga... ¡a trabajar!

GANADOR

¡Es la maldita televisión, que les llena la cabeza de derechos! Y ellos se lo tragan... pero para tener derechos, hay que tener papeles.

THE RECKONING

Pedro Luis Ruiz Rivas

CHAPTER 1. The Sweet Couple

2.

SCENE 1 INSIDE/DAY

The room was barely furnished, inside it, three men play cards; the chairs rest on the tables in the empty gambling den, gaming, illegal.

Inside, the light filters through a dirty window which conceals the curious sights of its interior and stains the place with an orange-coloured light which surrounds everything.

A clearly unbalanced poker game which develops around three lonesome men, one who should be vigilant until opening and two who should not be there.

The most fortunate of the players is turning up to be a talker, constantly speaking to distract his opponents and therefore be able to keep everything while the other two concentrate in recovering their game.

Two of them are usual costumers, two men who manage capital, they are not rich, but the good years have not been absent for them. They spend what is left from exploiting the poor unfortunate souls in gaming who might awaken in them some sort of adrenaline and, at the same time, gives them the most addictive of drugs...the money. The third one, the employee is in charge of keeping an eye out during the day, shows more desperation in the defeat; he is a simple subordinate, deceived to join a game in which he never had any chances.

The worker keeps silence while the men speak.

WINNER

Those morons spend the day looking for new ways of getting away, that's what happens when you spoil them too much, now they want everything and that cannot be.

LOSER

The same thing used to happen to mine, but the solution is to punish the first idiot who dares to ask for rights. They have a travel debt and until it's paid: work, work, work!

WINNER

It's that damned TV! Fills their heads of rights, and they believe it....but in order to have rights, you have to have papers.

3.

PERDEDOR

Que desaparezca el cabecilla de grupo y verás como el resto agacha la cabeza.

GANADOR

Igual que tu jefe, que os tiene a raya a todos. Ni una traición sin condena, y así todos estáis a su sombra... con miedo a sobresalir.

TRABAJADOR

Siempre hay quien quiere más... eso siempre pasa. Tú lo has dicho, ninguna traición sin condena, pero no puede presumir de no haber tenido intentos.

PERDEDOR

Siempre hay quien quiere más de lo que merece

GANADOR

Pero esa gente encuentra lo que realmente merece...

El Perdedor número dos reparte cartas y espera.

GANADOR

Parece que esto va a durar poco, parece que la dama fortuna ha elegido acompañante para esta noche caballeros, y seré yo quien se la lleve al huerto (dice entre risas)

Mira sus cartas y las ordena para descartarse más adelante

PERDEDOR

Disfrútala mientras dure, hoy las manos que me han tocado han sido una mierda y aquí el amigo no ayuda cayendo en todas tus provocaciones.

Mira su mano y observa a los demás para intentar captar qué tienen cada uno.

TRABAJADOR

Hago lo que puedo para remontar, pero hace un rato que sé, que nunca tuve posibilidades...

4.

Se las organiza y se descarta.

3.

LOSER

Once the ringleader is out, you'll see how the rest of them bends the knee.

WINNER

Same as your boss, keeps all of you at bay. Not one treason without a sentence and thus you're all in his shadow, afraid to stand out.

WORKER

There is always someone who wants more...that always happens. You said it yourself, there's no treason without sentence, but can presume of not having tried.

LOSER

There's always someone who wants more than they deserve.

WINNER

But those people end up having what they deserve

Loser number two gives out cards and waits.

WINNER

It looks like this is going to be short, it seems that fortune has chosen a partner for tonight gentlemen, and it is going to be me who takes it for a straddle.

He looks at his cards and puts them in order to discard eventually.

LOSER

Enjoy it while it lasts, today's hand has been shit and here, my friend is not helping falling for every provocation.

Looks at his hand and observes the rest to try to make out what each one has.

WORKER

I do what I can to remount, but it's been a while since I know I have no chances...

4.

He organizes his hand and discards.

GANADOR

La verdad es que te has metido en la boca del lobo, y algo de culpa tengo. Pero fuiste tú quien se dejó embaucar, y no olvides que la mitad de tu apuesta la cubrí yo... gratis.

Le raparte y espera.

TRABAJADOR

Para poder quedarte la otra mitad.

Las recoge y observa feliz su mano

GANADOR

Eso no te lo voy a negar, pero es lo que todos queríamos al inicio. Quedarnos el dinero de los demás, y vencer, ante todo vencer. Pero el premio es un gran acompañante, no solo por el hecho de lo bien que se siente en el bolsillo, sino porque es la prueba irrefutable de tu triunfo, mientras el resto regresan vacíos. No hay victoria sin perdedores.

Reparte al compañero y se descarta, la nueva mano promete, pero ahora hay que intentar que termine todo lo antes posible.

GANADOR

No hay mejores sin peores. Por eso estamos aquí, cada uno ha luchado por algo en esta vida, unos han ganado y otros perdido, no entiendo el rencor de los perdedores, buscaban lo mismo pero alguien mejor lo consiguió. Así es el mundo, una oferta para el que sepa jugar sus cartas... si me permitís la broma.

Mientras juegan y charlan, alguien llama a la puerta.

El trabajador deja las cartas sobre la mesa y los demás le acompañan en el gesto. Camina hacia la puerta esquivando las mesas y la abre mientras la escena se congela con su presencia, pero su sonrisa parece detenerlo todo. Su rubia melena se antoja infinita y sus ojos asoman entre las gafas de sol.

5.

ESCENA 2 EXTERIOR/DÍA

Atardece en la ciudad y sus edificios arrojan sombras infinitas cubriendo el sol a los transeúntes, sólo iluminando con su calidez por donde logran filtrarse los rayos entre los viejos edificios.

En un lugar elevado de una ciudad cualquiera, en una esquina de la ciudad, una esquina cualquiera de un barrio obrero, donde nada en particular pasa, los transeúntes pasean, a hacer un recado, a por los niños que salen de las actividades, pero nadie está sin motivo, nadie está parado, todos avanzan en alguna dirección a excepción de él. Apoyado en su vehículo, fumando a la espera desde hace un rato, como las colillas en el suelo indican, mirando atento el reloj que avanza sin compasión mientras da la última calada al cigarro.

WINNER

The truth is you got yourself in the lion's den and I'm sort of to blame for it. But it was you who left himself be tricked and do not forget that I covered the rest of your wage...for free.

He shares out and waits.

WORKER

To keep the other half.

He takes them and happily observes his hand.

WINNER

That I will not deny, but this is what we all wanted at the beginning. Keep each other's money, and win, above all, win. But the prize is a great companion, not just by the fact of how good it feels in the pocket, but because it is the irrefutable proof of your triumph, while the rest goes empty. There is no victory without losers.

He shares out for the colleague and discards, the new hand looks promising but now he must await for everything to finish as soon as possible.

WINNER

There are no betters without worses. That's why we're here, each one of us has fought for something in this life, some have won and others lost, I don't understand the resentment of the losers, they were looking for the same but someone better got it. That's how the world goes round, an offer for the one who knows how to play his cards... if I'm allowed the joke.

While they play and chatter, someone knocks on the door.

The worker puts down his cards on the table and the rest mimic. He walks to the door dodging the tables and opens up while the scene freezes with her presence, but his smile seems to stop everything. Her golden mane resembles infinite and her eyes lurk behind a pair of sunglasses.

5.

SCENE 2 EXTERIOR/DAY

It is sundown in the city and its buildings cast infinite shadows covering the sun and the homeless, only illuminating with its warmth the points where the sunrays filter among the old buildings.

In an elevated place of any city, in a corner of a street, any corner of a working neighbourhood, where nothing in particular ever happens, the outcast straddle, running errands, picking up the kids who come out of extracurricular activities, but no one is without reason, no one is without doing, they all advance in any direction, except for him. Resting on his car, smoking, waiting for a while now as the blown out cigarettes in the floor point out, and attentively observing his watch going forward without compassion while he takes a final puff to his cigarette.

El cronómetro está llegando a cero mientras todo a su alrededor se ralentiza. Todo está en calma, el viento mece las hojas, los coches circulan, los viandantes, y el cigarro vuela y toca el suelo cuando llega a la hora marcada.

Y aparece ella, con su melena rubia acariciada por el viento, sin las gafas, caminando deprisa pero con estilo, marcando los pasos como si desfilase o más bien flotase sobre la acera, marcando el ritmo con los tacones. En su mano lleva una maleta que se mueve al son de su caminar.

Avanza hasta llegar a donde está él, que ya tiene el maletero abierto, y mientras mete la maleta, se besan. Se mueven como si fuese una danza preparada, todo en orden. Ambos montan y abandonan la escena del crimen, conduciendo por las calles inmersos en la adrenalina de un trabajo que ha salido bien. Ella y se quita la peluca, la arroja al asiento trasero mientras que él, simplemente conduce.

6.

ESCENA 3 INTERIOR/DIA

El viejo bar de carretera ha visto años mejores, las carreteras secundarias están ya casi olvidadas, y los clientes que suelen parar son ya conocidos, trabajadores en su regreso a casa o gente de los pueblos de alrededor. Los años en que se llenaba ya solo pertenecen a los más longevos que lo rondan, pero hoy un par de desconocidos han aparecido, una pareja joven que hace una parada en el camino antes de continuar con su largo viaje.

En un rincón hablan entre ellos, ignorados pero controlados por los ojos que se afanan en buscar cualquier anécdota que se salga de la rutina.

BONIE

¿Qué tramas tan callado?

CLIDE

Pienso en mi padre, cuanto más nos acercamos, más pienso en él.

BONIE Es normal, regresas al hogar, pero recuerda que ya no eres el niño que lo abandonó, ahora regresa un hombre.

CLIDE

Así es, pero no regreso al hogar, en esa ciudad no hay nada parecido a eso para mí... y nunca quise que así fuera, esa ciudad es solo un amasijo de hormigón y ladrillo que devorar a tu futuro.

BONIE

La ciudad de los sueños perdidos.

The stopwatch is reaching out to zero while everything around him slows down. Everything is calm, the wind sways the leaves, the cars drive around, the people, and the cigar flies and touches the floor at the appointed time.

And there she is, with her golden mane caressed by the wind, without the sunglasses, walking fast, though elegantly, shaping every step as if she were on a catwalk or rather as floating above the pavement, marking the rhythm with her heels. In her hand she carries a suitcase which moves at beating of her walk.

She walks until she reaches him, who has already the car trunk open, and while he puts the suitcase in, they kiss. They move as if it were a pre-choreographed dance, all in order. Both ride in and abandon the crime scene, driving along the streets immersed in the adrenaline of a work nicely done. She takes out her wig, throws it to the backseat as he simply drives.

6.

SCENE 3 INTERIOR/DAY

The old road bar had seen better days, the secondary roads are almost forgotten and the clients who normally stop are already well-known, workers on their way home or people from the towns around. The years when it used to get full only belong to those older ones around it, but today two strangers have appeared, a young couple makes a halt in their path before continuing their long journey.

In a corner they speak between them, ignored, but controlled by the eyes of the people who cling to find any anecdote out of the ordinary.

BONIE

¿What are you up to so quiet?

CLIDE

I'm thinking about my father, the closer we get the more I think about him.

BONIE

That's normal, you're coming back home, but remember that you are no longer the kid who forsook him, now it is a man coming back.

CLIDE

So it is, but I'm not coming back home, in that city there is nothing even close to something I would call home....and I never wanted it that way, that town is only a mash of clay and tar which will devour your future.

BONIE

The City of Lost Dreams.

CLIDE

Si princesa, pero en esta ciudad terminaremos, tras esto, tendremos suficiente para el resto de nuestras vidas.

Ella guarda silencio y da un trago a su bebida mientras él juega con un cigarro entre los dedos.

BONIE

¿Y dónde iremos después?

7.

CLIDE

Donde nos lleve la carretera.

BONIE

Sin, preocupaciones, una vida más allá de lo que esta gente podría soñar... una vida libre.

CLIDE

Donde vivamos como personas, no como esclavos, sin importar lo que se interponga.

BONIE

Hasta el fin del mundo.

(continúa) Donde solo estemos nosotros... donde solo existamos nosotros.

BONIE

Y todo lo conseguiremos a través de la venganza.... Cuéntame más sobre tu padre.

CLIDE

Rufi, el viejo desgraciado paso su vida sin destacar, y eso le hizo durar más que la media. El viejo jefe y sus paranoias enterró a todos sus compañeros de la revolución, pero Rufi se lo ponía difícil... siempre tan fiel, pero al final se la jugó, por mí, por mi futuro... y tengo una deuda por ello.

BONIE

Se lo haremos pagar, no te preocupes.

CLIDE

Sí, pero no seremos los ejecutores, seremos los detonantes del cambio, y cuando el caos llegue a él, estará perdido.

Las bebidas han ido consumiéndose mientras hablaban.

CLIDE

Yes, Princess, but we will end it in this city, after this, we will have enough for the rest of our lives.

She keeps silent and takes a sip from her drink while he plays with a cigar between his fingers.

BONIE

And where will we go afterwards?

7.

CLIDE

Wherever the road takes us.

BONIE

No more worries, a life beyond what these people could dream of...a free life.

CLIDE

Where we can live as people, not as slaves, no matter what comes between us.

BONIE

To the end of the world (.....) Where it is only us...where only we can exist.

BONIE

And we can achieve all that through vengeance...tell me more about your father.

CLIDE

Rufi, the stupid old man passed his life without standing out and that made him last longer than the average. The old boss and his paranoias buried all his partners of the revolution, but Rufi made it difficult...always so faithful, but at the end he took a chance....and I have a debt for that.

BONIE

We'll make him pay for it, don't worry.

CLIDE

Yes, but we won't be the butchers, we'll be the detonators of change, and when chaos calls at his door, he will be at a dead end/doomed already.

The drinks have been going down as they were talking.

BONIE

Entonces, más nos vale ponernos en marcha, cuanto antes empecemos, antes podremos ir a vivir nuestro futuro.

8.

Ambos se levantan y se besan con pasión, ella es su ángel de la muerte, y él es quien la comprende en toda su complejidad.

BONIE

Yo me encargo, (y le da un beso) espérame fuera.

Él camina hacia la puerta mientras ella se acerca a la barra, él espera fuera fumando, y un baño de sangre comienza en el interior, los disparos suenan mientras él fuma.

Ella sale, sin manchas, como si nada hubiera ocurrido y camina hacia el asiento del copiloto mientras él termina de fumar, se sienta y dentro le espera escuchando música.

El interior del bar es ahora una pesadilla y ambos abandonan la escena camino a la gran ciudad.

9.

CAPITULO 2. EL HOMBRE DE NEGOCIOS

10.

ESCENA 4 INTERIOR/DÍA (MAÑANA)

La casa es pequeña, sobria, casi vacía, como si alguien estuviera de mudanza aún.

El joven sicario está preparando un café ya que los días suelen ser largos. Desprende una calma inusual para alguien que ha demostrado lo violento que puede ser. Pero ese es su escondite donde estar seguro, su nido para desconectar.

Alguien llama a su puerta, pero no han llamado al timbre, sino a la puerta con los nudillos y él camina hacia ella para abrir a una joven que está al otro lado, sonriéndole.

MARÍA

Hola (dice tímidamente)

LA MANO

Buenas, (le responde con la misma timidez) ¿Quieres pasar?

MARÍA

Gracias.

BONIE

We better get going then, the sooner we start the sooner we can start living our future.

8.

Both of them stand up and passionately kiss each other, she is his death angel and he is the one who understands her in all her complexity.

BONIE

I'll take her of it (and kisses him), wait for me outside.

He walks outside while she gets close to the bar, he waits outside smoking and a blood-bath rages inside, gunshots fire while he smokes.

She comes outside, stainless, as if nothing had happened and walks to the side seat of the car while he finishes smoking, she sits and listens to music inside with him.

The interior of the bar is now a nightmare and both abandon the scene on their way to the big city.

9.

CHAPTER 2. BUSINESS MAN.

10.

SCENE 4 INTERIOR/DAY (MORNING)

The house is small, sober, and almost empty, as if someone was still moving out.

The young hired killer is preparing a coffee since the days are usually long. He unveils an unusual calmness for someone who has showed how violent he can be. But this is his hide-away-place where he can be safe, his nest to disconnect.

Someone calls at his door, but they haven't rung the bell, but knocked on the door with their knuckles and he walks towards it to open up to a girl who is on the other side, smiling at him.

MARÍA

Hello - *utters shyly*

THE HAND

Hey, (*replies with the same shyness*). Do you want to come in?

MARÍA

Thank you.

María entra en la casa, con algo de confianza, la conoce. Ya ha sido invitada más veces, pero no deja de sorprenderle el aspecto de esta.

LA MANO

Estaba preparando café ¿te apetece una taza?

MARÍA

Sí, por favor.

La Mano le indica que pase al salón mientras él sirve los cafés en dos tazas. Al cogerlas se demuestra las pocas visitas que tiene, pues apenas tiene vasos.

LA MANO

¿Qué tal? ¿Cómo te está yendo en la universidad? (mientras avanza hacia ella que se levanta y recibe la taza, rozándose sus dedos por un segundo)

MARÍA

Bien, es el último año ya, (dice con una sonrisa) se terminó el camino..., ahora empieza lo difícil, la vida real

11.

LA MANO

¿Y qué tienes pensado? (María está dando un sorbo al café, aún continúa de pie y ella saca un cigarro mientras contesta).

MARÍA Ahora... (se lleva el cigarro a la boca y lo enciende). Ahora a viajar, salir de la ciudad y no volver en mucho tiempo... ver el mundo y olvidarme de este paisaje de ladrillos, y quizá buscar un trabajo.

LA MANO

Escapar

MARÍA

Podría ser

Ambos se quedan en silencio, mirándose en una tensa calma, ninguno dice nada, pero ambos saben los sentimientos del otro. Quizá por su extrañeza o por la inocencia de ella, nunca ha llegado a ocurrir nada más que una extraña amistad. De pronto el teléfono comienza a sonar, pero al principio no le prestan atención, al cuarto tono mira el número y al verlo descuelga.

MARÍA enters the house, a little more confident, he knows her. She has been invited more times but he cannot help but be surprised by her looks.

THE HAND

I was preparing coffee; do you feel like having a cup?

MARÍA

Yes, please.

The hand points for her to enter the dining room while he serves the coffees in two cups. When he reaches out for them, it is clearly visible he does not usually have a lot of visits, there barely cups on the shelf.

THE HAND

How are you? How is it going at university? (While he gets closer to her who stands out and reaches out for the cup, touching each other's fingers for a second.

MARÍA

Good, this is the last year (she says with a smile), the journey is almost over...now the hard part begins: real life.

11.

THE HAND

And what are you thinking of? (MARÍA is taking a sip of her coffee; still standing she takes out a cigarette while she answers)

MARÍA

Now... (She takes the cigar to her mouth and lights it up). Now I plan to travel, get out of the city and not come back in a long time...see the world and forget of this brick landscape, maybe even get a job.

THE HAND

Running away.

MARÍA

Might be.

Both stay silent, looking at each other intensively calmly, none of them says anything, but both know each other's feeling. Maybe for the strangeness or her innocence, nothing has ever happened further than a friendship. Suddenly, the phone starts ringing, but they do not pay attention at first, at the fourth ring he looks at the number and hangs up.

LA MANO

Jefe

SEÑOR X

Necesito que vengas, es una emergencia.

12.

ESCENA 5 EXTERIOR/DÍA MEDIO DIA

El coche avanza por las calles del extrarradio, en su interior un hombre conduce mientras otro pasajero ocupa el asiento trasero. Es un hombre mayor de unos cuarenta y muchos. Viste de forma elegante y tiene porte de mando, una presencia que hace que la gente note que el sí es alguien, y para remarcarlo le gusta hablar, ser el que lleva las riendas de todo, pues si dejas que otros lo hagan por ti antes o después podrían pensar que no te necesitan, y lo peor de todo, podrían tener razón.

SEÑOR X

Estaba escondido a plena luz del día, con la policía detrás de él. Y salió de la ciudad en su vieja moto. (toma una pausa para recordar aquella época) Le alcanzaron a 20 kilómetros de la frontera, pero él ya conocía la cárcel y regresar no era una opción. 20 balas en su cuerpo, eso es lo que obtienes al apuntar a la policía con un revolver. Los viejos tiempos... los viejos jefes estaban ya acomodados y eso es lo peor que te puede pasar. El día que pierdes la voluntad de crecer más, es el día en que los jóvenes se hacen con el poder, una lección que cuando estas arriba no has de olvidar (el tono ha ido bajando, como si no fuese para ellos, sino un auto-recordatorio que se obliga a tener para no olvidar el pasado y que éste no se convierta en su presente.)

Junto al piloto hay un joven que viste de traje, que observa en silencio atento a todo. Alguien les ha atacado, a plena luz del día.

SEÑOR X

Déjame justo delante, pero cuando me baje te das una vuelta hasta que él te avise... no queremos llamar la atención.

CHOFER

Entendido jefe

El copiloto es el primero en salir. Cuando baja abre la puerta de su jefe. Un hombre se les acerca y les acompaña.

13.

SEÑOR X

¿Qué cojones ha ocurrido Alonso?

THE HAND

Boss

X SIR

I need you to come, it's an emergency.

12.

SCENE 5 EXTERIOR/DAY NOON

The car advances through the outskirts of town, in its interior a man drives while another passenger is in the back seat. He is an old man of around forty years old. He dresses elegantly and looks in charge, a presence which makes him noted as someone important, and to remark that point he likes to talk, to make himself look like he holds the reins of everything, since if you let someone else do it for you sooner or later they could think that they do not need you anymore, and worst of all, they could be right.

X SIR was hiding in plain day light, with the police right behind him. He left the city in his old motorcycle. He takes a pause to remember those times. They reached him 20km before reaching the frontier, but he already knew jail and coming back was not an option. 20 bullets in his body, that is what you get for aiming at a policeman with a revolver. The old times....the old bosses were already settled and that is the worst thing that can happen. The day you lose the willingness to grow is the day the young take the power, a lesson you must not forget when you're at the top (his tone was lowering as if it was not or them but an auto-reminder he is obliging himself to have not to forget the past and make it not become his present).

Next to the pilot there is a young man who wears a suit, and silently and attentively observes everything. Someone has attacked them, in plain daylight.

X SIR

Leave me right there, but when I come out you take a stroll around until he tells you to go, we don't want to draw attention.

CHAUFFEUR

Understood, boss.

The co-driver is the first one to leave. When he comes out he opens his boss's door. A man gets lose and accompanies them.

13.

X SIR

What the fuck just happened Alonso?

ALONSO

Señor... no lo sabemos... las cámaras están desconectadas y como le dije por teléfono, es mejor que lo vea usted en persona.

SEÑOR X

No hay vídeo, de acuerdo... pero ¿y ellos? Algo sabrán.

ALONSO

Ya no hay ellos señor, todos muertos.

SEÑOR X

¡¡¡¿TODOS?!!!, y me traéis aquí cretinos, después de que alguien nos ataque, ¡sois gilipollas!

ALONSO

No señor... no hay peligro, tengo la calle bien cubierta y a todos los hombres con los que he podido contactar en las calles averiguando para nosotros. Pero es mejor que lo vea... no sabría cómo interpretar esto.

SEÑOR X

¡Muéstrame de una puta vez, joder!

Los tres entran en la habitación, apenas hay luz y algo viscoso cubre el suelo. Cuando miran, ven que es sangre. Hay sangre por todas partes, no ha sido un simple atraco, hay síntomas de odio, sus cuerpos descansan desarmados mientras el hedor a muerte lo inunda todo.

SEÑOR X

Quiero saber quién lo ha hecho, quiero saberlo ¡ya! Si es algún listillo que piensa que me puede suplir, o alguien expandiendo su negocio quiero saberlo, saber qué significa todo esto. Pero sobre todo los quiero vivos, los quiero delante mío, rogando por su muerte (mira al hombre que le acompañaba de copiloto). Quédate y organízalo todo, deshazte de todos. (MÁS)

14.

SEÑOR X (continúa) Organízalo como si simplemente hubieran desaparecido... no quiero a la policía husmeando por el barrio y mucho menos a su familia haciendo preguntas. Si es necesario quiero que borréis toda posibilidad de investigación... ¿Entendido?

LA MANO

Sí, señor.

El señor x abandona la sádica escena junto a Alonso mientras su escolta saca un móvil.

ALONSO

Sir, we don't know....the cameras are disconnected and as I told you on the phone, it is better for you to see it yourself.

X SIR

There's no video, ok...but, what about them? They must know something.

ALONSO

There's no "them" anymore, they're all dead.

X SIR

All of them? And you bring me here you idiots, after we have been attacked, you're fucking retards!

ALONSO

No sir, there's no danger, I have the street covered, and all the men I have been able to contact in the streets figuring things out for us. But it is better for you to see it, I wouldn't know how to interpret this.

X SIR

Fuck, show me already.

All three of them enter the room, there is barely light and something viscous covers the floor. When they look they realise it's blood. There is blood everywhere, it hasn't been any robbery, there are symptoms of hate, their bodies rest unarmed while the stink of death floods everything.

X SIR

I want to know who did this, and I want to know it now! If it is some kind of smart who thinks can replace me or someone expanding their business I want to know, I want to know what all this means. But above all I want them alive, and I want them right in front of me begging for their lives (*he looks at the man co-driving with him in the car*). Stay and organise everything, get rid of all of them. (*more*)

14.

(*Continues*) Organise everything as if they had simply disappeared...I don't want the police sniffing around the neighbourhood and even less their families asking questions. If it is necessary I want you to erase all possibility of investigation...Understood?

THE HAND

Yes, sir.

The X SIR abandons the sadistic scene next to Alonso while his escort takes out a mobile phone.

15.

ESCENA 6 EXTERIOR DÍA MEDIO DÍA TARDE

VOZ OFF

La vida de Juan ha sido siempre una miseria, nunca esperó nada de la vida y nada le dio. Se conforma con las sobras que caen en sus manos, pasando desapercibidos. Es una vergüenza ante los ojos de sus conocidos, un miserable camello vale más por lo que ve y escucha que por lo que trafica. Pero eso no siempre ha traído a Juan beneficios, pues no todos están dispuestos a pagar por sus respuestas... si se las pueden sacar a hostias.

Ahí es donde entra el joven callado.

Juan no ve venir el primer golpe, el cual le hace sangrar y le derriba. Aun preguntándose el por qué, una patada le dobla en el suelo.

Se encoje instintivamente, intenta cubrirse el rostro, asustado, a punto de llorar de miedo y de rabia. Pero no le caen más golpes, sólo dos. Pero se sienten como un atropello.

Una voz familiar le habla mientras saca dos cigarros y los enciende, le habla.

LA MANO

Hola Juan. (le dice mientras le pasa uno de los cigarros). Tranquilo muchacho, me interesas más vivo, ya sabes... siempre ves algo, siempre sabes algo, y aunque a veces nos perjudiques con tu cobardía, y más de uno de nosotros haya pisado la trena por tu asquerosa lengua, a nuestro jefe le pareces un miembro útil, como dice él, la cobardía no entiende de bandos. No es culpa tuya, sino de cómo te criaron. (Juan se intenta recuperar, buscar dignidad pero es algo difícil de encontrar si nunca la has necesitado).

LA MANO

Necesito información sobre lo que pasó en la casa de apuestas del (MÁS)

16.

LA MANO(continúa)

cerro. Qué rumores hay, quién ha sido, quién ha dado la orden. Algo así es difícil de callar, alguien siempre tiene que presumir.

JUAN

No sé nada (dice temblando con temor a otra represalia por la respuesta, y cuando ve el amago empieza a hablar de nuevo)

Nadie ha dicho nada, los rumores que se oyen son todo de lo ocurrido, nadie sabe quién ha sido... se lo juro. Pero no me pegues más ¡por favor! ¡Te juro que no lo sé!(dice suplicando por que le deje como está)

La mano le mira, le cree, esos golpes han creado una brecha de confianza que él sabe que no puede traicionar.

15.

SCENE 6 EXTERIOR DAY NOON-AFTERNOON

OFF VOICE

Juan's life has always been a misery, he never expected nothing from life and nothing was given. He makes with the leftovers which fall on his hands, going unnoticed. It is a shame before the eyes of their acquaintances; a miserable drug dealer is worth more by what he sees and hears than by what he traffics. But that has not always brought Juan benefits, since not everyone is willing to pay for his answers....if they can get them out bash after bash.

It is then when the silent man comes in.

Juan does not see the first blow coming, that which makes him bleed and knocks him down. Still asking himself why a second kick bends him in the ground.

He instinctively shrinks and tries to cover up his face, scared and on the verge of crying of fear and anger. But no more blows come, only two. But they already feel like abuse.

A familiar voice speaks to him while taking two cigars and lighting them up, he speaks.

THE HAND

Hello Juan (*he says to him as he passes one of the cigars*). Calm boy, you're of more use to me alive, you know...you always see something, always know something, even if sometimes you harm us with your cowardice, and more than one of us has already been in jail because of your filthy mouth, you seem useful to our boss, as he puts it, cowardice does not understand of bands. It is not your fault but of how they raised you. (*Juan tries to stand up, try to find some dignity, but it is something hard to find if you never needed any*).

THE HAND

I need information about what happened in the gaming shop at the

16.

(*Continues*) hill. What rumours are there, who was it, who gave the order. Something like that is hard to stay silent by, one has to boast.

JUAN

I don't know anything (*he says shivering and scared of another retaliation for the answer but when he sees the feint he starts speaking again*).

No one said anything, the rumours that have been heard are all about what happened, no one knows who it was...I swear. But don't beat me anymore, please! I swear I don't know! (*He says for him to leave him as he is*).

THE HAND *looks at him, he believes him, those blows have created a trust breach he know cannot betray.*

LA MANO

Quiero que escuches bien todos los rumores, quiero información (termina de fumar su cigarro y lo apaga al levantarse).

Juan aún está en el suelo cuando él le arroja un paquete de cigarrillos y se aleja mientras le grita.

LA MANO

¡24 horas, tienes 24 horas!

17.

CAPITULO 3 LIKE FATHER LIKE SON

18.

ESCENA 7 INTERIOR DIA

El flamenco inunda de música el viejo bar, en su interior un hombre termina un cubata. Es un hombre gris, apenado. El pasado fue un tiempo duro que aún le persigue. A su lado descansa un paquete rosa que destaca aportando colorido a la estampa.

En el exterior un frío viento le golpea al salir. El extrarradio se extiende hasta donde la vista alcanza. La construcción de nuevas viviendas en su máxima expresión. El boom inmobiliario ha llegado y con él el negocio ha aflorado como nunca.

Estamos en 2006, el hombre camina amarrado a su cigarro hasta su hogar mientras sostiene la llamativa caja.

La casa, un humilde piso, refleja la situación de la familia, una casa desestructurada, sin madre, con un hijo solitario y un padre aficionado al olvido, que no puede mirar a su prole a los ojos. Esos ojos que le recuerdan a ella, una mujer que falleció en el que tenía que ser el día más feliz de su vida.

Por el pasillo aparece un joven, un joven familiar, con una mirada triste aunque aún inocente.

CLIDE

Hola padre.

RUFI

Hola.

El joven mira la caja que descansa sobre la mesa.

RUFI

Felicidades chico. Guárdala para después de cenar

THE HAND

I want you to listen well to all the rumours, I want information (*he finishes his cigar and puts it off when he stands up*).

Juan is still on the floor when he throws a packet of cigarettes at him and walks away as he shouts.

THE HAND

24 hours! You have 24 hours!

17.

CHAPTER 3 LIKE FATHER LIKE SON

18.

SCENE 7 INTERIOR DAY

Flamenco music floods the old bar, in its interior a man finishes up his drink. He is a gray man, saddened. The past was a hard time which still haunts him. Next to him rests a pink package which stands out contributing to lighting up the scene.

In the exterior, a cold wind hits him as he walks out. The outskirts extend as far as one can see. The construction of new homes in its climax. The property boom has arrived and with it he business has thrived as never before.

We are in 2006, the man walks home along his cigar carrying a flashy box.

The house, a humble flat, reflects the economic status of the family, an unstructured home, motherless with a lonesome boy and a father, amateur at oblivion, who cannot even look at his progeny in the eyes. Those eyes that remind him of her, a woman who passed away in what should have been the happiest day of their lives.

On the hallway a young man appears, a familiar young man, with a sad look, although still innocent.

CLIDE

Hello Father.

RUFI

Hello

The young man looks at the flashy box resting on the table.

RUFI

Happy Birthday boy. Keep it for after dinner.

CLIDE

Gracias padre.

El chico recoge la caja y camina hacia la cocina, abre la nevera y guarda la caja dentro.

Un viejo teléfono suena mientras él se sienta y enciende el viejo televisor. Descuelga, y al otro lado suena una voz grave, con capacidad de mando.

SEÑOR X

Rufi necesito que esta noche te acerques a la fábrica (al otro lado el jefe está terminándose un puro. (MÁS)

19.

SEÑOR X (continúa)

Con delicadeza, deja caer la ceniza sobre un cenicero negro. En la mesa, junto al teléfono, descansan unos archivos de contabilidad donde se aprecia que hay dinero desaparecido)

Una nueva remesa va a llegar. Pásate antes por el bar y recoge al chaval, que tiene que curtirse al frío.

RUFI

Sí, señor.

El Señor X cuelga, frente al jefe está Alonso, sentado, esperando y fumando. El Señor X camina hacia el minibar.

SEÑOR X

¿Te apetece algo?

ALONSO

Whisky con hielo, jefe.

SEÑOR X

Todo un hombre.

Sirve la bebida, camina hacia su asiento, mientras que habla.

SEÑOR X

Tenemos todas las pruebas.

ALONSO

Lo sé.

CLIDE Thank you father.

The boy takes the box and walks towards the kitchen, opens the fridge and puts the box inside.

An old phone rings while he sits and turns on the old TV. He hangs up and on the other side a deep voice speaks, bossily speaks.

X SIR

Rufi, I need you to go to the Factory tonight

On the other side of the phone the boss is finishing up a cigar.

19.

X SIR (continues) with fineness he lets the ash fall on a black ashtray. On the table, next to the phone some accountant archives rest where some money has been taken).

A new shipment is about to arrive. Drop by the bar, and pick up the kid, he has to harden up at the cold.

RUFI

Yes, sir.

The X SIR hangs up, in front of the boss there is Alonso, sitting, waiting and smoking. SIR X walks to the minibar.

X SIR

Do you feel like drinking something?

ALONSO

Whisky, with ice, boss.

X SIR

Such a man.

He pours the drink and walks to his seat while he speaks.

X SIR

We have all the evidence.

ALONSO

I know.

SEÑOR X

Sé que fue tu compañero. Por eso te necesito.

ALONSO

No te preocupes no sospechará de mí.

SEÑOR X

No... para él está todo arreglado. Tengo alguien que promete, y si tiene éxito quiero que le enseñes todo.

Tu irás a por su crío, no queremos nada de él, solo intercambiarlo por (MÁS)

20.

SEÑOR X

(continúa) la pasta. Si él no habla... el crío hablará.

ALONSO

¿Y si no lo sabe?

SEÑOR X

Creo que ya conoces la respuesta... No pueden quedar impunes o podrían sentar un precedente. Que nos teman, que nos maldigan y seamos sus pesadillas... esas son sus bases para mantenerse en este negocio. Cuando los tiburones huelen la sangre....

Y no es lo peor que has hecho... ¿o te olvidas del incendio del puticlub?

ALONSO

No señor... no te preocupes por eso.

21.

ESCENA 8 EXTERIOR DIA

Rufi conduce en el interior de un viejo coche, una música del pasado suena en la radio mientras avanza hacia el destino.

Aparca en doble fila y sale del coche. En la esquina hay un bar donde un joven le espera, un chico que ha ganado la confianza del jefe, que ve en él una apuesta de futuro.

RUFI

Chaval, andando.

El chaval camina hacia él sin decir nada y le acompaña hasta el coche. Ambos montan y continúan con su viaje mientras la radio hace más ameno el silencio de los viajeros.

X SIR

I know it was your partner. That's why I need you.

ALONSO

Don't worry, he will not suspect me.

X SIR

No....for him everything is settled. I have a promising someone...and if he succeeds I want you to teach him everything.

You will go for his son, we don't want anything from him, just an exchange for *(more)*

20.

X SIR *(continues)*

The cash, if he doesn't speak, the boy will.

ALONSO

What if he doesn't know?

X SIR

I think you already know the answer...The can't go unpunished or they could set up a precedent. We want to be feared, cursed, to be their nightmares...those are the bases to keep up in this business. When sharks smell blood...

And it is not the worst you've done...or are you forgetting about the fire in the strip club?

ALONSO

No sir, don't worry about it.

21.

SCENE 8 EXTERIOR DAY

Rufi drives in the interior of a car, old-times music plays in the radio as he approaches his destination.

He double parks and gets out of the car. In the corner there is a bar where a young man expects him, a man who has earned the trust of the boss, he sees in him a bet for the future.

RUFI

Boy, get going.

The boy walks towards him without saying anything and accompanies him to the car. Both hop on and continue their journey while the radio enlivens the silence of the travellers.

RUFI

Dime chico, ¿es tu primera entrega?

LA MANO

Sí, el jefe quiere que empiece desde abajo y me curta en todo.

RUFI

Es un hombre inteligente, haz caso a lo que te digan y un día serás tú, el que entrene. Quién sabe si más.

LA MANO

Me ha dicho que aprenda de ti.

RUFI

Seguro...(dice con tono de no creérselo) tu solo recuerda decirle que sí a todo, agachar la cabeza y obedecer, al principio tendrás que hacerle un poco la pelota, hacer todo lo que puedas para así más tarde estar en su círculo personal y vivir una vida relajada.

LA MANO

Es lo que tú haces.

RUFI

Para nada, a mí me tiene como a los jóvenes, de trabajos de mierda y siempre a la espera, somos viejos conocidos y el tiempo es un mal amigo para ambos. y cuanto más viejo se hace, más desconfiado es. (MÁS)

22.

RUFI (continúa)

A los pocos que quedamos de la primera generación, nos tiene lejos, dependientes para cubrirse las espaldas.

LA MANO

Todos conocemos como llegó a ser quien es, es normal que no quiera que suceda de nuevo.

RUFI

Llevo años trabajando para él, incluso antes de su imperio, yo estuve el día que calló el viejo Tomás, el día que los jóvenes le arrebatamos el trono, y todo para terminar como estábamos pero viejos. Acéptame un consejo, nunca apuntes muy alto, y abandona ahora que puedes, esta vida no es como en las películas, o te pudres en la cárcel o terminas muerto en una zanja, o trabajando como un desgraciado toda tu vida para conseguir las migajas que se le caen a tu jefe.

RUFI

Tell me boy, is this your first delivery?

THE HAND

Yes, the boss wants me to start from the bottom and get hardened up in everything else.

RUFI

He's a clever man, do pay attention to everything you're told and one day it'll be you the one training other. Who knows if maybe more.

THE HAND

He told me to learn from you.

RUFI

I'm sure of it...*(he says in a tone of disbelief)* just remember to say "yes" to everything, lower your head and obey, at the beginning you'll have to be sort of a brown-noser, do everything you can to later on be in his personal circle and live a relaxed life.

THE HAND

That is what you do.

RUFI

Not at all, he has me set up as he has the young men, shitty works and always at the call, we're old acquaintances and time is a bad friend for us both. The older you get the more suspicious you become. *(more)*

22.

RUFI *(continues)*

The few of us left from the first generation, he keeps us apart, dependent to cover up his back.

THE HAND

We all know how he came to be who he is today, it is normal he doesn't want it to happen again.

RUFI

I've been working for him for years, even before his empire, I was there the old man Thomas fell down, the day the youngsters took the throne from him, and all that just to end up as we were before, but old. Take some advice from me, never aim too high and abandon it now that you can. Life is not as it is in movies, either you rot in jail or you end up dead in a ditch, or working miserably all your life to get the crumbs your boss drops.

LA MANO

¿Y por qué sigues?

RUFI

Es lo único que conozco y cuando llegas a cierta edad ya no puedes volver a empezar, las responsabilidades, la rutina... ya no puedes sino seguir con la vida que tienes.

La vida fue dura para Ruffi, en los viejos tiempos, los tiempos en que era el todo o nada, y ella estaba ahí para curarlo cuando llegaba con las heridas de la guerra que en las calles se estaba librando, él podría haber abandonado todo esto. Fueron tiempos duros como luego continuó para algunos. Ella falleció poco tiempo después de todo aquello, y el anillo es el único recuerdo que conserva, que se permite conservar.

INTERIOR NOCHE

El anillo está en una mano ensangrentada, con signos de lucha. Ruffi, unos años más joven, está recibiendo los cuidados de su mujer embarazada en su casa, casi en

23.

Penumbras, lleno de sangre y magulladuras. Ella le limpia y cura con amor, con delicadeza, mientras la poca luz les baña de forma suave como en un cuadro barroco. Ella lograba estar hermosa hasta en esa situación, una belleza sencilla, natural.

RUFI

No te preocupes mi amor, ya ha terminado. Ahora nos irá mejor. Ahora tendremos el mundo a nuestros pies, viviremos como ricos, seremos ricos... hay mucho para repartir, mucho que hacer para mejorar la organización, pero acabamos de nacer. El no vivirá como nosotros, solo como nosotros soñamos.

Lo dice creyendo que el futuro será ciertamente mejor ahora que los viejos jefes ya no están.

RUFI

Se terminó servir, ahora estaremos arriba.

En su voz hay amor, hay esperanza, y él le acaricia con su mano ensangrentada manchándole el rostro.

Ella se agacha a su lado y le besa. Acaricia su pelo y le susurra un "te quiero".

Se aleja hacia la cocina mientras él sueña con un futuro mejor. Y mientras ella es invadida por un temor a lo ocurrido, a lo que podría haber pasado, a lo que hoy significa para el resto de sus vidas.

THE HAND

And why are you still doing it?

RUFI

It is the only thing I know, and when you reach a certain age you cannot go back, responsibilities, routine...you cannot but carry on the life you have.

Life was hard for Rufi, the old times, the times when it was all or nothing, and she was there to heal when he arrived with wounds from the war raging up in the streets, he could have abandoned all this. They were hard times but it later went on for some of us. She passed away little time after all that, and the ring is the only thing he has left from her, the only one he allows himself to keep.

INTERIOR NIGHT

The ring is in a blood-covered hand, with signs from a fight. Rufi, a few years younger, is being taken care of from his wife, a pregnant woman, almost in

23.

Darkness, full of blood and bruises. She cleanses him and heals him with love, gently, while the little light baths them softly as in a baroque painting. She managed to look beautiful even in that situation, a simple, natural beauty.

RUFI

Don't worry my love, it is over. Everything will be better now. Now we will have the world at our feet, we will live as rich people, we'll be rich...there is plenty to share, plenty to improve the organisation, but we have just been born. He won't live as the rest of us will, only as we dream it.

He says it believing that the future will certainly be better now the old bosses are gone.

RUFI

Serving time is over, now we will be at the top.

There is love in his voice, there is hope, he caresses her with her bloody hand staining her face.

She bends next to him and kisses him. Caresses his hair and whispers "I love you".

She walks away towards the kitchen while he dreams with a better future and, meanwhile, she is invaded by fear of what happened, of what could have happened, of what today means for the rest of their lives.

EXTERIOR NOCHE

El viejo Ruffi despierta. Aún están aparcados esperando. El chaval anda ocupado con su móvil. Él decide encenderse un cigarro y salir a mear.

Sale del vehículo y busca un árbol. En el coche el chico recibe una llamada al móvil y habla mientras él anda fuera.

Regresa al vehículo y cierra la puerta. En la vieja fábrica no había vida a la vista. Le mira a los ojos sabiendo lo que va a pasar, y cuando va a hablar el chico desenfundaba un arma dentro del coche, mientras Ruffi se enciende un cigarro.

Siempre supo cuál era el destino del coche, y lo importante está hecho, le sorprende el ejecutor.

24.

RUFFI

Esta era tu prueba. Muy listo el jefe. Si no te importa, querría terminarlo.

En su casa su hijo se prepara para celebrar solo el cumpleaños un año más pero esta vez en la caja hay algo diferente, está llena de dinero.

Y por eso le está apuntando.

LA MANO

No hay nada que explicar. Sólo una propuesta. El dinero por tu hijo.

RUFFI

Como has dicho no hay nada que explicar. (Se hace un silencio dentro del coche).

LA MANO

Entiendo.

Desde el exterior el coche está tranquilo, perfilado en la noche.

Un estruendo seguido de un fuerte brillo marca su muerte.

En su casa una nota confiesa todo y pide perdón.

El joven ha perdonado a su padre, que yace muerto en algún lugar, mientras él huye de la ciudad tal y como le ha pedido, a por una nueva vida. Con el rencor encima, con un odio causado por tantos años de miedo, huye en soledad.

EXTERIOR NIGHT

The old Ruffi wakes up. They are still parked, waiting. The young man is occupied with his phone. He decides to light up a cigar and come out and pee.

He comes out of the car and looks for a tree. In the car the boy receives a call and talks while he is still outside.

He goes back to the car and closes the door. There wasn't anything on sight in the old factory. He looks at his eyes knowing already what is about to happen, and when he is about to speak the boy draws out a gun inside the car while Ruffi lights up his cigar.

He always knew what the car held in store for him, and the most important part was already done, he is surprised at the executioner.

24.

RUFFI

This was your task. Very clever boss. If you don't mind I would like to finish it.

In his house, the kid prepares himself to celebrate his birthday alone for one more year but this time there is something different in the box, it is full of money.

That is why he is being aimed at.

THE HAND

There is nothing to explain. Just an offer: the money in exchange for your kid.

RUFFI

As you said, there is nothing to explain. (There is silence inside the car).

LA MANO

I understand

From the outside the car is calm, sketched out in the night.

A bang followed by strong lights certifies his death.

In his house a note confesses everything and asks for forgiveness.

The young man has forgiven his father who lies dead in some place while he runs from the city as has been asked, towards a new life. With spite upon him, with a hate caused by many years of fear, he runs in loneliness.

25.

ESCENA 9 EXTERIOR DIA (TARDE, INICIO ATARDECER)

La ciudad está calmada. Juan deambula como siempre entre las viejas calles del barrio. Está herido por dentro, humillado una vez, y dolorido por los golpes que ha recibido.

Él siempre está en la calle, es su hogar, donde vive, para bien o para mal. Es su libro el cual lee día tras día, observando en la distancia, escondido. La noche se acerca y aún no tiene pistas encima.

De pronto un viejo fantasma del pasado aparece, un recuerdo de un hombre, no un buen hombre, pero tampoco el peor que ha conocido.

Y el hijo de Rufi sale de una vieja tienda con un paquete rosa, su coche le espera aparcado en doble fila. Monta y abandona el lugar.

el sol castiga pese a que las noches son frías, y ese mismo sol que le vio recibir golpes hace unas horas es testigo ahora de su llamada desde una cabina pública.

LA MANO

¿Quién es?

JUAN

He visto al chico de Rufi, el que desapareció al poco tiempo de su padre. Pensé que te podría interesar.

INTERIOR DIA

En el despacho del Señor X, este y Alonso, están sentados mientras La Mano habla por teléfono.

LA MANO

¿Estás seguro de eso?

JUAN

Sí, nunca olvido una cara.

LA MANO

Lo sabemos, nadie que te conozca lo olvida, pero han pasado unos años, ¿va acompañado?

JUAN

No, caminaba solo, con un paquete bajo el brazo hacia su coche.

SCENE 9 EXTERIOR DAY (AFTERNOON, ON THE VERGE OF SUNDOWN)

The city is calm. Juan wanders as usual along the old streets of the neighbourhood. He's hurt inside, humiliated and hurt for the blows he's endured.

He is always in the street, they're his home, where he lives for better or for worse. They are the book he reads day after day, observing in the distance. Hiding. The night gets closer and he still has no trail to follow.

Suddenly an old ghost from the past appears, the memory of a man, not a good man, but neither the worst he's ever met.

The son of Rufi comes out from an old shop with a pink package; his car expects him double parked. He hops in and abandons de place.

The sun is merciless even though the nights are cold, and it is that same sun who saw him receive blow after blow hours ago the one observant of his call from a public phone box now.

THE HAND

Who is it?

JUAN

I've seen Rufi's kid, the one who disappeared not long after his father. I thought you might be interested.

INTERIOR DAY

In the office of X SIR, he and ALONSO are sitting while THE HAND speaks on the phone

THE HAND

Are you sure of that?

JUAN

Yes, I never forget a face

THE HAND

We know, everyone who knows you knows that, but it's been years. Is he alone?

JUAN

Nah, he was walking alone to his car with a package under his arm

26.

LA MANO

Quiero que me describas el coche.

La Mano apunta todos los datos que escucha y cuelga sin agradecer.

SEÑOR X

El hijo de Rufi... ¿Qué estará haciendo aquí? El pobre desgraciado de su padre tuvo un mal final, pero es lo que pasa cuando tienes las manos largas, en este negocio hay que saber a quién se puede robar.

ALONSO

Señor podría encargarme... (El Señor X le corta)

SEÑOR X

No, él lo hará. Tú tienes demasiadas cosas. Si ha sido él podríamos decir, que ha sido a causa de un error tuyo. Incluso podríamos decir, que hay que cumplir con mis órdenes siempre o puede pasar esto. Pero el pasado hay que dejarlo donde está. Ahora tenemos que solucionar este desastre. Y no creo en las casualidades.

27.

CAPITULO 4. EL MOTEL PERDIDO

28.

ESCENA 10 EXTERIOR DIA

Los cultivos le rodean y no se aprecia el final. El joven, herido, camina con una mancha de sangre en la camisa y con signos de dolor. Avanza persiguiendo al monstruo que ha producido las pesadillas de ella.

El desconocido corre, asustado, con un cuchillo entre sus manos, manchado con la sangre de su cazador. Mira hacia atrás, y aprovechando la ventaja cambia de dirección para así despistarle, intentando tener cuidado de no dejar marcas que le delaten y le lleven a su fin.

De pronto el joven grita y por un momento se detiene, un lapsus que no se permite por mucho tiempo sabiendo el peligro que corre, pero la voz le persigue.

CLIDE

¡¡No importa lo que hagas!! ¡¡Puedes huir, retrasar lo inevitable!!

¡¡No hay campo donde puedas esconderte!!

¡Te encontraré! ¡O ella lo hará!

26.

THE HAND

I want a description of the car

THE HAND *notes down everything and hangs up without replying.*

X SIR

The son of Rofi...what is he doing here? That miserable wretch he had for a father had a bad ending, it's what happens when you steal from the wrong people.

ALONSO

I could take care of it, sir...

SEÑOR X (*interrupting*)

No, he will. You already have many things at hand. If it was him we could say it's been because of your mistake. We could even say that my orders are always to be followed or this could happen. But we should leave the past in the past. Now we have to solve this mess and I don't believe in chances.

27.

CHAPTER 4. THE LOST MOTEL

28.

SCENE 10 EXTERIOR DAY

He's surrounded by crops, the limits are not visible. The young man, hurt, walks with pain a stain of blood in his shirt. He pursues the monster responsible for creating all the nightmares about her.

The stranger runs, scared, with a knife in his hands, stained with his hunter's blood. He looks backwards and taking advantage he changes direction to mislead him, trying to leave any marks that might give him away and carry him to his end.

All of a sudden the young man screams and for a moment stands still, a slip he does not allow himself for long due to the danger hunting him, but the voice follows him around.

CLIDE

It doesn't matter what you do! You can run and postpone the inevitable!

There's no land where you can hide!

Either I will find you or she will!

¡Y te va a doler! No voy a mentirte. Te dolerá, mucho. Vas a rogarme porque todo termine, te lo aseguro, pero no, tú no mereces compasión.

La muerte te parecerá una recompensa cuando termine contigo.

Atemorizado, el desconocido sigue corriendo entre los campos, hasta que algo le golpea y cae al suelo soltando su arma que cae cerca de él.

Frente a él, imponente, se alza la figura de una diosa sedienta de venganza. Sostiene un bate entre sus manos, un bate manchado con su sangre.

Rápidamente intenta coger el cuchillo, pero ella le golpea mientras el solo puede cubrirse. Entretanto ella grita.

BONIE

¡Le tengo! Pensabas que podrías escapar. Estás muerto desde aquel día.

29.

El bate cae contra su rostro haciendo que pierda el conocimiento y prepara el siguiente golpe. Mientras el bate desciende el joven lo para, apareciendo a tiempo para evitar una muerte prematura.

CLIDE

No, esto no es lo que se merece, aún le queda mucho sufrimiento por delante.

Y ambos se besan mientras llega la calma al campo.

30.

ESCENA11 INTERIOR MAÑANA

La habitación podría ser la de un motel cualquiera, una cama, una mesita un baño y una ventana. La joven descansa sobre la cama mientras la luz que entra por la ventana ilumina su cuerpo semidesnudo que se marca entre las sábanas.

Él la mira en silencio mientras fuma, observándola, estudiándola, amándola mientras duerme con una amor enfermizo y correspondido.

31.

ESCENA12 EXTERIOR DIA

Él conduce mientras ella cambia de disco, la música se funde con el viaje mientras el vehículo avanza por las infinitas carreteras. Se acercan a la ciudad y en el interior del vehículo ella le observa sin mirarle, mirando al vacío.

CLIDE

¿Qué piensas tan distraída?

This is going to hurt! I won't lie. It'll hurt, a lot. You're going to beg for everything to be over, I assure you, but no, you don't deserve any mercy at all.

Death will look like a reward when I'm done with you.

Full of fear, the stranger keeps running in between the crops, until something knocks him down and he falls to the ground letting go of his weapon which falls close by.

In front of him, imposing arises the figure of a goddess full of bloodthirst for vengeance. She holds a bat in her hands, stained with his blood.

Quickly, he tries to pick up the knife but she strikes him down while he can only but cover up himself. Meanwhile, she screams.

BONIE

I have him! You thought you could run. You're dead ever since that day.

29.

The bat drops on his face making him lose conscience and she gets ready for the next blow. While the bat descends the young man stops it, showing up right on time to stop a premature death.

CLIDE

No, he doesn't deserve this, he still has a lot of suffering ahead of him.

And both kiss each other while the crops fall silent.

30.

SCENE 11 INTERIOR MORNING

The room could be the one of any motel, a bed, a nightstand, a bathroom and a window. The young man rests on the bed while the light entering through the window lightens up his half-naked body shaped by the blankets.

He watches her silent as he smokes, observing her, studying her, loving her while she sleeps with a sickening and complementary love.

31.

SCENA12 EXTERIOR DAY

He drives as she changes the CD, the music melts with the journey as the vehicle advances through the infinite roads. They get close to the city and in the inside of the vehicle she observes him without looking, gazing into nothingness.

CLIDE

What are you thinking about so absentminded?

BONIE

En el futuro que se avecina, nos la estamos jugando, esta vez no será tan sencillo, vamos a por gente organizada, que lleva muchos años con el control, que son intocables...

CLIDE

Y que no se lo esperan, que se creen invencibles, él se cree invencible, pero te confundes en una cosa, no se cree intocable, siempre ha tenido miedo a que su época termine, pero su temor es hacia los suyos, y los años le habrán hecho aún más desconfiado, y por eso saldrá bien.

La música inunda la escena mientras se hace el silencio y ella se pierde mirándole, a la vez que el coche avanza por la interminable carretera.

32.

ESCENA 13 INTERIOR MAÑANA

Ella despierta y le encuentra mirando.

BONI

Hola guapo.

CLIDE

Buenas, princesa, ¿has descansado?

Él se levanta tras apagar el cigarro camina hacia ella.

BONIE

Mucho y bien. Estaba soñando contigo.

CLIDE

No nos hace falta soñar para estar juntos.

Se besan con la misma pasión del primer día, él recorre su cuerpo besándola y se pierden entre las sábanas

33.

ESCENA14 INTERIOR DIA ATARDECER FINAL

En el exterior él está aparcando. Sale del vehículo con una caja rosa bajo el brazo, se enciende un cigarro y camina hacia el motel.

En el baño ella ha terminado de ducharse y se cubre con una toalla; en su mano reposa un test de embarazo, está esperando el resultado y la felicidad inunda su rostro cuando da positivo. Esconde el test, esperando para darle la noticia, esperando a que ambos empiecen de cero.

BONIE

In the future coming, we are playing at it, it won't be so easy this time, we're going against organized people, people who have been in control for many years, untouchable...

CLIDE

And who do not expect it, they think they're invincible, he believes himself invincible, but you're wrong about something, he does not render himself untouchable, he has always been afraid for his time to end, but his fear is towards his own, and the years have turned him even less suspicious, that is why it will all be fine.

The music envelops the scene as they go silent, but she gets lost looking at him, as the car advances through the endless road.

32.

SCENE 13 INTERIOR MORNING

She awakens and finds him looking at her.

BONIE

Hello, handsome.

CLIDE

Good morning princess, have you rested?

He stands up after putting off his cigarette and walks towards her.

BONIE

A lot and well, I was dreaming about you.

CLIDE

We don't need to dream to be together.

They kiss with the same passion they had the first day, he goes over her body kissing her and they get lost in the sheets.

33.

SCENE 14 INTERIOR DAY FINAL SUNDOWN

In the exterior he is parking. He gets out of the car carrying a pink box under the arm, he lights up a cigarette and walks to the motel.

In the bathroom she has finished showering and covers herself with a towel; in her hand rests a pregnancy test, she is waiting for the result and happiness fills her countenance when it turns out positive. She hides the test, waiting to give him the news, waiting for both to start over.

Él entra en la habitación y deja el paquete sobre la cama, un presente para su amada que fue a buscar mientras ella se duchaba.

La joven abre la puerta y una nube de vapor se expande por la habitación. El se levanta arrojando el cigarro por la ventana. Camina hacia el baño. Ella viste unos pantalones cómodos y una camiseta de tirantes. El pelo le cae mojado por los hombros, donde él acerca sus labios, para besarla mientras ella le abraza.

CLIDE

Te traje un regalo, pequeña.

La caja le espera sobre la cama. Lo abre con delicadeza y en su interior una tarta reza "FELICIDADES BONIE", ella sonrío y le besa.

BONIE

Con mi CLIDE particular.

CLIDE

Eran mis favoritas cuando vivía aquí. Siempre las comía en mi cumpleaños.

Ella calla y le mira, con picardía acaricia la tarta con su dedo índice y la prueba.

CLIDE

Mi padre nunca comía, podía durar una semana en la nevera, pero siempre se acordaba de comprarlas. Era un día especialmente amargo en casa, un día de celebración y luto que siempre me incomodó.

El sabor de la tarta es exquisito y se refleja en su rostro, pero la historia que escucha le hace acercarse a él y abrazarle.

34.

BONIE

La vida que dejamos atrás ha sido lo que ha sido. Un prólogo para nuestra historia, y las grandes historias tienen inicios duros.

CLIDE

Y nunca terminan bien.

BONIE

Pero eso no nos pasara a nosotros, somos diferentes, siempre iremos hacia adelante, a donde nos conduzca la carretera.

He enters the room and leaves the box on the bed, a present for his loved one he went to buy as she showered.

The young man opens the door and a steam cloud extends around the room. He stands up throwing the cigarette out the window. He walks to the bathroom. She is wearing comfortable jeans and a sleeveless shirt. Her hair falls down wet on her shoulders where he comes close to her lips to kiss her as she hugs him.

CLIDE

I brought you something, my precious.

The box rests on the bed. She opens it gently and in its interior rests a cake praying "Happy Birthday BONIE", she smiles and kisses him.

BONIE

With my private CLIDE.

CLIDE

They were my favourite when I used to live here. I always ate them on my birthday.

She stays quiet and watches him, cunningly caresses the cake with her index finger and tastes it.

CLIDE

My father never ate, it could last a week in the fridge, but he always remembered to buy them. It was a specially bitter day at home, a day for celebration and mourning I was always disturbed about.

The taste of the cake is exquisite, it can be seen in her face, but the story-telling maker her come close and hug him.

34.

BONIE

The life we leave behind has been what has been. A prologue for our story, and big stories have hard beginnings.

CLIDE

And they never end well.

BONIE

But that won't happen to us, we are different; we will always go forward, where the road leads us.

CLIDE

Pero antes tenemos que borrar el pasado.

En el exterior, el día muere.

35.

ESCENA 15 (EXTERIOR DIA FLASHBACK) INTERIOR NOCHE

El paisaje desolador se extendía hasta donde la vista alcanzaba. El viejo páramo, en calma, con un silencio inaudito. El día estaba comenzando. Un coche conocido desentona en el paisaje, avanzando despacio.

Se detienen en medio de nada y de su interior sale la joven, con ira, influida en una rabia sobrecogedora. Él, más calmado, sale tras ella, observando, supervisando.

Ella abre el maletero y saca de su interior un hombre amordazado, aterrado, apenas le cubre una camisa rota y el frío es casi palpable. Lo arrastra, lo aleja del coche y le deja en el suelo asustado, sin parar de insultarle.

La venganza va a ser efectuada, y el pasado morirá con él. Ya nada importará. El reo permanece de rodillas con el cuerpo magullado, con la cara empapada en sangre, en su propia sangre. Rogando piedad entre susurros, el miedo le deja sin voz, se agacha, se cubre, temeroso de la próxima lluvia de golpes. Ella mira al joven que le observa supervisando todo, serio, pero relajado, y le sonríe mientras alza su brazo y le dispara. Sin mirar el cuerpo avanza hacia él y se besan mientras el arma cae al suelo. Despierta en la habitación, a oscuras, sola.

Lo nota, él no está. Ella se acurruca acariciando la zona de su amante.

36.

CAPITULO5 HISTORIA DE LA MANO

37.

ESCENA 16 EXTERIOR DIA

En un rincón solitario de una vieja y gran ciudad, a las afueras de la misma, escondidos de miradas indiscretas se ocultan dos hombres. Uno de ellos es La Mano, joven, vestido para matar a Rufi. A su lado el jefe, unos años más joven, es el que lleva las riendas de la conversación.

SEÑOR X

La situación es complicada, él es un viejo amigo, siempre he pensado que hay que dar un voto de confianza a los amigos; pero... son tantas las pruebas. Hasta parece un desafío, y eso no lo puedo tolerar.

Se hace el silencio mientras el joven observa como ausente a su jefe.

CLIDE

But first we have to erase the past.

In the exterior, the day diez.

35.

SCENA 15 (EXTERIOR DAY FLASHBACK) INTERIOR NIGHT

A distressing landscape extends as far as the eye can see. The old wasteland, at peace, with an unusual silence. The day was commencing. An unknown out-of-place car moves forward slowly.

They stop in the middle of nowhere and the young woman comes out from the inside, with rage, imbued with a startling wrath. He, calmer, comes after her, observing and supervising.

She opens the trunk and takes from it a gagged man, terrified, he is barely covered by a broken shirt and the cold is almost tangible. She drags him, pulls him far from the car and leaves him on the floor, scared, non-stoppingly insulting him.

Vengeance is to be effected, and the past will die with him. Nothing will matter. The prisoner stand knee-bent with a bruised body, his face covered up in blood, in his own blood. Begging for mercy in whispers, the fear takes out his voice, he bends, covers up, scared of the next set of blows. She looks at the young man who observes supervising everything, stone serious, but relaxed and he smiles as he raises his arm and shoots. Without looking at the body she walks towards him and they kiss as the gun drops onto the ground. She awakes in the room, in the dark, alone.

She notices, he is not there. She curls up, caressing her lover's place.

36.

CHAPTER 5 THE HISTORY OF THE HAND.

37.

SCENE 16 EXTERIOR DAY

In a lonesome place of an old and big city, in the outskirts, hidden from indiscrete looks, two men conceal. One of them is the HAND, young, dressed up to kill Rufi. Beside him the boss, some years younger, he is the one in charge of the conversation.

X SIR

The situation is complicated, he is an old friend, I always thought that you have to give a vote of confidence to friends; but...there's so much evidence. It even looks like a challenge, and I can't tolerate that.

They fall silent while the young man absentmindedly observes his boss.

SEÑOR X

Debido a su pasado a mi lado le ofreceré la oportunidad de que quede entre nosotros, sacaré a su hijo de esto si recupero lo que es mío... Él está muerto desde que lo hizo (dice entre susurros) pero que lo tenga claro, la vida de su hijo está en sus manos, no en las mías.

LA MANO

Entendido jefe.

SEÑOR X

Estoy seguro de que podrás con el trabajo. Recuerda deshacerte de él, no queremos que venga la poli a fisgonear.

El joven asiente y el jefe comienza a caminar mientras le habla.

SEÑOR X

Sigue así y te esperará un gran futuro chico.

Ambos montan en un coche que estaba aparcado cerca.

SEÑOR X

Abre la guantera.

En su interior descansa un revolver.

38.

SEÑOR X

Cógelo, es tuyo ahora. Pero ten cuidado; esto no es una película, aquí si te cazan con uno, estas muy jodido, y este en particular tiene un historial de los grandes. Eso son muchos años en la sombra.

LA MANO

Entendido.

SEÑOR X

Me caes bien chaval. Escuchas, respetas y obedeces.

Hazlo bien y te pondré a mi lado un tiempo.

39.

ESCENA 17 EXTERIOR NOCHE

Junto al coche de Rufi está el joven vomitando. Le tiemblan las manos, y con esfuerzo logra recuperarse y limpiarse la boca. En su rostro hay gotas de sangre.

X SIR

Due to his past in my stride I will offer the opportunity of this staying between us, I will take his son out of this if I get back what is mine...He is dead ever since he did it (*whispers*) but let's be clear about something, the life of his son is in his hands, not in mine.

THE HAND

Understood boss.

SEÑOR X

I'm sure you can handle the job. Remember to get rid of him, we don't want the police snooping around.

The young man nods and the boss starts to walk as he speaks.

SEÑOR X

Keep on like this and you'll have a bright future ahead of you.

Both ride in a car which was parked nearby.

SEÑOR X

Open the glove compartment.

A revolver rests in the inside.

38.

SEÑOR X

Take it, it's yours now. But be careful; this is not a movie, if you get hunted down with one of these, you're very fucked, and this one in particular has a big record. That is a lot of years in the shadow.

LA MANO

Understood.

SEÑOR X

I like you, kiddo. You listen, respect and obey.

Do it well and I'll have you by my side for a while.

39.

SCENE 17 EXTERIOR NIGHT

The young man is vomiting Next to Ruffi's car. His hands are shaking and forcefully manages to stand up and clean his mouth. there are blood drops in his face.

Saca el teléfono y llama al jefe.

LA MANO

Está hecho... No habló.

SEÑOR X

De acuerdo, deshazte de la basura.

El jefe cuelga, él guarda el teléfono y camina hacia el asiento donde descansa el cuerpo de Rufi. Lo saca y lo lleva hasta el maletero, conduce por un camino hasta encontrar un lugar donde cavar una fosa.

El joven cava durante toda la noche y lo entierra terminando al alba, dejando la escena tras de sí.

40.

ESCENA 18 INTERIOR DIA.

La Mano está entrando en el edificio, es ya de día y un abrigo le tapa la ropa sucia. Mientras espera el ascensor una joven entra y camina hacia el ascensor donde está él.

Ambos se saludan y en silencio esperan a que llegue. Montan y ella pulsa el piso primero, el mismo que el suyo.

Suben en silencio. Entre miradas, ella parece algo más joven que él, no pareciendo él mayor de 20 años.

Ambos salen, esperando él a salir segundo y mientras se cierran ambas puertas se despiden tímidamente.

Él entra en su apartamento y se quita el abrigo. La ropa es testigo de la noche que ha pasado. Se deshace de ella y camina hacia la ducha. Una vez dentro el teléfono suena pero no responde y salta el contestador.

Al otro lado del teléfono el jefe le deja un recado.

SEÑOR X

Lo hiciste bien chaval, lástima que no pueda decir lo mismo de los que tenían que traerme al chico. Supongo que estarás descansando. Pásate esta noche y hablamos.

41.

ESCENA 19 INTERIOR DIA

El interior de la casa de La Mano es un lugar donde no parece pasar el tiempo. Él está cocinando y se aprecia en su rostro algo más de madurez. La radio suena y parece distraído hasta que el timbre le interrumpe.

He takes out his phone and calls the boss.

THE HAND

It's done...he didn't speak.

SEÑOR X

Okay, get rid of the trash.

The boss hangs up; he puts his phone away and walks towards the seat where Rufi's body rests. He takes it out and carries it to the trunk; he drives through a path until he finds a place to dig out a ditch.

The young man digs all night and buries him at sunrise, leaving the scene behind him.

40.

SCENE 18 INTERIOR DAY.

The HAND is entering the building, it is daylight and a coat covers up his dirty clothes. While he waits for the elevator a young woman enters and walks to where he is.

Both say hello to each other and wait for the elevator to arrive in silence. They hop in and she clicks on the first floor button, the same as his.

They go up in silence. In between looks, she looks sort of younger than him, he is not older than 20.

Both go out, he comes out second and while the doors close they shyly say goodbye to each other.

He enters his apartment and takes his coat off. The clothes are a witness of the night he's been through. He gets rid of them and walks towards the shower. Once inside the phone rings but he does not reply and the voicemail replies back.

On the other side of the phone the boss leaves a message.

X SIR

You did well kiddo, pity I can't say the same about the ones supposed to bring me the child. I guess you're resting. Come by tonight and we'll talk.

41.

SCENE 19 INTERIOR DAY

The interior of the HAND's hand is a place where time does not seem to pass. He is cooking and has a more mature resemblance. The radio sounds and he looks absentminded until the bell interrupts.

Va hacia la puerta mientras la comida continúa en el fuego. Al abrir aparece su vecina, algo más mayor, y se saludan.

MARÍA

Hola.

LA MANO

Adelante, pasa... estaba terminando de cocinar.

MARIA

Lo siento.

LA MANO

No pasa nada.

MARÍA

Venía a por el libro que te dejé, quería pasarme por la biblioteca hoy a dejar algunos. Si no has terminado puedo renovarlo.

LA MANO

No te preocupes, lo terminé anoche, te lo quería dar esta tarde. Voy a por él.

María se queda en la cocina mientras él busca el libro. Ella observa la habitación, sorprendida por lo anónima que es. Sin rastro de nada personal, todo lo que hay es porque le es útil.

Se acerca a la comida, coge un poco y prueba. Poco después él regresa con el libro en la mano y ella camina hacia la puerta donde él está.

MARIA

¿Te gustó?

LA MANO

Es interesante.

MARIA

Si quieres esta tarde me paso y te deajo otro.

42.

Él la mira asintiendo mientras ella se aleja, este la observa desde la puerta.

He goes towards the door while the food cooks in the fire. When he opens his new neighbour appears and they say goodbye to each other.

MARÍA

Hello

THE HAND

Come on, go in...I was just finishing cooking.

MARÍA

I'm sorry.

LA MANO

It's okay.

MARÍA

I came for the book I lent you, I wanted to go by the library to leave some of them. If you haven't finished I can renew the loan.

THE HAND

Don't worry, I finished it last night, I wanted to give it back to you this evening. I'll go get it.

MARÍA stays in the kitchen while he looks for the book. She observes the room, surprised as to how anonymous it is. No trace of anything personal, everything there is there because of its use.

She goes next to the good, takes a little and tries it. Little after he comes back with the book in his hand and she walks to the door where he is.

MARÍA

Did you like it?

THE HAND

It's interesting.

MARÍA

If you want I can pass by this evening and get you another one.

42.

He looks at her nodding as she walks away, he observes her from the door.

43.

ESCENA 20 EXTERIOR DIA

María camina por una calle llena de escaparates, mirándolos. Lleva libros en las manos y una mochila a la espalda. De pronto un coche para a su lado. La Mano está conduciéndolo. Le pita y ella mira.

LA MANO

Buenas, ¿Te acerco?

MARIA

Gracias.

Camina hacia el asiento del copiloto y monta. Él arranca y comienza a conducir hacia casa.

LA MANO

¿Vienes de la universidad?

MARIA

Si, hoy me escapé un poco antes y vine caminando desde la estación. Mirando un poco los escaparates.

LA MANO

¿Buscando algo en especial?

MARIA

No, sólo distrayéndome un poco; para despejarme de clase.

LA MANO

Siempre está bien distraerse un poco.

Continúan conduciendo hasta el garaje, la música está de fondo y hay un silencio tenso entre ambos, cortado por esporádicas miradas.

Aparca y caminan hacia su bloque y cuando suben él se despide.

LA MANO

Yo aún no subo, he quedado en un rato.

MARIA

Ok, nos vemos

43.

SCENE 20 EXTERIOR DAY

MARÍA walks through a Street full of store windows, looking at them. She carries books in her hands and a bag on her back. Suddenly, a car stops next to her. THE HAND is driving. He honks and she looks.

THE HAND

Hey, can I give you a lift?

MARÍA

Thank you.

She walks to the co-driver seat and hops in. He starts up and drives home.

THE HAND

Are you coming back from the faculty?

MARÍA

Yes, I came out a little earlier and came walking from the station. Looking at some of the window shops.

THE HAND

Looking for anything in particular?

MARÍA

No, just using some distraction, clear out from class.

THE HAND

It's always good to use a little distraction.

They carry on driving to the garage, the music in the background and there is a tense silence between the two of them, cut by the occasional looks.

He parks and they walk towards their block and when they come up he says goodbye.

THE HAND

I'm still not going up, I'm meeting someone in a minute.

MARÍA

Ok, see you.

LA MANO

Si...

Él camina hacia la puerta del bloque y se despide.

44.

ESCENA 21 INTERIOR NOCHE

La Mano está durmiendo en el sofá con una vieja película de terror en la televisión. Se despierta y se sienta sin hacer caso a la película.

Camina hacia la cocina, enciende la luz y avanza hacia la nevera. Saca una caja de leche y la abre, mientras vierte la leche en una taza una mosca sale de su interior. Ahogándose.

Camina hacia el fregadero, tira la leche y abre el frigorífico mientras observa cómo se ahoga la mosca.

Absorto en la bizarra escena, el timbre le despierta. Camina hacia la puerta, donde María está de pie, con golpes en el rostro.

LA MANO

¿Qué ha pasado?

Ella entra llorando y se funde en un abrazo mientras llora.

.....

María descansa sobre la cama, duerme tranquila, él le arropa y camina hacia el salón, coge su chaqueta y sale.

45.

ESCENA 22 INTERIOR NOCHE

Sobre el suelo descansa una lámpara rota pero funcionando, en la casa parece haber pasado un huracán. Y tirado en el suelo un hombre recibe una paliza mortal.

LA MANO

Vuelve a acercarte a ella, siquiera a mirarla y no lo contarás.

El hombre asiente, pero La Mano aún no le ha enseñado a temerle como se merece. Saca el revólver y se lo pone en la boca mientras el hombre llora.

LA MANO

¿Lo entiendes?

THE HAND

Yes...

He walks to the door of the block and says goodbye.

44.

SCENE 21 INTERIOR NIGHT

The HAND is sleeping in the sofa during an old horror movie in the TV. He wakes up and sits without paying attention to the movie.

He walks to the kitchen, turns on the light and walks towards the fridge. He takes out the milk and opens it, while he pours it in a mug a fly comes out from the inside. Drowning.

He walks to the sink, throws out the milk and opens the fridge as he watches the fly drowning.

Absorbed in the bizarre scene, the bell wakes him. He walks to the door where MARÍA is standing, with bruises on her face.

THE HAND

What happened?

She comes in crying and hugs him as she cries.

.....

MARÍA rests on the bed, she's calmly sleeping, he tucks her and walks to the living room, he takes his jacket and leaves.

45.

SCENE 22 INTERIOR NIGHT

On the floor rests a broken lamp, still working, a hurricane seems to have stormed throughout the house. And lying on the floor a man receives a mortal beating.

THE HAND

Dare to even get close to her, even look at her and you won't live to tell it.

The man nods, but the HAND still has not taught him to fear him as he deserves. He takes out the revolver and puts it in his mouth as the man cries.

THE HAND

Do you understand?

HOMBRE

¡Sí! (dice gritando entre llantos, en un balbuceo)

La Mano guarda el revólver y camina hacia la puerta.

46.

CAPITULO 6 CASUALIDADES

47.

ESCENA 23 EXTERIOR NOCHE

El joven CLIDE camina hacia su vehículo mientras se aleja del motel portando una mochila. La calle está en calma y el frío es palpable en el ambiente.

Monta en su coche y arroja la mochila al asiento de atrás. Conduce por la ciudad, por las afueras, sin prisa, pero con un destino claro.

En una calle aparca y se enciende un cigarrillo antes de salir del coche.

48.

ESCENA 24 INTERIOR NOCHE

En una pequeña casa una mujer mayor se encuentra leyendo iluminada por una lámpara mientras la casa está en penumbras, sobre una mesa una taza de té expulsa vapor.

De pronto la calma es alterada por el timbre que suena, ella camina hacia la oscuridad y cuando llega a la puerta, enciende una luz y abre.

Al otro lado está el joven, callado. En su rostro se observa la reacción de quien ve a un fantasma, pero antes de que ella hable, él le entrega un sobre y se aleja. Ella mira el sobre y comienza a llorar.

49.

ESCENA 25 EXTERIOR DIA

Monta en su vehículo y arranca. Durante toda la noche está pagando deudas. Y cobrándolas.

La mañana le alcanza mientras conduce de regreso al motel y un semáforo en rojo le detiene.

50.

ESCENA 26 EXTERIOR DIA

Alonso camina por una calle de las afueras, a su lado un hombre le acompaña a los recados matinales mientras Alonso habla sobre una película que vio la noche anterior.

MAN

Yes! (*He screams as he cries, sobering*)

The HAND puts the revolver away and walks to the door.

46.

CHAPTER 6 COINCIDENCES

47.

ESCENA 23 EXTERIOR NOCHE

The young CLIDE walks to his vehicle as he gets away from the motel carrying a bag. The street is calm and the coldness is almost tangible in the air.

He drives in his car and throws the bag to the backseat. He drives through the city, on the outskirts, no rush, but with a clear destination.

He parks in a street and lights up a cigarette before getting out of the car.

48.

SCENE 24 INTERIOR NIGHT

In a Little house, an old woman finds herself reading, lighthen up but a lamp as the house is in semi-darkness, on a table a tea cup exhales steam.

Suddenly the calmness is altered by the bell that rings, she walks to the darkness and when she gets to the door, turns on a light and opens up.

The young man is at the other side, quiet. In her face, the resemblance of someone who has just seen a ghost, but before she speaks, he gives her an envelope and goes away. She looks at the envelope and starts crying.

49.

SCENE 25 EXTERIOR DAY

He drives in his car and turns up the engine. He spends all night paying debts and collecting them.

The morning arrives as he drives going back to the motel and a red traffic lights stops him.

50.

SCENE 26 EXTERIOR DAY

Alonso walks through a street in the outskirts, next to him a man accompanies him fulfil the morning errands as Alonso speaks about a movie he saw the previous night.

ALONSO

La cosa es esta. La cagué... fue mala suerte, el puto crío no estaba en la casa. Había salido hace poco y de manera apresurada, como si lo hubieran avisado... pero el jefe no duda de su psicópata.

PEPE

La verdad es que es cuanto menos sospecho... o una casualidad, pero ya lo dice el viejo bastardo, no existen las casualidades o nunca vio una el cabrón.

ALONSO

Ya, sospecha que lo sabía... pero yo creo que era demasiado raro.

PEPE

Sí, pero él solo se escucha a sí mismo.

ALONSO

Y ni siquiera me dejó solucionar mi error.

PEPE

Ya sabes cómo va esto. Un fallo y volver a empezar, dos y al hoyo.

ALONSO Y el cabrón sigue con suerte, como en una película que vi, unos tíos se embarcan en un juego de apuestas tras otro, siempre a más, apuestas más peligrosas y arriesgadas... Hasta que algo falla. Van robándole la suerte a los demás, pero si a ellos les va mal, a los otros también.

PEPE

Pero así no funciona con el jefe.

Ambos se paran frente a una tienda, Alonso entra mientras su acompañante le espera. Éste se enciende un cigarrillo y mira su móvil, llama por teléfono.

51.

Alonso sale y continúan caminando por las viejas calles del barrio.

ALONSO

Cuanto mejor le va a él, mejor le va a los demás... es como una garrapata de la suerte. Te exprime, todo para vivir su vida y no te deja acercarte al poder.

ALONSO

The thing is this. I screw up...it was bad luck; the fucking kid was not at home. He had left not long ago and all rushing, as if he had been warned...but the boss has no doubt about his psychopath.

PEPE

The truth is that the least I suspect...or a coincidence, but the old bastard said it already, coincidences don't exist or he never saw one.

ALONSO

Yeah, I suspected he knew... but I think he was too weird.

PEPE

Yes, but he only listens to himself.

ALONSO

He didn't even let me amend my mistake.

PEPE

You know how this goes. One mistake and you have to start over again, two and in a ditch.

ALONSO

And that asshole is still in luck, it's like in a movie I saw, some dudes join up in a betting game one after the other, always up for more, more dangerous and risky bets...until something goes wrong. They go around stealing luck from people, but if something goes wrong for them, so does for the others.

PEPE

But the boss doesn't work like that.

Both stop in front of a shop, ALONSO goes in as his partner waits for him. He lights up a cigarette and looks at his phone, he makes a call.

51.

Alonso goes out and they keep on walking through the old streets of the neighbourhood.

ALONSO

The better he does in life, the better the rest has it...he's like a luck mite. He exploits everything to live his life and doesn't allow you to get close to the power.

PEPE

Ese es el temor de los jefes, si creen que hay un igual, puede que les sustituya. No olvides cómo llegaron, dónde están. Sembraron un precedente y él no ha hecho más que evitar que se repita.

ALONSO

Pero la historia siempre se repite, lo importante es estar al lado del ganador.

PEPE

Sí, pero en este caso se lo ha currado mucho, el tío no es tonto y las cosas han cambiado tanto que ahora esto es como una empresa. El único que podría quitarle el poder es el contable, y es su hijo.

ALONSO

Uno de sus hijos. Que anda que no ha sido putero. Cuando todos esos bastardos reclamen lo suyo será cuando empiece la fiesta.

Alonso entra en un bar y el acompañante como siempre le espera fuera observando de espaldas a la carretera cuando un coche frena a su lado frente a un semáforo.

Alonso sale de la calle y detrás de su colega ve el coche. En su interior está el hijo de Rufi que gira la cabeza y le ve, ambos se reconocen y éste acelera.

52.

ESCENA 27 EXTERIOR DIA

Juan está en un parque esperando, con frío, frotándose las manos para que entren en calor. Las marcas de su último encuentro con la mano se parecían en su rostro. Se intuye el miedo en su rostro mientras espera. De pronto aparece La Mano y él le mira con respeto y temor.

LA MANO

¿Y bien?

JUAN

Aparte de lo que ya te dije ayer poca cosa más, solo se habla de un baño de sangre, son rumores que se esparcen por todo el barrio, sin un origen claro.

LA MANO

Pues más te vale encontrarlo (dice con tono amenazador). Ya sabes cuál es nuestra política con estas cosas, el jefe no puede verse vulnerable.

PEPE

That's the bosses' fear, if they think there is someone similar to them; it might be possible for him to be substituted. Don't forget how they got up there, where they are. They sowed precedence and he has done nothing but prevent it from happening again.

ALONSO

But the history always repeats itself; the important thing is to be beside the winner.

PEPE

Yes, but in this case he worked an awful lot for it, the guy is not dumb and things have changed so much that now this is like a business. The only one who could take the power from him is the accountant, and it's his son.

ALONSO

One of his sons. He's always been a kerb crawler. When all those bastards start asking for what is theirs, that's when the party will begin.

ALONSO goes in a bar and his partner, as always, waits outside observing with his back to the road when a car halts next to him in front of a traffic light.

ALONSO goes out to the street and, behind his partner, he sees the car. In his interior is Ruffi's son who turns his head around and sees him, both recognize each other and the former speeds up.

52.

SCENE 27 EXTERIOR DAY

JUAN is waiting in a park, cold, scrubbing his hands to warm up. The marks of his last encounter with the HAND are still visible in his face. Fear can be sensed in his face as he waits. Suddenly, the HAND appears and he looks at him with respect and fear.

THE HAND

So?

JUAN

Apart from what I told you yesterday, very little more, they only speak about a blood-bath, the rumours spreading throughout the neighbourhood, with no clear origin.

THE HAND

Well, you better find it (*he says in a menacing tone*). You know what our politics are with these things, the boss cannot seem vulnerable.

JUAN

Podría ser él, o alguien de dentro que habló de más.

LA MANO

Podrías ser tú...

Ante semejante insinuación Juan calla y teme por una nueva lluvia de golpes, pero la mano continua hablando

LA MANO

No te preocupes, eso ya lo estamos mirando.

Ambos caminan y salen del parque entrando en el barrio.

(continúa) Pero aún necesito que sigas atento, no eres tonto, y sabes que ha desaparecido mucho dinero. Si me ayudas a encontrarlo tendrás tu recompensa y te garantizo que serán muchos días de calma, si sabes lo que te digo.

JUAN

Lo entiendo, y estoy atento a los rumores, de lo que se habla, y de (MÁS)

53.

JUAN (continúa)

lo que no, pero por ahora lo más fiable es el chico de Rufi, y más con su pasado.

LA MANO

Y si es él tendrá su merecido, si no huyo ya de la ciudad le encontraremos, y se arrepentirá de haber dejado la ciudad como ya hizo en su día.

Se hace un silencio incómodo entre ambos mientras Juan piensa en esto último. Están llegando al barrio cuando escuchan un ruido de atropello y unos gritos. La Mano avanza rápido hacia el origen hasta que ve lo ocurrido y corre hacia la escena.

54.

ESCENA 28 EXTERIOR DIA

María camina por la calle, absorta, con algo de prisa pero con música en sus auriculares. Está de camino a la universidad y lleva algunos libros y una carpeta en la mano. Camina rápido hacia el tren, pues llega tarde.

Con el semáforo en verde cruza una calle, pero se le cae un libro y se agacha a recogerlo.

De pronto un coche aparece de la nada y las hojas de su carpeta salen volando, mientras los gritos inundan la escena.

JUAN

I could be him, or someone from the inside who talked more than they ought to.

THE HAND

It could be you...

After this insinuation Juan stays quiet and fears for a new beating, but the HAND keeps on talking.

THE HAND

Don't worry, we're already looking into that.

Both walk and go out from the park, going in the neighbourhood.

(Continues) But I still need you to keep an eye out, you're not stupid, and you know a lot of money has been missing. If you help me find it you will have your reward and I assure you it will be a lot of calm days...if you know what I mean.

JUAN

I understand, I'm all ears to rumours and what is being talked about and what *(more)*

53.

JUAN *(continues)*

Is not, but for now the most trustworthy is Rofi's kid, and even more with his past.

THE HAND

And if it's him he will have what he deserves, if he hasn't left the city yet we will find him, and he will regret having left the city as he did in his day.

An awkward silence falls in between the two of them while Juan gives the last sentence a thought. They are arriving at the neighbourhood when a car crash and screams are heard in the distance. The HAND moves forward quickly and runs to the scene and sees what happened.

54.

SCENE 28 EXTERIOR DAY

MARÍA walks along the street, absorbed, in some kind of rush but with music in her earphones. She is walking towards university and is carrying some books and a folder in her hand. She is walking fast towards the train since she is late.

She crosses a traffic light in green but a book falls and she bends to pick it up.

Suddenly a car appears out of nowhere and the sheets from her folder fly around as the screams fill the scene.

55.

CAPITULO7 DESPEDIDAS

56.

ESCENA 29 EXTERIOR DIA

El páramo se extiende a las afueras de la ciudad, el sol está castigando, pero se aprecia el frío. El joven está golpeando a Alonso hasta matarlo, hasta que solo se le reconozca por la ropa.

Y el joven cae al suelo cuando termina, exhausto, llevándose la mano al estómago, donde la sangre que brota de una herida de bala ha manchado su camisa. Se permite unos segundos de relax antes de levantarse y empezar a caminar. Cuando avanza y deja atrás el cadáver pasa al lado de otro cuerpo, que reposa en torno a un charco de sangre que rodea su cabeza.

Camina hacia los coches, que descansan al final del camino mientras recuerda la carrera, como al quedarse sin gasolina frenó en seco y corrió hacia el páramo donde empezó el tiroteo.

Mientras va debilitándose, la sangre se esparce por su ropa.

Conduce mientras el día llega a su fin.

Conduce hacia el motel, hacia su amada.

57.

ESCENA 30 EXTERIOR ATARDECER

La Mano sale del hospital, estaba en urgencias. Camina mientras se enciende un cigarro, se para y saca el móvil, pero no sabe qué hacer, se le nota la pena encima, el odio.

Pero antes de decidir qué hacer, el teléfono suena.

SEÑOR X

Necesito que vengas ahora mismo, el chaval pagará por lo ocurrido.

LA MANO

Voy.

Mientras termina de fumar camina hacia su coche y arranca. Y conduciendo recuerda, escuchando el atropello, como en un flashback descolocado, recuerda su muerte, la ambulancia intentando borrar lo ocurrido y a ella muerta, no había nada que hacer.

55.

CHAPTER 7 FAREWELLS

56.

SCENE 29 EXTERIOR DAY

The wasteland extends to the outskirts of the city, the sun is punishing but the cold can be felt. The young man is beating ALONSO to death, until he is only recognizable by the clothes.

The young man falls to the ground when he is done, exhausted, putting his hand in his stomach where the blood sprouts from a bullet wound which has stained his shirt. He allows himself some seconds of relax before standing up and starting to walk. When he advances and leaves the corpse behind, he passes by another body resting in a puddle of blood around his head.

He walks to the cars, which are parked at the end of the path as he remembers the race, how, when he ran out of gasoline, stopped dead and ran to the wasteland where the shooting began.

As he weakens down, the blood spreads on his clothes.

He drives as the day comes to an end.

He drives to the motel, to his loved one.

57.

SCENE 30 EXTERIOR SUNDOWN

The HAND comes out of the hospital, he was at the ER. He walks as he lights up a cigarette, he stops and takes out his phone, but he doesn't know what to do, you can feel the sorrow, the hate.

But before deciding what to do, the phone rings.

X SIR

I need you to come right now, the kid has to pay for what happened.

THE HAND

I'm coming.

As he finishes his cigarette he walks to his car and turns on the engine. As he drives he remembers listening to the accident, as in a messed up flashback, he remembers her death, the ER trying to erase all that happened and her, already dead, with nothing to be done.

ESCENA 31 INTERIOR ATARDECER

Ella está dando vueltas, desesperada en el motel, la habitación parece encoger y él no regresa, no aparece.

La noche anterior...

Le observa mientras él se viste.

BONIE

Tendríamos que ir juntos, como siempre hacemos.

EL JOVEN

Esto no es lo de siempre, es algo que tengo que hacer solo, son deudas pendientes, y en una noche estará todo terminado.

BONIE

Pero...

EL JOVEN

No te preocupes, es solo un trámite. Mañana a estas horas estaremos juntos de nuevo y prepararemos nuestro siguiente viaje, preciosa.

BONIE

No sé por qué no puedo acompañarte. Sabes de sobra que puedes confiar en mí.

EL JOVEN

Si confío, pero son cosas de un pasado que pretendo olvidar, y no quiero involucrarte... quiero olvidarlo de una vez.

BONIE

Prométeme que no irás a verle.

EL JOVEN

No te preocupes, aunque quisiera él se esconde en el edificio más protegido de la zona. Con él ya está todo arreglado. No hay nada que le duela más, que le ataquen al bolsillo y a su imagen. Si le haces vulnerable, alguien atacará...

SCENE 31 INTERIOR SUNDOWN

She is strolling around, desperate in the motel, the room seems to shrink and he is not coming back, he is not showing up.

The night before...

She observes as he is dressing up.

BONIE

We should go together as we always do.

THE YOUNG MAN

This is not "always", this is something I have to do alone, they're unfinished business and everything will be over in one night.

BONIE

But...

THE YOUNG MAN

Don't worry, it's just a formality. Tomorrow at this time we will be together again and we will prepare our next trip, my love.

BONIE

I don't understand why I can't come with you. You know very well you can trust me.

THE YOUNG MAN

I trust you, but they are things from a past I'd rather try to forget, I don't want to get you involved...I want to forget it already.

BONIE

Promise me you won't see him.

THE YOUNG MAN

Don't worry, even if I wanted to he hides in the most protected building in the area. Everything is settled with him. There is nothing that hurts him more than someone attacking his pocket and his reputation. If you make him vulnerable, someone will attack...

59.

BONIE

Pero ten cuidado, estarán buscando al responsable.

EL JOVEN

Sí, pero nadie sabe que fuimos nosotros, ni siquiera que estamos en la ciudad

Él ha terminado de vestirse y coge su cazadora y se acerca a ella.

BONIE

Te quiero.

EL JOVEN

Te quiero.

.....

Ya tenía que haber regresado, y ella no aguanta más, abandona el motel y camina por sus pasillos hasta llegar a la calle. Se saca un cigarro y lo enciende e intenta tranquilizarse. Mientras fuma observa el parking y de pronto ve el coche y camina hacia él, según se aproxima le ve en su interior y acelera. Él está dentro, muerto, con un mano en el volante y la guantera abierta.

Ella le coge en sus brazos y llora, mientras una dirección escrita en sangre descansa en la guantera abierta.

60.

ESCENA 32 INTERIOR NOCHE

La mano sale del ascensor y camina por un pasillo. Hay mucho movimiento, se están preparando, en la casa todo está en calma y en el despacho el jefe esta con algunos de sus mejores hombres y algunos de las más jóvenes. Hay temor en el ambiente, se intuye en las miradas y en el silencio.

SEÑOR X

Ya estás aquí, me enteré de lo ocurrido, lo siento mucho chaval.

LA MANO

Ella está muerta.

SEÑOR X (Amaga con hablar pero calla)

LA MANO

El pagará por lo que ha hecho jefe, pero hago más que darle vueltas a un asunto...

59.

BONIE

But be careful, they will be looking for the one responsible for it.

THE YOUNG MAN

Yes, but no one knows it was us, they don't even know we're in town.

He has finished dressing up and takes his jacket and gets close to her.

BONIE

I love you.

THE YOUNG MAN

I love you.

.....

He should already be back and she cannot stand it anymore, she abandons the motel and walks the hallways until she gets to the street. She takes out a cigarette, lights it up and tries to calm down. As she smokes she observes the parking and, suddenly, she sees the car and walks towards it, as she gets close she sees him in the inside and rushes to it. He is inside, dead, with a hand in the steering wheel and the glove compartment open.

She takes him in her arms and cries as an address written up in blood rests in the open glove compartment.

60.

SCENE 32 INTERIOR NIGHT

The HAND comes out of the elevator and walks through a hallway. There is a lot of movement, they are preparing, everything is calm in the house and in the office the boss is gathered with some of his best men and some of the youngest. There is fear in the air; it can be sensed in the looks and the silence of everyone.

X SIR

You're here already, I know what happened, I'm so sorry kiddo.

THE HAND

She is dead.

X SIR (Attempts to speak but stays quiet)

THE HAND

He will pay for this boss, but I can't but wonder about something...

SEÑOR X

No te martirices, no pudiste hacer nada. la vida es una perra y a veces te la juega, pero podrás vengarte, eso te lo garantizo.

LA MANO

No es sobre mí, sé que yo no pude hacer nada... pero tú sí. Tú podrías haber hecho bien tu parte años atrás; tú y tus hombres tendríais que haber atrapado a un niño para que no se convirtiera en un hombre vengativo... ¡tú y tus hombres tendríais que haber hecho vuestra parte aquella jodida noche y nada de esto hubiera sucedido!

SEÑO X (Tenso ante el discurso sin saber cómo reaccionar, mientras los hombres se miran, buscando a los demás, alineándose, los jóvenes con los jóvenes y los mayores dudando)

¡¿Quién te crees que eres chaval?! ¡¿Quién te has pensado que eres para venir a mi casa?! ¡A gritarme! Yo te dí lo que tienes e igualmente (MÁS)

61.

SEÑOR X (continúa)

te lo puedo quitar. Tú eres lo que he hecho de ti, no olvides donde te encontré. Voy a pensar que es solo por las circunstancias, siempre has sido un buen trabajador, y hoy has perdido algo importante para tí, pero no vuelvas a hablarme así nunca más.

LA MANO

No te preocupes por eso, sé de dónde vengo, pero tú no olvides de dónde vienes, para averiguar dónde vas a terminar.

Ambos se miran retándose, hasta que La Mano desenfunda y se desarrolla el infierno.

62.

CAPITULO 8 ENTIERRO Y DESPEDIDA

63.

ESCENA 33 INTERIOR DIA

Sobre el suelo de la vieja habitación del Señor x se encuentra su cadáver, con la mirada perdida, vacía. En la sala hay hombres arrastrando los cuerpos de los fallecidos y fuera los heridos están siendo atendidos.

La Mano se encuentra sentada, de espaldas a la escena, en el antiguo sito de su ahora fallecido jefe. Se enciende un cigarro con las manos manchadas de sangre.

El viejo jefe se quedó solo a excepción de un par de hombres que fueron fieles.

Mientras fuma se le acerca uno de sus cómplices.

X SIR

Don't torment yourself, you couldn't do anything. Life is a bitch, but you'll get your revenge, that I assure you.

THE HAND

It is not about me, I know I couldn't do anything...but you could. You could have played your part well years ago; you and your men should have caught a kid so he wouldn't turn into a vindictive man...you and your men should have played your part that fucking night and none of this would have happened!

X SIR (Tense for what has been said, as the men look at each other, looking for the others, lining up, the young with the young and the older doubting)

Who do you think you are kid? Who do you think you are to come into my house? Screaming at me! I gave you what you have and, the same way, *(more)*

61.

X SIR *(continues)*

I can take it from you. You are what I made of you, don't forget where I found you. I'm going to think this is happening because of the circumstances, you have always been a good worker, and, today, you lost something important for you, but don't you ever talk to me like that again.

THE HAND

Don't worry about that, I know where I come from, but don't you forget where you come from to find out where you're going to end up.

Both look at each other in challenge, until the HAND unfolds and Hell is thrown over.

62.

CHAPTER 8 BURIAL AND FAREWELL

63.

SCENE 33 INTERIOR DAY

On the floor of the X SIR's old room lays his corpse, with a lost look, empty. In the room, there are men dragging the fallen men and outside the injured are being cared for.

The HAND is sitting, backwards to the scene, in the old seat of his now dead boss. He lights up a cigarette with his hands stained in blood.

The old boss was left alone, expect for two men who stayed loyal.

As he smokes one of his accomplices comes near.

HOMBRE

¿Qué hacemos con ellos? (dice señalando el cuerpo del jefe)

LA MANO

Enterradlos en algún lado sin llamar la atención...

Y traedme al contable, va tener que decidir bando.

Unos hombres terminan de cubrir el cuerpo y arrastrarlo fuera de la habitación.

LA MANO

¡Dejadlo! Que se quede donde esté, quiero que su hijo entienda la oferta cuando llegue. Después, os lo podréis llevar.

HOMBRE

¿Y Alonso y Martínez? aún no sabemos nada de ellos.

LA MANO

Ya tendrían que estar aquí... con ellos tenemos dos opciones, o están muertos, o han escapado con el dinero. Conociéndolos, me decanto más por la primera.

Se pone en pie en silencio y mirando el joven dice:

LA MANO

Encontraremos a ese ladrón y daremos ejemplo con él, nadie pensará en robarnos... nunca más.

64.

ESCENA 34 INTERIOR DIA

En la pequeña habitación del motel descansan uno al lado del otro. Los recuerdos, el pasado y las promesas que nunca se harán realidad se amontonan en su cabeza.

Ella se levanta y le coge un cigarro del paquete de su bolsillo, se lo enciende con sus manos manchadas, temblorosas.

Él, muerto, descansa sobre la cama mientras ella se tranquiliza.

Con mucha delicadeza le limpia y prepara.

Cuando todo está listo le besa y empieza a prepararse ella.

Una vez lista abandona la habitación y el cuerpo sin vida de su amor.

MAN

What do we do with them? *(He says pointing at the boss' body)*

THE HAND

Bury them somewhere without drawing too much attention...

And bring me the accountant; he is going to have to choose sides.

Some men finish covering up the body and dragging it out the room.

THE HAND

Leave him! Let it rest where it is, I want his son to understand the offer when he arrives. After, you can take him.

MAN

And Alonso and Martinez? We still don't know anything about them.

THE HAND

They should already be here...we have two options with them, either they're dead, or they have escaped with the money. Knowing them, I choose the first one.

He stands up quietly and, looking around, he says:

THE HAND

We will find that thief and set an example out of him, no one will think about stealing from us...ever again.

64.

SCENE 34 INTERIOR DAY

In the little room of the motel they rest one next to the other. The memories, the past and the promises which will never come true mount up in her head.

She stands up and takes a cigarette from the package in his pocket, she lights it up with her stained hands, shaking.

He, dead, rests on the bed as she calms down.

With a lot of delicateness cleans him and prepares him.

When everything is ready she kisses him and starts dressing up herself.

Once she is ready she abandons the room and the lifeless body of her love.

65.

ESCENA 35 EXTERIOR DIA

Ella abre el maletero y ve la mochila con el dinero en su interior.

Monta en el vehículo y abre la guantera. Dentro descansan el arma y la dirección ensangrentada que vio anoche, se prepara para ir a buscar respuestas.

66.

ESCENA 36 EXTERIOR DIA/INTERIOR DIA

La calle de la dirección está en una vieja zona del barrio, abandonada a su suerte. El número es el de un edificio inmenso, lleno de pasillos y puertas, testigos de tiempos mejores. En el interior de la casa Juan está en una habitación, olvidando lo sucedido. Los gritos de la gente y la cara del sicario al verla morir, al cogerla en sus brazos. Olvidando entre chutes, en una habitación descuidada.

De pronto alguien llama al timbre pero no le presta atención, hace falta que sean varias las llamadas para que reaccione. Se acerca, refunfuñando, quejándose de que no le dejan en paz.

Pero al otro lado de la puerta una melena rubia y un arma le miran con igual agresividad.

67.

CAPITULO9 PUNTO Y FINAL

68.

ESCENA 37 EXTERIOR DIA.

La noche está llegando a la ciudad y los últimos rayos iluminan el vehículo que avanza por las calles.

En su interior Juan se encuentra atado de pies y manos, en los asientos traseros. Guiando a la joven a su destino, asustado y herido una vez más. En su casa, molido otra vez a golpes, habló. Le contó el incidente, le contó lo que vio, los gritos de La Mano y su relación con su fallecida amante, y la dirección del jefe.

Y avanzan sin más futuro que el ahora.

Cuando llega, aparca en un sitio cercano pero lejos de vistas.

JUAN

Es aquí, te lo juro... ¡ahora déjame ir por favor! ¡Yo no trabajo para ellos! Yo soy un don nadie al que todos utilizáis... como un saco de boxeo para pagar vuestros rencores.

65.

SCENE 35 EXTERIOR DAY

She opens the trunk and sees the bag with the money inside it.

She rides the car and opens the glove compartment. Inside, the revolver and the bloody address she saw last night rest, she sets up to go look for answers.

66.

SCENE 36 EXTERIOR DAY/INTERIOR DAY

The street address is in an old area of the neighbourhood, abandoned to its own luck. The number is that of a huge building, full of corridors and doors, witnesses of better times. In the interior of the house Juan is in a room, forgetting what happened. The screams of the people, the face of the hired assassin watching her die, taking her in his arms. Forgetting in between fixes, a sloppy room.

Suddenly, someone rings the bell but he does not pay attention, it takes many calls for him to react. He goes to the door, grumbling, complaining to be left alone.

But on the other side of the door, a golden mane and a weapon look at him with wrath.

67.

CHAPTER 9 FULL STOP. PERIOD.

68.

SCENE 37 EXTERIOR DAY.

The night is falling upon the city and the last rays light up the vehicle which drives through the streets.

In its interior Juan is tied up hands to feet in the backseat. Guiding the young woman to her destination, scared and hurt once again. In his house, beaten once again, he spoke. He told her about the incident, told her what he saw, the screams of the HAND and his reaction with her dead lover, and the boss' address.

And they move forward with no more future than the one he has now.

When they arrive, she parks in a close-by place, but far from unwanted looks.

JUAN

It is here, I swear...now let me go, please! I don't work for them! I'm just a no-one you all use...as a punching bag to pay off your resentments.

BONIE

¡Cállate! No necesito escucharte ahora. Vas a esperarme aquí y luego decidiré, que hacer contigo.

Con el arma en la mano Juan se encoge en su asiento.

Ella sale del coche con la peluca rubia mecida por el viento mientras oculta el arma, con calma y ocultando los ojos bajo unas gafas de sol.

Mientras, en el coche Juan ha logrado sacar una navaja de su zapato, un recurso de cobardes que siempre lleva pero que nunca se atreve a emplear en su defensa. Pero que esta vez se libera mientras ella avanza hacia su destino.

69.

ESCENA 38 INTERIOR DIA

La Mano está en el salón del jefe, todo ha sido limpiado de cuerpos menos el del jefe, que aún está en el suelo, y mientras los hombres guardan silencio, sobre un asiento está un hombre desconocido, trajeado, acopado. El golpe de estado le sorprendió y ahora está siendo evaluado por su nuevo empleador.

Sentado en el sillón de mando está La Mano, mientras a su alrededor todo el mundo guarda silencio.

LA MANO Sabia decisión la tuya... encárgate del papeleo para el cambio de manos de la empresa y llámame cuando todo esté listo. Que no se te ocurra jugarlosla... o compartirás el destino de tu padre.

Con un gesto le invita a abandonar la sala mientras se enciende un cigarro, con calma se levanta y recorre la sala, termina sentado sobre la mesa, de frente a sus hombres.

LA MANO Este es el comienzo de algo nuevo, de una nueva era... de nuevos métodos y de nuevas ideas. Es tiempo de que el futuro, tome las riendas. No olvidaremos los errores del pasado, los corregiremos, empezando por ese desgraciado, su muerte será nuestro punto de partida. Nos temerán, nos respetarán, y dejaremos atrás este barrio... buscaremos el poder donde está. La buena vida está en las altas esferas; en los negocios que nos buscará nuestro querido banquero. Se acabó la vida mediocre a la sombra de otro, aquí todos seremos iguales. El poder te calma, el poder te ciega, el dinero te apoltrona... pero si todos somos iguales, todos hablaremos sin miedo, juntos llegaremos más lejos de lo que cualquiera de nuestros predecesores llegó. Juntos tendremos la ciudad a nuestros pies.

Sus compañeros le apoyan, se sienten especiales y él lo sabe, le apoyan más que nunca, pues nada como un buen lavado de cara para tener a la masa contenta.

70.

Cuando termina de fumar apaga el cigarro.

BONIE

Shut up! I don't need to listen to you now. You're going to wait here and I'll decide later what to do with you.

Gun in hand, Juan shrinks in his seat.

She comes out of the car with her golden hair rocked by the wind as she hides the weapon, calmly and covering her eyes under a pair of sunglasses.

Meanwhile, in the car, Juan has managed to pull out a knife from his shoe, a coward's resource that he always carries but that he never dares to apply in his defence. But this time, he sets himself free as she moves towards her destiny.

69.

SCENE 38 INTERIOR DAY

The HAND is in the boss' saloon, all the bodies have been taken care of, except the boss', which is still in the ground and, while the men keep silent, on a set is an unknown man, suited up, clean-cut. The coup d'état surprised him and now he is being evaluated by his new employer.

Sitting in the armchair is the HAND, whilst around him everyone keeps silence.

THE HAND

Wise decision you made...take care of all the paperwork of the owner-change of the business and call me when everything is ready. And do not try to play any tricks on us...or you will share your father's destiny.

He invites him to leave the room with a sway of the hand as he lights up a cigarette, calmly stands up and walks around the room, sitting on the table, in front of his men.

THE HAND

This is the beginning of something new, a new era...of new methods and new ideas. It is time for the future to hold the reins. We won't forget the mistakes of the past, we will correct them, beginning with this miserable wretch, his death will be our starting point. We will be feared, respected and we will leave behind this neighbourhood...we will search power where it is. The good life is in the high spheres, in the business our beloved banker will find for us. Mediocre life under someone else's shadow is over, we will all be the same here. The power calms you, the power blinds you, the money lazily settles you own...but if we are all the same, we will speak with no fear, together we will get further than any of our predecessors got. Together we will have the city at our feet.

His partners support him, they feel special and he knows it, he has more support than ever, for there is nothing than a good paint job to keep the rabble happy.

70.

He puts off the cigarette when he is done smoking.

MANO

Que alguien se deshaga de éste, antes de que empiece a oler.

Dos de los más jóvenes lo recogen y lo sacan de la habitación mientras cuatro hombres permanecen en la habitación con él.

LA MANO

El resto seguidme, esta noche termina todo. Vamos a peinar la ciudad hasta encontrarlo. Esta noche comienza nuestra historia.

Los cinco caminan hacia el ascensor y lo esperan, una vez llegan montan y bajan hasta el garaje.

LA MANO

Tenemos que encontrar a Juan, ese yonki nos será de ayuda, pero esta vez será la última. Nunca ha sido de confianza y habla ante cualquiera más fuerte que él, que en su caso es todo el mundo. Ya no tiene quién le proteja, ahora su vida depende de la gente que durante tanto tiempo ha estado vendiendo.

SECUAZ

Le encontraremos, jefe

Las puertas del ascensor se abren cuando llega al sótano y al otro lado una melena rubia pegada a una sonrisa les encuentra, el tiempo parece congelarse cuando todo llega a su fin.

Y tras la masacre ella entra en el ascensor mientras a sus pies los cuerpos sin vida se amontonan. El ascensor asciende y ella se prepara para desatar el infierno

THE HAND

Someone get rid of him, he's starting to stink.

Two of the youngest pick him up and take him out of the room as four men stay in the room with him.

THE HAND

The rest, follow me, everything ends tonight. Let's scout the city until we find him. Our story begins tonight.

The five of them walk to the elevator and wait for him, once they arrive; they mount and go down to the garage.

THE HAND

We have to find Juan, that junkie will be of help, but this will be the last. He has never been trustworthy and speaks to anyone stronger than him, which, in his case, is everybody. He has no one to protect him anymore, now his life depends on the people he's been selling this whole time.

FOLLOWER

We found him, boss.

The doors of the elevator open when they get to the basement and, on the other side, a golden mane attached to a smile finds them, time seems to freeze when everything arrives at its ending.

After the massacre she goes in the elevator as the lifeless body stack up at her feet. The elevator ascends and she sets up to unfold Hell.

71.

ESCENA 39 INTERIOR DIA

En la antigua casa del señor X los cuerpos se amontonan, y riegan de sangre el suelo, nadie se ha salvado de la venganza de la valkiria.

72.

ESCENA 40 INTERIOR DIA

La joven camina por el parking, hay lágrimas que escapan, pero un sentimiento de felicidad se cruza, y a pesar de que le ha vengado, ha dejado atrás las represalias y solo tienen un gran futuro ante ella.

En su interior una nueva vida le anima a seguir pese a su pérdida.

Y su cabeza vuela por el futuro.

La carretera infinita, la vida junto a ese bebé que le recuerde a su amor, una vida única, especial, sin complicaciones gracias al dinero que le espera en el maletero.

Un futuro.

Pero cuando sale del garaje de la nada un frío metal penetra sus entrañas múltiples veces.

Juan, con su mano ensangrentada termina con su vida, se venga por primera vez, no hay arrepentimiento en su mirada, solo miedo. Corre dejando caer el arma, huye de sus actos mientras ella en el suelo siente la vida terminar.

73.

ESCENA 41 EXTERIOR DIA

El sol castiga en el viejo desguace, la chatarra se amontona por todos lados, y un conocido vehículo se vislumbra al fondo. Junto al coche un joven está limpiando el vehículo mientras un hombre en su interior comprueba su estado. El mayor de los dos abre el capo y manda al joven revisarlo. tras comprobarlo abren el maletero y el mayor se acerca a mirar su interior, donde una vieja bolsa de transporte descansa, olvidada, mira su interior y el joven se acerca en el momento en que se le ilumina la cara al señor, y ambos se miran.

71.

SCENE 39 INTERIOR DAY

In the old house of X SIR the bodies pile up and water the floor with blood, no one has gotten away from the revenge of the Valkyrie.

72.

SCENE 40 INTERIOR DAY

The young woman walks through the parking lot, a couple of tear fall down her cheeks, but a feeling of happiness crosses, although she got her revenge, she left behind the reprisals and there is only a great future ahead of her.

Deep inside a new life encourages her to move forward despite her loss.

And her head dwells in the future.

The endless road, a life next to that baby which will remind her of her love, a lonely life, special, no difficulties thanks to money waiting for her in the trunk.

A future.

But when she comes out of the garage, out of nowhere, cold steel pierces through her entrails multiple times.

Juan, with his hand bloodstained ends up her life, gets revenge for the first time, there is no remorse in his face, only fear. He runs dropping the weapon, he runs away from his crimes, as she, in the ground, feels life come to an end.

73.

SCENE 41 EXTERIOR DAY

The sun punishes the old scrapyard, the junk piles up everywhere, and a known vehicle can be seen in the background. Next to the car a young man is cleaning the vehicle as a man inside checks everything. The older of the two opens the bonnet and sends the younger one to examine it. After checking it they open the trunk and the older gets close to look at its interior, where an old sports bag rests, forgotten, they look inside and the young man gets close the moment the old man's face lightens up and both look at each other.

In the following section, the *Analysis and Discussion* of the translation will be explained in detail following three subsections on Priorities and restrictions, the translation techniques which were used and a final analysis on this specific genre, criminal drama.

5. ANALYSIS AND DISCUSSION

Once having at hand the background literature and the original and translated script, this is, the data, the *fifth section* of this paper will be presented. In this part of the dissertation the analysis and discussion will be carried out following three main lines of procedure. The first one deals with **the priorities and restrictions** at a linguistic level in the translation which will be explained and discussed as to how they were applied in the translation, the second one lays out **the translation techniques** applied to translate the whole script of the web series *Ajuste de cuentas* (2016) and the last and third part narrows the **analysis to this specific script** based in a Criminal Drama analysis laying out the panel themes and characteristics of this genre to later lead to a conclusion in the next section.

a. Linguistic Priorities and Restrictions.

The linguistics aspects, both priorities and restrictions, will be based on the ones provided by Rica (2016: 33-42) which were listed in the theoretical background section of this dissertation.

The priorities that have been taken here into account before starting the actual translation has been to read out the whole script beforehand, knowing the plot, beginning, middle and ending of every character and situation provides a wider view of the development and characteristics of every character which has to be taken into account for a proper translation of the series.

The set of personalities, every character has their own personality, personal way of speaking and personal way of portraying who they are, what they feel and why they act the way they act. As the translator of the series, this has to be constantly kept in mind also at a linguistic level, the way of expressing themselves, phraseological units,

reactions, tone, and so on; it has to be present in the translation or in further dubbing or subtitling. As an example, the boss, X SIR, will be more comfortable using cuss words in his discourse which have to be constant in the translation for they are recurrent, while other characters as Bonnie have a double personality from brutal to sweet and lovable which has to be portrayed in the translation.

The intelligibility as to the translation, the cultural references, names, speed of dialogue has to be shown as well, and all through linguistic features. It has to be intelligible and identifiable for the reader, listener or viewer.

As to what cultural and historical references refers, in terms of priorities and restrictions it must be said that from a Criminal Drama series point of view the references are rather prone to American fiction. The flavour of the script could be explained in a two-side way as follows. However, it must be stated that following the familiarization processes of domesticating, foreignizing and naturalizing, the one chosen for the purpose of this translation was, principally, the one of foreignization, in other words, sending the reader abroad rather than dragging him to his own culture, setting the events far away in an unknown territory.

On one hand, the Spanish flavour is kept with some typical Spanish names which have not been translated such as are Alonso, Juan, Pepe, and María. The whole story sets out in “any city”, nonetheless, in the translation I wanted to make sure the references to any “Spanish” city which are not mentioned were kept. The only reference of the story taking place in Spain are that of a bar playing *flamenco* music in the background and María coming out of *urgencias (the ER)* in scene 30. All of them are typical names well-known outside the country due to other famous audiovisual adaptations, the name María, for example, is famous for its appearance in *West Side Story* (1961).

On the other side, we have the American references, as to calling the main enactor of crimes THE HAND (la Mano), the principal boss MISTER X (el Señor X), and the two criminal young lovers Bonie and Clide with a change in spelling are direct references to the American culture which did not arise a problem to the translation, making it perfectly understandable and easy to relate in both languages and cultures.

To sum up, the only names which were translated were those of secondary characters such as WINNER (ganador), LOSER (perdedor) and FOLLOWER (secuaz) and the “proper” names of two of the main characters X SIR (Señor X) and THE HAND (la Mano) as the “hand” who enacts the crimes for his boss.

The only name which did cause some problematic issues was that of the title. *Ajuste de cuentas* is not understandable in the target language, English, therefore, a translation has to be offered. It is the first thing that can be seen once the script is opened and, therefore, it can not only be a translation but it also has to appeal to the reader, viewer. A direct word by word translation was provided first, such as *Settling of Scores*, nonetheless, another more appealing title which could still keep the original meaning was chosen *The Reckoning*.

Dealing with the priority and restriction having to do with intertextuality, it must be noted that there are no direct references to other texts or works outside the one being taken care of. Therefore, the only type of intertextuality which can be found is in between episodes, characters, places and actions which have taken part in other chapters or episodes of the script. (Rica 2016: 17). References as to specific objects such as revolvers, glove compartments, boxes, colors, vehicles or clothes have to be carefully taken into account when translating from one episode to another in order to keep the reader attentive of what is happening.

Dealing with the restriction of rhymes and accents (national, regional or idiolects) the writer of the script did not present any rhymes in any part and neither accents or dialects were portrayed. It must be kept in mind that all characters speak and express themselves at a same cognitive level, those who have attended university and those below average. The change in status is merely portrayed by the importance of what they say and how they address other characters through their personalities.

In regard of the typography, this is a great restriction and priority in the translation. The flow of communication between characters cannot be altered, and typography plays a major role in this. Punctuation, capital letters (this is, days, dates, days of the week, months, proper names of places), and accents may change the meaning in a sentence and undermining the importance of certain structures or meaning conveyance.

El ascensor asciende y ella se prepara para desatar el infierno.

The elevator ascends and she sets up to unfold Hell. (70)²

LA MANO/THE HAND

¿Y qué tienes pensado?

And what are you thinking of? (11)

CLIDE

¡Te encontraré! ¡O ella lo hará!

Either I will find you or she will! (28)

Interjections are an important aspect of the translation, as said before, each character has their own unique way of expressing themselves, for that, each of them will have a specific interjection for thinking, reacting, replying or referring to someone and will

² Reference to script numbers where examples can be found.

have to be critically translated and used throughout the translation. Some instances are as follows:

LA MANO/THE HAND

¿Y bien?

So? (52)

LA MANO/THE HAND

Buenas. ¿quieres pasar?

Hey, you want to go in? (10)

BONIE

We better get going then.

Entonces, Más nos vale ponernos en marcha. (7)

Phraseological units are of great importance in the task of the translation. These established units in a language may pose a barrier of importance in the process since some of them may not have a direct correlate in the target language and, in rare cases, unit which are not phraseological³ may even be translated as such including idioms, periphrasis or proverbs from both languages. These are some instances taken from the translated text:

HOMBRE/MAN

Enterradlos en algún lado sin llamar la atención.

Bury them somewhere without drawing too much attention. (63)

LA MANO/THE HAND

[...] Me decanto más por la primera.

[...] I choose the first one. (63)

³ Phraseology: the way in which language is used, especially in the choice of words and expressions. (Cambridge Dictionary of English, 2016)

JUAN

Lo entiendo, y estoy atento a los rumores [...]

I understand, I'm all ears to rumours [...] (52)

LA MANO/THE HAND

Vuelve a acercarte a ella, siquiera a mirarla y no lo contarás.

Dare to even get close to her, even look at her and you won't live to tell it. (45)

JUAN

No sé nada.

I don't know anything. (16)

BONIE

¿Qué tramas tan callado?

What are you up to so quiet? (6)

PERDEDOR

Verás como el resto agacha la cabeza.

You'll see how the rest of them bends the knee. (3)

RUFI

[...] al principio tendrás que hacerle un poco la pelota [...]

[...] at the beginning you'll have to be sort of a brown-noser [...] (21)

b. Translation Techniques.

Secondly, in this section, some of the techniques which were used in the translation, following the list provided by Rica (2016: 43-69), will be presented with instances taken directly for the text. All these techniques were of great use in the process of translation as they acted as a guide at some stages of the rendition.

- *Loan*: when a term from the source language is incorporated into the target language in the translation without undergoing any kind of change.

In this case, an instance of language showing a loan, would be from of the names, as said before, that in order to keep the Spanish favour was taken as a loan from Spanish into English, that of “Rufi”.

RUFI

Se terminó servir, ahora estaremos arriba.

RUFI

Serving time is over, now we’ll be at the top. (23)

- *Calque*: which implies direct literal translation of a word or a phrase either lexical or structural which do not necessarily correspond to what would be usual in the target language. These calques will be divided into three different kinds, semantic, syntactic, and phraseological.

Before showing instances of the actual calques which were used in the translation, it must be born in mind that, most of the time, calques are not the most plausible option since they do not represent the actual meaning of what is being portrayed when translated directly. These are some examples:

Se gastan lo que les sobra de explotar a pobres desgraciados en juegos [...]

They spend what is left from exploiting the poor unfortunate souls in gaming [...] (2)

GANADOR/WINNER

Los desgraciados pasan el día buscando nuevas formas de escaquearse

Those morons spend the day looking for new ways of getting away. (2)

PERDEDOR/LOSER

[...] La solución está en castigar al primer desgraciado que se acerque a pedir derechos

[...] the solution is to punish the first idiot who dares asking for rights. (2)

GANADOR/WINNER

Igual que tu jefe, que os mantiene a raya a todos.

Same as your boss, keeps all of you at bay. (3)

PERDEDOR/LOSER

Que desaparezca el cabecilla de grupo y verás cómo el resto agacha la cabeza.
Once the ringleader is out you'll see how the rest of them bends a knee. (3)

Following the order of appearance of the underlined words, the calques of such would be *miserable* or *disgraced*, *stripe*, *disappear*, *little head of the group*, and *lower a head*. These are some of the cases where special attention had to be paid, a calque is not possible if the underlying meaning is to be kept. Therefore, alternatives have to be used, and this happened throughout the whole translation.

On the other hand, these are some of the calques which were kept since the meaning from SL to TL was relatively similar and understandable in both cultures at a semantic level:

GANADOR/WINNER

Su nido para desconectar.

His nest to disconnect. (10)

GANADOR/WINNER

¡Es la maldita televisión [...]!

It's that damned TV [...]! (1)

On the syntactic level, some calques were avoided as well, and others kept. An example would be:

JUAN

Sí, nunca olvido una cara.

Yes, I never forget a face. (24)

If the translator were to translate this as a calque, the translation would show more emphasis than the original one "Never do I forget a face", placing the adverb at the beginning. However, in the original script, the character is keeping a rather casual tone, therefore, in order to keep that in the target language, the syntax must be adapted to keep the underlying meaning. Spanish and English follow different word orders which must always be kept in mind in a translation such as this one.

The same thing happens with the following example where a direct calque would have no meaning in English.

LA MANO/THE HAND

¿Y por qué sigues?

And why are you still doing it? (22)

The last type of calques is phraseological, an instance would be the following:

CLIDE

¡No hay campo donde puedas esconderte!

There's no land where you can hide! (25)

SEÑOR X/X SIR

[...] Esto no es una película [...]

[...] This is not a movie [...] (38)

JUAN

[...] Estoy atento a los rumores [...]

[...] I'm all ears to rumours [...] ⁴ (52)

-*Word by word translation*: where the original order, meaning, grammar and number of words is kept in the translation from the source language. Some examples are:

LA MANO/THE HAND

¡24 horas! ¡Tienes 24 horas!

24 hours! You have 24 hours! (16)

SEÑOR X/X SIR

Cógelo, es tuyo ahora.

Take it, it's yours now. (38)

MARIA

Ok, nos vemos.

Ok, see you. (42)

⁴ A calque is not possible, instead another phraseological unit has been added to convey meaning.

LA MANO/THE HAND

Es interesante.

It's interesting. (41)

-*Literal translation*: which directly represents the original text but the order and number of words do not coincide between them both.

BONIE

¡Le tengo! Pensabas que podías escapar. Estás muerto desde aquel día.

I have him! You thought you could run. You're dead ever since that day. (28)

LA MANO/THE HAND

Entendido jefe.

Understood boss. (37)

SEÑOR X/X SIR

Me caes bien, chaval. Escuchas, respetas y obedeces.

I like you, kiddo. You listen, respect and obey. (38)

- *Reduction*: where a part of the original text is deleted in the translation:

SEÑOR X/X SIR

[...] La vida es una perra y a veces te la juega, pero podrás vengarte, eso te lo garantizo.

[...]Life is a bitch, but you'll get your revenge, that I assure you. (60)

- *Particularization*: to use a more precise term in the target language.

SEÑOR/X SIR

¿Te apetece algo?

Do you feel like drinking something? (18)

- *Generalisation*: to use a more general term than the source language.

Follower instead of *secuaz* in the sense of minion, accomplice, supporter.

- *Transposition*: is used to change the voice or the grammatical category of the verb:

SEÑOR X/X SIR

[...] Siempre he pensado que hay que dar un voto de confianza [...]

[...] I always thought that you have to give a vote of confidence [...] (34)

LA MANO/THE HAND

¿Qué ha pasado?

What happened? (44)

- *Amplification*: where more information is added in the translated text.

EL JOVEN/THE YOUNG MAN

[...] Son cosas de un pasado que pretendo olvidar [...]

[...]they are things from a past I'd rather try to forget[...] (57)

- *Modulation*: when the point of view and the focus or category in relation to the source language is change:

EI JOVEN/THE YOUNG MAN

[...] Mañana a estas horas estaremos juntos de Nuevo y prepararemos nuestro siguiente viaje, preciosa.

[...]Tomorrow at this time we will be together again and we will prepare our next trip, my love. (57)

LA MANO/THE HAND

¿Va acompañado?

Is he alone? (25)

- *Substitution*: dwells in changing paralinguistic elements for linguistic ones and vice versa.

LA MANO/THE HAND

¿Y bien?

So? (51)

- *Adaptation*: when a cultural element is substituted by another one from the target language.

WINNER/GANADOR

La verdad es que te has metido en la boca del lobo, [...]

The truth is you got yourself in the lion's den, [...] (4)

c. Analysis on Criminal Drama

The third and last part of this analysis and discussion will be the one devoted to the specific characteristics of the genre of Criminal drama which were mentioned in the Theoretical Background as to finally narrow down the section and lead to the conclusion.

As has been said before, the analysis, being qualitative, focuses mainly in the linguistic part of the translation. Nonetheless, it is important to briefly mention the panel themes in criminal drama which are kept throughout the script, such as are the politics, policing, genre, very important in the series, since women are portrayed in two different ways, one, BONIE, being one of the strongest yet most feminine character and MARÍA, the defenceless dependent woman. Detection, a constant theme between the two sides constantly grudging at each other, place and identity, very well kept in all the character and with a strong sense of belonging and the impact of past police series which makes the series have certain clichés at times even predictable.

Finally, as was quoted from Badia and Brumme (2014: 110-125) state Criminal Drama series have a stereotyped language. Some of the features which were necessarily paid attention to in the translation are:

- *Interrogative clauses* which take place almost in every scene:

RUFI

Dime chico, ¿es tu primera entrega?

Tell me boy, is this your first deliver? (21)

LA MANO/THE HAND

¿Qué ha pasado?

What happened? (44)

¿Lo entiendes?

¿Do you understand? (43)

- *Ellipsis mostly situational*, where situations which have not occurred or been shown to the viewer/reader are presented with no introduction afore.

SEÑOR X/X SIR

¿O te olvidas del incendio del puticlub?

Or are you forgetting about the fire in the strip club? (20)

- *Pragmatic markers*: ¿y bien? – so?, Bueno...-well..., pero...-but..., mira...-look...
- *Specialized lexicon* which is constantly reiterated by the characters: *revólver-revolver, pasta-cash, negocios sin terminar-unfinished business, entregas-delivery, moretón-bruise, cadaver-corpse, robar-steal, incendio-fire, bando-side, banda-gang, asesino-killer, sicario-hired killer, cigarro-cigarette, jefe-boss, prueba-task, intercambio-exchange, pistol-gun, cabecilla de grupo – ringleader, juego-gaming, ilegal-illegal, garito-gambling den, balas-bullets, cárcel-jail, arma-weapon.*
- *Modalisers, modalised speech*, present mainly in subordinate characters when addressing superiors: *probablemente-probably, no estoy seguro-I'm not sure, puede ser-may be, lo siento pero-I'm sorry but.*

- *Interrogation sequences* with interrogator's questions and the interrogatees' reactions.

THE HAND

Are you sure of that?

JUAN

Yes, I never forget a face

THE HAND

I want a description of the car (25)

THE HAND

What rumours are there, who was it, who gave the order. Something like that is hard to stay silent by, one has to boast.

JUAN

I don't know anything (16)

In the following section, the *Conclusion* will be used as a wrap up for this paper, recalling the main issues dealt with in the process as well as future research gaps, limitations, contributions and applications.

6. CONCLUSION

Reaching the conclusion of this master's dissertation, some of the main topics dealt with must be put forward once again.

The main aims of this paper were to provide a complete usable translation and a thoroughly profound linguistic analysis for the web series *Ajuste de cuentas* into English, or rather, *The Reckoning*. In order to do so, hard and arduous work has been carried out, not only dealing carefully word by word with the complete transcript but carrying a throughout research process in the progression of doing so.

The hypothesis presented in the *Introduction* for this dissertation was: *is it conceivable to offer a translation market-targeted intended for both marketing purposes and usage in dubbing, subtitling and other modes of AVT while processing it through an analysis in terms of linguistic priorities and restrictions and techniques regarding the genre of Criminal Drama*. It can be stated that such has been provided and completed, a complete translation has been achieved which follows the drama from beginning to end, rather enhancing it by combining references and cultures, practical in the market world, and a deep analysis has been obtained in the process.

The main restrictions and priorities have been provided and explained step by step by what can be stated as a thorough detailed description of every linguistic aspect which might concern the whole data provided, translated and used while dealing with its specific genre of criminal drama.

A pyramidal structure has been used to compound this dissertation, starting in the introduction with a definition of language and broadening the scope towards culture, translation and, more specifically, Audiovisual Translation. In the theoretical background the original branch which has been the focus (AVT) has been rooted out in

its various different forms and development over the last decades to offer a clearer view on the topic at hand, leading the path to a more concrete bud: criminal drama. According to the former information presented, the methodology on how the data was gathered and dealt with was explained to eventually offer a complete Spanish-English translation of the whole script of the series which was, later on, analysed thoroughly page by page following the procedure presented in terms of restrictions and priorities and the information given on criminal drama to, finally, lead to this final part and conclusion.

Some main results must be stated in this section as to what has been attempted to achieve with this dissertation and the research question have been answered.

1. Do the linguistic priorities and restrictions interfere with the cultural intelligibility of the translation?

Regarding the priorities, the intelligibility of the text stands afore the rest, by gathering the most important set of characteristics at a linguistic level. The set of personalities, portrayed in this case merely by written text has been endeavoured to be retained, the names, the speed of dialogue, the dichotomy of keeping the audience in a far unknown territory, yet familiar, taking them abroad while keeping them in their own culture. The typography has played an enormous role as well as various phraseological units which have been taken very careful attention to. Above all these stands out the name of the series, having finally been stated as *The Reckoning*, for it may not only suit translating matters but also those of advertising and the market it is destined to. These priorities and restrictions do not only not interfere with the intelligibility, but rather assistances and assures it.

2. Can the translation techniques be used in two paths, keeping the original meaning and providing continuity to the translation?

The techniques used in the translation have also played a major role in the development of this paper for they have been constantly applied and kept in mind page by page of this creation and have served as a guide. They all have been explained and exemplified methodically with instances from the created data (loan, calque, syntax, reduction, particularization, generalization, literal translation, transposition, and so on). Finally, and dealing with the last of the main results, the particular Criminal Drama stereotyped language could not be neglected and the core panel themes and linguistic characteristic of this genre have likewise been analysed and presented. Various of the features which were unavoidably paid attention to in the translation have been ellipsis mostly situational, pragmatic markers, specialized lexicon, modalised speech amid others. They have been used, not only to provide a plausible translation, but rather applied keeping in mind the original plot, meaning and continuity. Thus, the second research question is resolved.

3. Can the overall final product be applied to other analysis and translations of AVT regarding Criminal Drama?

There is little research as to what specific genres it regards to in the field of Audiovisual Translation (AVT). One of the hardest tasks was to find information regarding this specific category of series in terms of linguistic matters. Not only there is a lack of information and data, that is, linguistic literature, regarding Criminal Drama, but also on docuseries, reality and talk shows, action, comedies, stand-up comedy, dramas, horror, sci-fi or thrillers. What are their linguistic priorities and restrictions? Conventions? Type of language? Audience? Culture-wise linguistic environment?

There may be, for example, studies on humour and pragmatics, but certainly there exists a colossal gap as to what the term AVT concerns in its genres, for it has to deal not only with language but many other factors, as audiences or cultures, and in terms of linguistics there has been little research as to what these type of AV texts amass.

Therefore, here lies an indirect contribution to the matter, this dissertation has attempted, not only to offer a translation and its deep analysis but a chance to spark the light as to what that dark gap concerns which has still not been broadly studied and, consequently, could be used and extended to other linguistic analysis and translations on Criminal Drama AVT.

Practical applications could also come out of this dissertation, in fact, it is another of its objectives: to be used for subtitling, marketing, extension to other countries and to the creation of other types of text as may be subtitling for the deaf or for the hard of hearing, audiodescription for the blind population, audiosubtittling, and/or respeaking amidst many others as the producer finds fit.

It must also be stated that many limitations have been found along the way. The original script had many typographical mistakes in Spanish, sometimes making it even hard to understand the original plot or differentiate certain scenes or characters which had to be dealt beforehand. The lack of data on the specific topic has posed a challenge as to creating the structure and coherence of the dissertation and, the delay of the creators in providing the material for such an arduous and time consuming challenge.

Some interesting suggestions can be offered, as has been presented formerly, the creation of the actual subtitles or dubbed version, for instance, could extend the aim of a

future paper or research and take further this investigation into other branches of research and development in the field of AVT. Taking the whole paper into actual audiovisual practice might pose an amusing idea for future interesting different and various papers if analysed.

To conclude, the Reckoning, a web-series, has provided the initial step to open a wide gap on the rise in the sphere of Audiovisual Translation whilst only dealing with Criminal Drama and two languages alone, Spanish and English. The scope widens at the open for there is still much to be done linguistic-wise regarding the genres and many different types of translations in many different languages which can be carried out in AVT. In other words, this dissertation has tried to achieve its aim of providing an original translation and analysis in two languages, however, following the same procedure with other material and other languages, the field could, little by little, expand and resiliently position itself as a rightful field on solid linguistic grounds.

7. APPENDIX

7.1. REFERENCES

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7.2. CD

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- **ADC 1x01** – *Piloto – Capítulo 1 - La Extraña Pareja y Parte 2 - El hombre de negocios.*
- **ADC 1x02** – *Capítulo 3 - Like Father, like Son.*
- **ADC 1X03** – *Capítulo 4 – El motel perdido.*
- **ADC 1X04** – *Capítulo 5 - Historia de la Mano.*
- **ADC 1X05** – *Capítulo 6 - Casualidades*
- **ADC 1X06** – *Capítulo 7*
- **ADC 1x07** – *Capítulo 8*
- **ADC 1x08** – *Capítulo 9 – Punto y final*