



**UNIVERSIDAD
DE ATACAMA**

**FACULTAD DE HUMANIDADES Y EDUCACIÓN
DEPARTAMENTO DE IDIOMAS**

SWEARWORDS IN SUBTITLING: THE CASE OF ATLANTA

**Trabajo de grado para optar al grado de Licenciado en Traductología y
Título de Traductor e Intérprete Inglés-Español**

Profesor Guía: Cristian Guerra Maya

Antonia Araya Zuleta

Daniel Lobos Román

Carlos Yáñez Pulgar

Copiapó, Chile 2025



**UNIVERSIDAD
DE ATACAMA**

**FACULTAD DE HUMANIDADES Y EDUCACIÓN
DEPARTAMENTO DE IDIOMAS**

SWEARWORDS IN SUBTITLING: THE CASE OF ATLANTA

**Seminar to apply for the Bachelor's Degree in Traductology and Professional Title of
English-Spanish Translator and Interpreter**

Seminar Advisor: Cristian Guerra Maya

Antonia Araya Zuleta

Daniel Lobos Román

Carlos Yáñez Pulgar

Copiapó, Chile 2025

TABLE OF CONTENTS

1.- RESUMEN	5
1.-ABSTRACT.....	6
2.-INTRODUCTION	7
2.1 Background and Context	7
2.2 Statement of the research problem	8
2.3 Significance of the study	8
2.4 Delimitation.....	9
2.5 Purpose of the Study.....	9
2.6 Research Questions	10
3.-THEORETICAL FRAMEWORK.....	14
3.1.-African-American Vernacular English	14
3.1.1.-Definition and brief history	14
3.1.2.-Main morphosyntactic and lexical aspects	17
3.1.3.- “N-word” and its controversies	18
3.2.-Insult and its Translation.....	19
3.3.-Dialect and its translation.....	24
3.3.1.-The dialect is bound to different variables	24
3.3.2.-Techniques.....	25
3.4 The humor and its translation.....	29
3.5.- Subtitling.....	33
4. METHODOLOGY.....	45
4.1.- Research design.....	46
4.1.1.-Introduction to Research Design	46
4.1.2 Rationale for Research Design	47
4.2. Participants	48
4.2.1 Population and Sample	48
4.2.2 Sampling Procedure.....	49
4.3. Data Collection.....	50

4.3.1 Instrumentation	50
4.3.2 Procedure	50
4.4. Variables	51
4.4.1 Dependent and Independent Variables	51
4.4.2 Control Variables	51
4.5. Reliability and Validity	52
4.5.1 Reliability	52
4.5.2 Validity	52
4.6. Data Analysis	53
4.6.1 Introduction to Data Analysis	53
4.6.2 Translation Equivalence Analysis	55
4.6.3 Discussion of Findings	56
4.7. Conclusion of Methodology	63
4.7.1 Summary	63
5.-LITERATURE REVIEW	64
5.1.-Translating AAVE as dialect	64
5.2.-Translating insults	68
5.3.-Translating the “N-word”	78
6.-CONCLUSION	85
6.1.-Achievement of Aim and Objectives	85
6.2.-Research Questions Revisited	86
6.3.-Methodological Reflection	87
6.3.1.-Limitations	87
6.3.2 Contributions to the Field	88
6.4. Conclusion Recap	90
7.-BIBLIOGRAPHY	91

1.- RESUMEN

Este estudio investiga las estrategias de traducción empleadas para la representación de insultos raciales en contenidos audiovisuales, con foco en los subtítulos al español de la serie de Netflix “Atlanta”. Mediante un diseño no experimental, la investigación aprovecha una muestra diversa de 273 casos del uso de la palabra “negro” en 21 episodios. Con el uso de herramientas de análisis basadas en corpus, el estudio identifica las técnicas de traducción predominantes: la omisión, la eliminación de tabúes y la neutralización, las cuales constituyen el 43,6%, el 30,0% y el 26,4%, respectivamente.

Los resultados destacan la importancia de la técnica de la omisión y revelan que, en la mayoría de los casos, los traductores optan por no recurrir a la traducción explícita. Esta tendencia sugiere un proceso de toma de decisiones matizado en el que, a pesar de la prevalencia de la omisión, se eligen de forma estratégica equivalentes comunes como “viejo” y “negro” cuando se considera necesaria la traducción explícita. Además, el estudio reconoce el impacto de parámetros externos, influidos por creencias religiosas, políticas y morales, que guían la discreción ejercida por los traductores.

Las implicaciones de estos resultados se extienden tanto en la teoría como en la práctica de la traducción, al destacar la intrincada naturaleza de las elecciones lingüísticas cuando se trata de contenidos delicados. El estudio contribuye a los debates en torno a las consideraciones éticas, la sensibilidad cultural y a la evolución del papel de los traductores en la mediación de matices lingüísticos complejos. Además, se hace un llamado al desarrollo profesional constante para dotar a los traductores de las habilidades necesarias para superar los retos relacionados con la traducción de un lenguaje culturalmente cargado y sensible.

Palabras clave: AAVE (Inglés vernáculo afro-americano), Subtitulación, AVT (traducción audiovisual), Español neutro, N-word.

1.-ABSTRACT

This study explores the translation strategies employed in rendering racial slurs in audiovisual content, focusing on the Spanish subtitles of Netflix's series *“Atlanta”*. Adopting a non-experimental design, the research leverages a diverse sample of 273 instances of the “N-word” across 21 episodes. Employing corpus-based analysis tools, the study identifies prevalent translation techniques, with omission, de-tabooing, and neutralization constituting 43.6%, 30.0%, and 26.4%, respectively.

The findings underscore the prominence of the omission technique, revealing that, in the majority of cases, translators opt against explicit translation. This trend suggests a nuanced decision-making process wherein, despite the prevalence of omission, common equivalents like "viejo" (old) and "negro" (black) are strategically chosen when explicit translation is deemed necessary. Moreover, the study recognizes the impact of external parameters, influenced by religious, political, and moral beliefs, guiding the discretion exercised by translators.

The implications of these results extend to translation theory and practice, emphasizing the intricate nature of linguistic choices when dealing with sensitive content. The study contributes to discussions surrounding ethical considerations, cultural sensitivity, and the evolving role of translators in mediating complex linguistic nuances. Additionally, it calls for ongoing professional development to equip translators with the skills needed to navigate the challenges inherent in translating culturally charged and sensitive language.

Keywords: AAVE(African American Vernacular English), Subtitling, AVT(audiovisual translation), Neutral Spanish, N-word.

2.-INTRODUCTION

2.1 Background and Context

Movies and television, particularly those originating from the United States and translated into Spanish, wield significant influence in today's media landscape and this is thanks to the content they had. If we focus on the field of translation, analyzing the content of a series and the translation of insults turns out to be something very interesting. Translators may face various challenges, and among them, dealing with taboo words poses a significant issue. Specifically, the term 'nigga,' a racial slur, is recognized as one of the most highly offensive expressions in the English language.

“Atlanta” is an American FX television series, premiered in 2016, in the comedy-drama genre, created by and starring Donald Glover. The storyline unfolds in the eponymous city, tracing the experiences of two relatives, Earnest "Earn" Marks (played by Glover) and Alfred "Paper Boi" Miles (portrayed by Brian Tyree Henry). As they navigate their way through the challenges of everyday life in the southern metropolis, the series delves into themes of racism, poverty, and the intricacies of black rap culture. Filmed on location in *“Atlanta”* using a single-camera format, the show is profoundly influenced by Glover's upbringing in the city. Glover has expressed that *“Atlanta”* significantly shaped the show's tone, articulating his overarching aim to create a fusion of "Twin Peaks with rappers."

The series was acquired by FX in October 2015, with the initial two episodes airing on September 6, 2016. Subsequently, it was renewed for a second season following the positive reception of the first two episodes. However, the second season did not premiere until March 1, 2018, as Glover was occupied with his involvement in "Solo: A Star Wars Story." This series has a total of four seasons, of which we will analyze the first two seasons. The first season, which is called *“Atlanta: first season”*, has a total of 10 episodes, which have a duration of between 22 to 26 minutes each and premiered on September 6, 2016. The second season, which is called "Robbin' season" has a total of 11 episodes, which have a duration of 23 to 31 minutes and was released on March 1, 2018.

2.2 Statement of the research problem

This research sets out to analyze the swear words from the series “*Atlanta*” (2016) and how these words have been translated from English to Spanish, with a special emphasis on the translation of the African-American dialect, black humor and the “N-word”.

To this end, we built a corpus comprising 273 times the “N-word”, arranged in order of appearance, taken from the first two seasons. The corpus consists of three tables displaying the insult in the original English and its translation into Spanish and one pie chart showing the techniques selected.

Before going deeper, it's crucial to clarify that our intent is not to critique or challenge the efforts of those responsible for translating and adapting the analyzed chapters we choose. While we may highlight specific examples, our research aims to showcase the potential challenges in translating these episodes without questioning the professionalism of the translators involved.

To perform this investigation, we consider comparing the initial two seasons of the series in their original form with the Spanish dubbed version. Initially, our goal was to perform a comparative analysis of the original scripts in the two languages, focusing particularly on the translation of African-American dialect and its humor. However, during the analysis, we observed that a significant portion of the offensive language in the scripts had been toned down in the Spanish version, with some insults omitted entirely and others being softened.

2.3 Significance of the study

As we come to this realization, a natural extension of our inquiry is to deliberate on the criteria we should consider when translating offensive words encountered in a translation assignment. This contemplation becomes particularly crucial when dealing with words carrying significant cultural and political implications, such as “nigga”, most often referred as “N-word” rooted in the African-American dialect. The multifaceted nature of offensive language demands careful consideration of cultural nuances, historical context, and the potential impact on the target audience. In addressing this aspect, our research aims to unravel the intricacies involved in translating sensitive content, shedding light on

the complexities that arise when navigating linguistic expressions with profound socio-cultural connotations. Leaving sociological debates aside, one of the reasons that motivated the selection of this series for the current study was the fact that the word nigga is used extensively during the series. It is essential to highlight the extensive content available in Spanish, and in this context, analyzing episodes of the “*Atlanta*” series could be socially insightful. This is particularly due to the notable frequency of insults and the portrayal of African-American dialect within the series, which is something that does not have many studies within the field of translation.

2.4 Delimitation

The primary aim of this project is to conduct a comprehensive analysis of the neutral Spanish subtitling employed in the initial two seasons of Netflix's series: “*Atlanta*”. The focus lies on scrutinizing the translation of the African-American dialect, particularly within the realms of humor, profanity, and, notably, the usage of the “*N-word*”. The objective is to identify prevalent translation techniques employed in addressing these linguistic nuances, ultimately proposing solutions to existing challenges. Special attention will be devoted to the distinctive characteristics of the African-American Vernacular English dialect. Furthermore, the research endeavors to ascertain whether these linguistic features are faithfully retained from the original message or undergo modifications in the adaptation process to cater to a broader audience.

2.5 Purpose of the Study

This research holds a multifaceted purpose aimed at unraveling the complexities inherent in the translation of African-American dialect humor within the Spanish subtitles of the acclaimed series “*Atlanta*” provided by the platform Netflix. The key objectives include:

1. Analysis of African-American Dialect Humor:

- Investigate and analyze the translation of African-American dialect humor in the Spanish subtitles.

- Systematically identify and classify instances of African-American dialect humor in the original series.

2. Translation Techniques in Spanish Subtitles:

- Scrutinize the Spanish subtitles of the series to identify and classify African-American dialect humor.

- Explore the most common translation techniques employed in rendering humor into Spanish subtitles, placing special emphasis on the morphosyntax of this distinctive English dialect.

3. Translation of Culturally Charged Words:

- Investigate the translation of the culturally sensitive words "nigga" and "nigger" within the context of the "*Atlanta*" series.

- Analyze and identify the most frequent translation techniques employed for subtitling these words.

4. Cultural Jokes in the Original Series:

- Identify, classify, and analyze culturally charged jokes present in the original series.

Through these objectives, the study aims to provide valuable insights into the intricate dynamics of translating African-American dialect humor, navigating the challenges posed by culturally sensitive terms, and shedding light on the nuances of conveying culturally charged jokes within the context of the "*Atlanta*" series. The research seeks not only to contribute to the field of audiovisual translation but also to enhance our understanding of the broader implications of linguistic and cultural adaptations in the realm of entertainment media.

2.6 Research Questions

This study embarks on a shaded exploration of the translation dynamics within the Spanish subtitles of the "*Atlanta*" series, delving into specific aspects of humor, linguistic intricacies, and cultural references. The research questions guiding this investigation are:

1. Subtitling Techniques for African-American Dialect Humor:

- How are subtitling techniques or parameters employed to translate African-American dialect humor in the “*Atlanta*” series? This question aims to uncover the strategies used in conveying the unique humor intrinsic to the African-American dialect within the subtitled context.

2. Challenges in Subtitling Morphosyntax of African-American Dialect Humor:

- What are the main problems encountered when subtitling the morphosyntax of the African-American dialect related to humor in the “*Atlanta*” series? This question focuses on identifying challenges and complexities inherent in maintaining linguistic nuances during the translation process.

3. Translation of Culturally Sensitive Terms:

- What is the most recurrent translation and the translation techniques employed for the words “nigga” and “nigger” in the series? This question seeks to unveil the prevailing strategies and recurrent choices made when translating culturally charged words, examining the impact of these choices on the overall portrayal.

4. Difficulties in Translating Culturally Charged Words with Humorous Connotations:

- What difficulties should be considered when translating the words “nigga” and “nigger” in terms of humor? This question explores the challenges and considerations involved in maintaining both the humorous elements and cultural sensitivity when translating these specific terms.

5. Maintenance of Essence in Cultural References:

- When analyzing the translations of cultural references in the original text, particularly during the subtitling process into Spanish, does the focus lie on preserving the essence of the references, or are they altered to enhance comprehension for the receiving audience? This question aims to uncover the approach taken in balancing cultural authenticity with audience accessibility during the translation of cultural references.

Through these comprehensive research questions, this study aspires to provide valuable insights into the intricacies of translating African-American dialect humor and culturally charged terms, contributing to the broader understanding of audiovisual translation processes within the context of the “*Atlanta*” series.

2.7 Organization of the Dissertation.

This thesis consists of seven sections. The first section is the abstract, then is the introduction section, then in the third section we have the theoretical framework, the fourth section is the methodology, then the fifth section is the literature review, then is the conclusion and finally the bibliography.

The abstract section is a concise summary or overview of a research paper, thesis, or academic article. It typically provides a brief description of the research problem, the methodology used, key findings, and the significance of the study. The purpose of an abstract is to give readers a quick understanding of the content and main contributions of the research without having to read the entire document. It is at the beginning of the study, and it serves as a snapshot of the research for readers to determine whether the full text is relevant to their interests.

In the introduction section, the research begins by providing a thorough exploration of the background and context, aiming to establish a foundation for the subsequent investigation. This involves delving into the pertinent historical and contextual aspects that form the backdrop of the study. Following this, the research problem is clearly articulated, outlining the specific issues and challenges that drive the inquiry. The significance of the study is then underscored, emphasizing the potential contributions and implications of the research within the broader academic and practical domains. Delimitations are carefully outlined to demarcate the scope and boundaries of the study, ensuring a focused and well-defined exploration. The purpose of the study is explicitly stated, elucidating the overarching goal and objectives. Additionally, the research questions are presented, serving as pivotal guideposts that shape the trajectory of the study and provide a roadmap for addressing the identified research problem.

In the theoretical framework section, we delve into essential aspects that underpin the study's foundation. Firstly, an exploration of African-American Vernacular English (AAVE) unfolds, encompassing its definition, a brief historical overview, and its main morphosyntactic and lexical characteristics. The section delves into the complexities surrounding the controversial term “N-word” within AAVE. Moving forward, the discussion extends to the broader themes of insult and its translation, shedding light on

the intricacies involved in rendering offensive language from one language to another. Additionally, the section explores the challenges associated with translating dialect, considering variables that influence linguistic choices. Techniques employed in the translation of dialects are scrutinized for their role in maintaining linguistic authenticity. Furthermore, the theoretical framework encompasses the translation of humor, recognizing the nuances and challenges in conveying comedic elements across linguistic and cultural boundaries. The final segment of the chapter introduces the broader context of subtitling, setting the stage for the subsequent analyses of translation choices in the specific realm of racial slurs within audiovisual media.

The methodology sections provide a comprehensive exploration of the research design, participants, data collection, variables, reliability and validity, data analysis, and the conclusion of the methodology. The research design is introduced, providing insight into its structure and rationale. The participants section delves into the population and sample, elucidating the sampling procedure undertaken. The data collection process is scrutinized, encompassing the instrumentation used and the procedural steps involved. Moving to variables, both dependent and independent variables are identified, and the role of control variables is clarified. The reliability and validity of the study's measurements are discussed in detail. Subsequently, the extensive data analysis process is outlined, introducing the statistical analysis plan, data presentation, and translation equivalence analysis, with a particular focus on the identification of equivalents. The discussion of findings encompasses the analysis of translation choices, the interpretation of results, and their implications. Finally, the conclusion of the methodology provides a succinct summary, encapsulating the key components and their relevance to addressing the research questions.

The literature review section of this study constitutes a comprehensive exploration of pivotal themes within the field of audiovisual translation, with a specific focus on translating African-American Vernacular English (AAVE) as a dialect, handling insults in translation, and addressing the complexities surrounding the translation of the “N-word”. The review delves into existing scholarship regarding the translation of AAVE, shedding light on the linguistic and cultural nuances involved in rendering this unique dialect. It further explores the challenges and strategies associated with translating insults,

examining how the delicate task of transferring offensive language is approached in the realm of audiovisual translation. Additionally, the literature review scrutinizes the specific challenges and controversies surrounding the translation of the “N-word”, considering the historical, cultural, and sociopolitical dimensions that shape its linguistic representation. This synthesis of relevant literature lays the groundwork for a nuanced understanding of the complexities inherent in translating racially charged language in audiovisual content.

The conclusion section of this study serves as a culmination of the research journey, revisiting the aim and objectives set forth at the study's inception. Through a reflective lens, the research questions are revisited and addressed, providing a comprehensive overview of the insights gained throughout the study. Methodological reflections illuminate the limitations encountered during the research process, offering a candid assessment of the study's scope. Simultaneously, the section underscores the substantial contributions made to the field of audiovisual translation, emphasizing the unique insights garnered through the exploration of translating African-American Vernacular English, insults, and the “N-word”. A recapitulation of the conclusion succinctly encapsulates the key findings and their implications. The bibliography section provides a comprehensive list of the scholarly works and resources that informed and enriched the research endeavor.

3.-THEORETICAL FRAMEWORK

3.1.-African-American Vernacular English

3.1.1.-Definition and brief history

What is AAVE? AAVE is a variation of African American English (AAE), and you can say that AAE is the English spoken among African Americans, but this would be a basic definition, like saying that Chinese people speak Chinese and English people speak English. First you must know that AAVE and AAE are variations of English, and these linguistic variations are usually associated with a community of speakers, for example, in Chile people speak Spanish, but they use different language, phrases and a different tone than other Spanish-speaking countries, being Chilean a linguistic variation of Spanish.

AAVE or African American Vernacular English has been the subject of study over the years, being labeled in many ways during the time it has been studied and referred to, although it is true that it has had different names, but they all point to the same linguistic system. It should be noted that the vernacular concept was first used by William Labov (1972) in his book "Language in the Inner City: Studies in the Black English Vernacular", where the concept is used to refer to the grammar used by young blacks between 8 and 19 years of age who come from slums, which is consistent with the object of study which is the "*Atlanta*" series which presents the same social context mentioned above. Labov also suggests that the term "Black English" is used as a general term for "All linguistic forms used by blacks in the United States".

According to the study conducted by Salikoko S. Mufwene (1990), almost one third of the participants in the attached survey (18 out of 63), all of them African Americans (representing almost half of the African Americans 18 out of 41) deny that AAE exists. A similar view was expressed by McWhorter (1997: 9-10):

"It is a fact that Black English is not different enough from standard English to pose any significant obstacle to speaking, reading, or writing it. Black English is simply a dialect of English, just as standard English is . . ."

"It is mutually intelligible with standard English both on the page and spoken and its speakers do not occupy a separate nation . . . We also must not make the mistake of equating Black English with mere "street slang." Black English speakers indeed often use colorful slang . . . just as standard... English speakers use slang . . ."

"African Americans are often aware of the similarity between Black speech and that of poor Southern whites, such speech is essentially as different from standard English as Black English is."

But looking at it from a historical perspective, AAE was named (mainly by scholars in this case) similarly to other variations of American English that became ethnically defined after the 19th century. After the abolition of slavery and with increased immigrants from Europe, different forms and degrees of segregation took place in the United States

(inversely correlated with different degrees of integration into the dominant white English-speaking community), of which the most notorious were black people.

However, one of the most debated questions about the origin of AAE is whether this variation began as Jamaican Creole and Gullah (English Creole language), which is spoken on islands off the coasts of South Carolina and Georgia. According to Green, L. J. (2002) the creole hypothesis was proposed as an explanation for the development of AAE and the patterns it shares with creole varieties of English, such as Jamaican Creole, Gullah and other dialects of English. In addition, Green mentions that Mugwene's (2000) work takes into consideration socio-historical factors that continue to raise doubts about the likelihood that AAE developed from a Gullah-like Creole, and adds that a recurring theme in Mugwene's work is that linguistic and sociohistorical evidence suggests that the language used by the founders of colonial America had a great impact on the language of Africans and their descendants.

On the other hand, Winford (1997, 1998) is of the opinion that the origin of AAE developed from contact between Europeans and southern Africans in the 17th century and that it was never Creole. According to this view, Africans and their descendants acquired the English spoken by settlers in the area, but Winford went on to argue that the "ongoing process of adaptation resulted in some degree of influence from the substrate of other languages spoken by Africans, including African languages and restructured, especially creolized, varieties of English" (p. 307). As a result, the variety we refer to as AAE emerged. In support of this principle of settlement, Winford gives three types of explanations to account for the features that characterize AAE

- 1.- Several features of earlier varieties of English were adopted in AAE.
- 2.- Many features appear to be the result of imperfect second language learning, resulting in simplification or loss of segments such as certain word endings.
- 3.- Several features can be explained as a result of retention of Creole structure and meaning.

3.1.2.-Main morphosyntactic and lexical aspects

The lexicon refers to the words and phrases of a language system, while semantics deals with how sounds and meanings are related. When people master a language system, they access the lexicon of that system, which means that speakers of AAE know the special meanings of words in their own lexicon. The term "morphosyntactic" refers to the interface between morphology and syntax. It involves the ways in which morphological elements (such as inflections, derivations, or other word forms) interact with the rules of syntax in the construction of sentences. In essence, it explores how the structure of words influences the structure of sentences in a language.

AAVE has a unique set of morphosyntactic features that distinguish it from other varieties of English. One of the most notable features is the use of double negatives, which is often considered non-standard in other varieties of English. In AAVE, double negatives are used to intensify negation, such as in the sentence "I ain't got no money," which means "I don't have any money."

Another morphosyntactic feature of AAVE is the absence of the copula "to be" in certain contexts. For example, instead of saying "He is running fast," AAVE speakers might say "He is running fast." This omission of the copula is known as "zero copula," and it is a common feature in many African languages.

The use of the habitual "be" construction is another distinctive morphosyntactic feature of AAVE. This construction is used to indicate habitual or repeated actions, such as in the sentence "She be singing all the time," which means "She sings all the time." The habitual "be" construction is formed by combining the auxiliary verb "be" with the present participle of the main verb.

In addition to its morphosyntactic features, AAVE also has a unique lexicon that includes words and phrases with distinct meanings. For example, "jive turkey" means a foolish

person, and "bling" refers to flashy jewelry. Slang also plays a significant role in AAVE, and it is often used to create new words and phrases.

It is important to note that AAVE is a legitimate linguistic system with its own set of rules and patterns. It should not be viewed as a deviation from Standard English or as a sign of linguistic deficiency. Understanding the morphosyntactic and lexical aspects of AAVE can be useful in educational contexts, especially in standard English proficiency programs. By recognizing the linguistic patterns of AAVE, educators can better support students who speak this variety of English and help them to develop proficiency in Standard English without stigmatizing their home language.

3.1.3.- “N-word” and its controversies

The use of the “N-word” and its controversies extend to subtitling in various forms of media, such as movies, TV shows, and online content. Subtitling decisions involving the “N-word” are complex and involve considerations of cultural sensitivity, historical context, and the potential impact on viewers. Some of the problems subtitlers encounter in the translation of this word include:

1. **Censorship and Replacement:** In some cases, subtitlers may choose to censor or replace the “N-word” with less offensive language to avoid causing discomfort or perpetuating racial slurs. This approach is often taken in contexts where the original dialogue includes the “N-word” but using it in subtitles could be deemed inappropriate or offensive.
2. **Accuracy vs. Sensitivity:** Subtitlers face a challenge in balancing the accuracy of the translation with the need for sensitivity. Some argue that altering the translation to avoid the “N-word” may dilute the authenticity of the dialogue, while others emphasize the importance of prioritizing the comfort and respect of the audience.

3. Cultural and Linguistic Nuances: The “N-word”, like many sensitive terms, carries different connotations and historical weight in various cultures. Subtitlers need to be aware of these nuances to accurately convey the intended meaning while considering the potential impact on diverse audiences.
4. Reclaiming and Contextual Usage: In instances where the “N-word” is used in a reclaimed or specific contextual manner, subtitlers may choose to reflect this nuance in their translations. This approach acknowledges the evolving discussions around the word and its varied usage in different contexts.
5. Viewer Preferences: Subtitling decisions may also be influenced by the preferences of the target audience. Some viewers may appreciate subtitles that accurately reflect the original dialogue, while others may prefer translations that avoid potentially offensive language.

Ultimately, subtitling involving the “N-word” requires a careful and thoughtful approach that considers cultural, historical, and linguistic factors. The goal is to find a balance that respects the integrity of the content while recognizing the impact of language choices on the audience. This issue reflects broader conversations about responsible media representation, cultural sensitivity, and the ongoing challenges surrounding language in the context of race and identity.

3.2.-Insult and its Translation

When discussing the term "insult," it is difficult to provide a single definition. According to the Real Academia Española dictionary, in its electronic version, if we look up the word "*insulto*" it is defined as "*l. m. Acción y efecto de insultar*,"(RAE 2023) which can be translated as the action and effect of insulting, which is a very vague definition for such a diverse concept. Authors like Gómez Molina (2000:103) define the term "insulto" as a speech act that, in its utterance, has "a linguistic form, a sociopragmatic value, and an ethnographic component," which aims to offend, attack, and/or humiliate a person at a specific moment. Bruti (2005: 148) tells us that insults are expressions or statements

considered offensive or degrading and whose purpose is to harm the recipient. These insults can be accidental or intentional, but their perlocutionary force always leads to social or cultural clashes.

Slang, insults, or swear words are considered emotional words and, therefore, linguistically inappropriate. Keeping this in mind, we can understand that an insult not only carries an essential linguistic and significant weight, but also reflects the ideology of those who promoted a particular word to become a disqualifying term. Reihold Aman (1993) posits that swear words *"encompasses a broad spectrum of language traditionally avoided in public by proper teachers, prim and proper fathers, and other individuals who, nevertheless, use many of these words in private"* (Aman, 1993: vii).

Insults can be understood as trendy words, and as such, they may have a limited useful life because language is socially constructed and is constantly changing. Therefore, the ideas and opinions expressed by some scholars forty, thirty, or even just ten years ago may now be obsolete. To understand how language works, we must also comprehend how society functions; only then will we know the constraints of society and why they have been imposed (Pardo, 2015).

Nevertheless, what is the origin of insults? To understand the origin of such words, we must first comprehend the concepts of taboo and obscenity in society, and then delve into linguistic taboos: rudeness and insults.

The word "taboo" was first heard by the English navigator, Captain James Cook, in 1777 and subsequently brought to the West in his memoirs published in 1784. Cook introduced it as a religious sacrifice among the Polynesians, related to the consecrated victim (tataa-taboo). He mentioned that on the island of Tonga, this term was applied in all cases where things could not be touched and, in general, to what was forbidden.

Keith Allan and Kate Burridge (2006) refers to "taboo" as what is forbidden by social, cultural, or religious customs. An action or object may be considered taboo if it causes offense or harm to others and may sometimes be prohibited by law. Thus, any behavior

can be regarded as taboo by a specific community, depending on the society, behavior, and culture in which it occurs (Pardo, 2015: vii).

Freud (1975:29) tells us that the word “taboo” is specific to Polynesian languages, and its translation poses a great difficulty because *"we no longer possess the corresponding notion."* For us, the taboo has two opposing meanings: the sacred or consecrated and the disturbing, dangerous, prohibited, or impure. The concept of taboo thus implies an idea of restriction, and indeed, taboo primarily manifests in prohibitions and restrictions. Our expression *"sacred fear"* would often have a sense that coincides with that of taboo (Freud:29-30).

The term "taboo" is understood as immoral or unacceptable behavior in the eyes of a society, individual, human group, ethnicity, or religion. It prohibits something classified as strange or wrong (in some societies) regarding religion, economics, politics, social issues, or culture. Breaking a taboo is considered a severe offense against society. Some taboos are, in fact, crimes punishable by law depending on each country. Thus, humans are restricted and, at times, controlled by certain social conventions that turn various actions and behaviors considered strange, unpleasant, or offensive into taboos.

This phenomenon is so powerful and effective in our subconscious that it limits our actions and communication; and from a very early age, we are taught many rituals and behaviors (Pardo, 2015).

This irrational fear instilled in us from a young age turns the terms that denote these forbidden realities into linguistic taboos, the breaking of which can lead to a serious individual or collective offense. We may believe we are free from this control, but we are not; our actions and speech are subordinated to the communicative situation in which we find ourselves and the recipient to whom we are addressing. Pardo (2015) states that as a result of this phenomenon, taboo situations arise, and consequently, taboo words are born.

Obscenity is a term mainly used in a legal context to describe expressions (words, images, actions) that offend prevailing sexual morals. Santaemilia (2006: 100) defined obscenity as: "Obscenity consists of making public those human acts, words, or images that are

perceived as offensive or threatening to the ideological principles shared by a specific society." Another definition is from Partridge (1999: 378): "general term of disapproval."

Carmen Toledo (2002, 2003) tells us that she considers obscenity as an act attributed only to humans, not to other animals, and refers to actions, not people. "Obscenity does not depend on the author but on the recipient" (Toledano, 2002: 218). This author clarifies the implication of the term "obscene" by referring to the etymology of the word: "Etymology of the term 'obscene' derived from the Latin transcription 'obscænus,' meaning 'what is out of scene,' or in more colloquial terms, 'out of place'" (Toledano, 2002: 220).

The term "obscene" applies to any visual or verbal act that takes place in a public space, such as streets, churches, theaters, etc., and violates the moral standards of society. These standards may vary depending on religious beliefs and the political and moral norms of each country, so that obscenity can be understood in the form of crime, sex, cruelty, violence, and horror (Pardo, 2015; 38).

For a term to be considered obscene, the author must be aware of the meaning they want the listener to understand when they say or write it. If a comment is considered obscene by a single interlocutor, it cannot be classified as obscenity. However, when a word or comment is considered obscene by more than one person, it can be defined as obscene (Toledano, 2003: 70).

Considering the above, we can understand that *analyzing insults in any culture is valuable for understanding agreed-upon social values. An insult is the negation of a quality that is assumed to exist. Consequently, the definition of an insult transparently reveals what qualities or behaviors society expects from an individual* (García Meseguer 1984: 80).

Because each culture develops its insults and swear words based on various factors, insults differ from one community to another, as each society has its own taboo words based on factors such as culture, religion, social structure, history, and more, all rooted in the unique ethical and moral values of each culture, so this can be a problem, and at the same time, a excellent challenge for translators, since they have the social and moral obligation to decide what is essential to transfer to the target language and what is not, in addition to

preserving the original meaning of what the sender wants to convey to the receiver, so that on several occasions the target language does not share the same cultural features with the source language, and translators are forced to decide whether to adapt the message to the target culture or to translate the text literally.

Another factor influencing the translation of the insult is the translator's ideology or point of view, since it is not always easy to remain objective about using of certain words or expressions (Pardo 2015).

When translating obscene texts, Toledano (2002: 223-224) identifies three basic situations that can occur when translating a text with this connotation: (1)The word or phrase being translated is considered obscene in its respective cultural system, in which case the degree of obscenity in the source target will be transferred to the target text; (2)The text is not perceived as obscene in the source target, but is in the target text, so the obscenity will not be transferred, but would arise upon incorporation into a different ideological, poetic and linguistic structure, thus appearing in the transfer process; and (3)The original text is considered obscene in the source culture and ceases to be obscene in the target culture because the text does not violate any norms or rules applicable in the target society, in which case, the obscenity disappears during the transfer.

More specifically, language carries specific connotations that are permanently in the situational context that must be reproduced each time the product is translated, all depending on the cultural characteristics of the target language (Díaz Cintas; 2004: 30). Díaz Cintas (2004: 31) emphasizes that “translation is considered an act of intercultural communication, more than simply interlinguistic”, so the role of the translator is fundamental when translating insults into the target language, without losing the meaning they have in the source language.

In order to achieve this, it is necessary to use oblique translation techniques to apply translation procedures that move away from literal translation. This technique involves a series of "oblique" translation methods because it moves away from mechanical translation. The main oblique translation techniques are transposition, modulation,

equivalence and adaptation, while the complementary ones are amplification, explicitation, omission and compensation.

Something to consider when translating insults is ensuring an effective message transfer, since this depends on the social context of the person who says the insult, the situation that led them to express themselves in that way (fear is not the same as anger or grief) and the intended recipient.

3.3.-Dialect and its translation

In the area of linguistics, dialect according to Hurtado refers to the functional variation of the language (articulated system of symbols used in writing and speech with the function of communicating something), which has to do directly with the user and how they use it, as well as with the context in which it is used (2001). There are many ways to differentiate dialects, whether in how they are pronounced, the speed of speech, the lexical repertoire, the sentence syntax or even how words are written.

3.3.1.-The dialect is bound to different variables

The dialect variables are the follows:

1.-Geographic zone: A variable generated when a common language has differences depending on the place where it is spoken. For example, there are ways of speaking Spanish in Chile and Argentina, which are two different dialects of Spanish that share semantically different meanings of words.

Not only are there differences in how a language is spoken between countries, but also within the same country, depending on the area in which it is spoken.

2.-Time: This leads to temporal dialects, in which differences are generated in the language with terms used in the past compared to those used in the present.

3.-Socio-economic level: This variable also exists where upper and lower class people have language differences. Educational differences between the two classes may generate this variable.

Language and its dialects are subject to constant change since it is society itself that also changes and evolves, thus creating different new words, known as neologisms. Authors such as Coletti (1993), refer to dialect “not only as a linguistic marker of popular reality: it is about the past, memory, nostalgia, myth” alluding to the fact that these have been used since the language itself has been known, creating a unique form of communication in its social group, carrying in itself a part of its culture and popular reality.

In translation, when working with a text with local content and linguistic variations, the translator is faced with the dilemma of whether to translate the content while being faithful to the original or whether to resort to standardization or normalization techniques, which are the most common when dealing with texts of this nature. Authors such as Federici, Benjamin and Nadiani (2011) defend the translator and translation as protectors of endangered and minority languages and, together with the approach proposed by Cronin (2003), seek to save these languages through translation to make these minority cultures visible and promote linguistic and cultural diversity.

3.3.2.-Techniques

Previously, we mentioned standardization and normalization techniques, which are the most common when translating texts with content specific to a particular culture, since they seek to generate the same effect on readers with the words of the original text and those of the translated text, even if the translation does not coincide at the semantic level.

The academic Hilal Erkazanci-Durmuş analyzed why professional translators reduce their options to these techniques, renouncing the use of their creativity to work with sociolects, dialects or marginal voices. The reasons for the frequent use of the standard language in translating this type of text have a lot to do with socio-cultural issues where translators:

- Fear that their clients and the general public will reject their work
- Negatively affect their intellectual and social prestige.
- Lose clients and compromise their economic status.

Other reasons why translators resort to these techniques is because they are linked to the decisions of the top management of the companies or industries for which the translators work, since the jobs requested are aimed at a more general public who are more accustomed to a more neutral and almost formal language without traces of dialect.

Nevertheless, these techniques are not the only solutions that exist since the author of the book "Dialect in Translation" Leszek Berezowski (1996) offers us different strategies to put into practice for the translation of dialects, which are:

Box N°1: Leszek Berezowski Dialect Translation Techniques

Technique	Description:
Neutralization	A translation process used to eliminate or reduce cultural or social connotations in the target language to make it more accessible to the audience and avoid misunderstandings or cultural conflicts.
Lexicalization	This strategy focuses on retaining the specific terms of a language with dialects, rather than replacing it with an equivalent, either because it does not exist or because the term has a particular connotation that must be retained.
Rural lexicalization	It aims to generalize and conserve lexical elements of non-standard speech of social groups according to geographic dimension.
Colloquial lexicalization	This technique, like the previous one, seeks

	to generalize and converse lexical elements of the non-standard speech of certain social groups, but in this case, it is according to the social dimension, or instead the status.
Diminutive lexicalization	This technique seeks the conservation of lexical items specific to certain social groups in a text based on the temporal dimension of these, for example using a particular word by a younger person and a more adult one.
Artificial lexicalization	This technique seeks to generalize the dialects of the source language while preserving lexical elements based on the group's cultural differences according to their vocabulary.
Partial Translation	It is an approach in which not all the content of the text is translated but specific terms are selected for translation while others are summarized or omitted.
Transliteration	This technique is mainly used when translating languages with different writing signs, since it seeks to represent the meaning of the signs of one writing in the signs of others based on phonetic or written similarity.
Speech defect	This translation strategy works with texts presented by people with speech impairments, by transcribing the phonetics and representing them as pronounced.

Relativization	This technique is used to maintain dependency and subordination relationships, as long as the structure and meaning of the original text are maintained, reducing parts of the dialect in the honorific and address forms in the target language.
Honorifics	Honorifics are elements that express a language's cultural and linguistic variations, which can be used to maintain the expression of the terms as they are in the original. This technique maintains respect for essential phrases in the culture of origin.
Term of address	This term refers to the phrases or words used when addressing someone in a specific way or to show respect, adapting the terms as best as possible to establish the same intentionality as in the original text and maintain the meaning.
Pidginization	It is a process whereby when translating a text, a simplified or less complex version is created with complex terminology to make it more understandable.
Artificial variety	This technique focuses on using specific terminology not used in everyday conversations, either in technical or very colloquial aspects.
Colloquialization	This translation technique is generally used for formal or technical texts where it is

	adapted to make the text sound more colloquial by being more relatable to an audience and to convey something with a more informal tone.
Rusticalization	It uses only dialectal and regional terms when translating a text, preserving the local and cultural content.

3.4 The humor and its translation

It is challenging to define humor as universally accepted and applicable in all circumstances, similar to the complexity faced by the term "translation" according to Toury (1995). Instead, having an initial working definition is more practical, keeping in mind that it will likely need to be updated as research and theory advance. A basic definition of humor could be the quality of a statement, action, or situation that elicits laughter or a similar reaction, such as a smile or an amused feeling in a person. Therefore, a sense of humor refers to recognizing, appreciating, and sometimes reacting humorously to actions, situations, and statements. In the context of translation theory and practice, the word "utterance" in this definition relates to texts, which are the objects and products of translation. However, this definition is complicated because not everything considered humor necessarily elicits laughter or smiles from everyone, hence the inclusion of "similarly amusing". In addition, people may laugh or smile out of nervousness or not show a humorous response sincerely or spontaneously. Amusement is broader than humor and includes activities such as watching sports for fun. The sense of humor varies significantly from person to person and, like some innate abilities such as balance or orientation, can be trained or educated, depending on the initial predisposition, similar to the sense of smell or musical appreciation. As Nash (1985: xi) pointed out, this issue is intricate and complex.

Attardo (1994: 3) goes so far as to state that finding a precise definition of humor is practically impossible, and this statement seems to hold today. However, this lack of a definitive definition has not, nor should it, hinder the continued growth of research in the field of humor translation.

Humor has crossed linguistic barriers in various textual forms over the centuries, but it was not until the 1990s that the topic of Humor Translation (HT) began to receive the attention it deserves. As Chiaro noted in 2010, "The field of humor and translation did not always enjoy popularity in academia. Before the mid-1990s, the scholarly literature on this topic was sparse and often more anecdotal than academic." This interest might have emerged even later had it not been for the observations from Audiovisual Translation (AVT) studies, particularly in films and television situation comedies in that period. Subsequently, home videos and more recent digital formats with online availability were added, where humor cannot be overlooked.

A further complication arises from the practice of "fun-dubbing" and "fun-subtitling" (variants of dubbing and subtitling done by amateurs for fun). In this case, the fun comes from the translation process itself, leading to the observation that there can be fun in both the act of translating and the result of Audiovisual Translation (AVT). In short, humor, which may go unnoticed in other forms of translated communication, stands out more clearly, obviously and more frequently in the context of audiovisual comedy, forcing the academy to recognize its social importance.

The theoretical foundations of Audiovisual Humor Translation (AVHT) lie at a crossroads between translation theory, such as Toury's norm theory in 1995 and Reiss and Vermeer's Skopos theory in 1984, humor studies, such as the works of Attardo in 2002, Raskin in 1985 and Nash in 1985, and audiovisual studies. Seen from this perspective, different authors such as Chaume, who has contributed theoretically in the field of Audiovisual Translation (AVT) for dubbing from his knowledge in film studies; Holmes, who has envisioned possible connections between a general translation theory and partial theories; and Chiaro, whose academic career has focused mainly on developing research for Humor

Translation (HT) based on contributions from humor studies, shape this perspective from different angles.

Finding research explicitly focusing on Humor Translation (HT) is difficult. In general, these studies are usually presented according to the author under analysis (such as humor in Shakespeare's works); or relate to specific works (e.g., *The Simpsons* or *The Big Bang Theory*); or focus on particular linguistic or textual elements, such as wordplay (as seen in the works of Delabastita in 1996 and Martínez Tejerina in 2008 and 2016); or are part of broader research or address more general topics (such as censorship, as Vandaele did in 2015); or are explored as secondary aspects in other studies (on children's films, musicals, multilingualism in film, and linguistic variation).

The variety of the phenomenon under investigation gives rise to various classifications, which consider different criteria. For example, Ruch and Rath (1993) identify as many as seventeen different categories of humor, which include terms such as witty, amusing, euphoric, amusing, original, subtle, activated, perplexed, aggressive, tasteless, embarrassing, indignant, angry, childish, simple, boring, and unstimulated. On the other hand, Zabalbeascoa (1993) simplifies this to only five categories, which are entertaining, morbid, caustic, harmless and pedagogical. Berger (1997) proposes four categories: benign humor, tragicomedy, wit, and satire, while Vandaele (2002) also proposes four, which are comic situation, unintentional humor, intentional humor, and unsuccessful humor. We agree with Zabalbeascoa (2005) that the diversity of typologies is related to the various connections between jokes we wish to highlight in a specific situation. Moreover, since this aspect is part of the inherent dynamics of the translation process, it would be inconsistent to establish a definitive taxonomy. Vandaele (1995), for example, develops a classification that emphasizes its strictly functional character and applicability to a particular domain of study, i.e., the filmic text. This raises questions about its validity or potential adaptation to other texts. The taxonomy used by authors such as Tiersma (1985), Eguren (1987), and Zabalbeascoa (2001; 2005) is particularly intriguing. This taxonomy distinguishes between two types of humor: one that achieves its playful effect through language, another that uses language to communicate a comic situation.

In the case of verbal humor, language becomes the engine of comedy, so that it not only serves as a means of transmitting humor, but is also the generator of this effect. On the other hand, it is relevant to remember that in audiovisual comedies, verbal humor is usually combined with non-verbal elements, such as the information provided by the image or paralinguistic aspects. Considering the inherent difficulty in precisely defining the object of study in question and the failed attempts of several theorists in this regard, we have chosen to highlight the most relevant characteristics for subsequent translation into another language instead of seeking a definition that would run the risk of facing the same difficulties as its predecessors:

"The study of humor, irony, and other playful forms is fraught with definitional problems [...]. Authors often expend much energy explaining and justifying complex terminological distinctions that fall apart on first examination."
(Attardo, 2001, p. 166).

Attardo (2002) argues that the characteristic shared by all humorous phenomena is the perlocutionary act, thus highlighting the intention of the sender to provoke laughter, a smile or, according to Vandaele's (1995) observation, to generate an "internal" sensation close to laughter. Consequently, the intention and the search for humorous effect become defining features of humor, relegating to a second place the primary function of language, which is the transmission of information.

"The text will use all its resources to achieve the speakers' perlocutionary goal, to the detriment of any other purpose the text may have had beyond that of being perceived as humorous. In this perspective, the only thing that matters to the speaker is to achieve his goal, and the text will be shaped accordingly. [...] What matters, from the participant's point of view in the joke exchange, is not the content of the joke text, but whether the text is funny. In other words, jokes are dysfunctional texts. The joke text exhausts its function in its perlocutionary goal (to make the listener laugh/smile)."(Attardo, 2002, pp. 29-36).

However, humor is not limited exclusively to this purpose. Attardo (2002, pp. 50-52) highlights several additional purposes, including retractability, which allows the speaker to withdraw his utterance without suffering a loss of "social prestige" (Brown and Levinson, 1978, p. 229); "indirectness, by which the speaker demonstrates superior communicative skills"; and "manipulation," which is used to influence or manipulate the audience (convince, frighten, please, etc.).

Finally, it is important to highlight another fundamental characteristic of humor: its subversive character and its ability to challenge established norms. As Attardo (2002, p. 45) states, "In fact, every humorous exchange involves the violation of several rules, semiotic, pragmatic, social, and possibly even moral." For example, regarding social norms, Bergson (1941) argues that for a ceremony to become humorous, it is enough to focus our attention on its solemn aspect and leave aside its content. The potential threat that humor poses to the established order entails the need to regulate it and limit it to specific contexts. Consequently, the humorous act is ritualized in socially acceptable forms and confined to places designated explicitly for enjoyment, as in the theatrical stage. As Berger (1997, p. 16) points out, "Spectators laugh in the theater, and this can prevent them from laughing at and mocking the solemn performances of religion and the state." In short, humor is a multifaceted phenomenon with different functions and salient features, including the communicator's intention, language as a generator of laughter, and subversive and challenging nature.

3.5.- Subtitling

Subtitling is a concept that refers to a linguistic practice that consists of providing a written text generally located in the lower part of the screen, to showing the dialogues between characters and in some cases it is also used to show some aspects outside the dialogue that are part of the scenes, such as:

- Background voices
- Sounds of animals, vehicles, etc.
- Sound tracks (songs, voice-overs, etc.).

For a subtitle to work, it must be synchronized with the dialogue and the image, express the same message as the original audio and be long enough to be read comfortably.

Authors such as Chaume (2004) give their definition of the subtitling procedure as "The incorporation of a written text (subtitles) in the target language to the screen where a film is shown in its original version, so that these subtitles coincide approximately with the interventions of the actors on the screen".

There are different types of subtitles that according to the authors Díaz-Cintas and Remael (2007) which divide them as follows:

- Linguistic: It is a type of subtitling that is guided by the criteria of the language, being classified as follows:
 1. Intralinguistic: These are the subtitles that are transferred from oral to written language, but working with the same language being these for a specific audience, which can be:
 - For people with hearing impairment.
 - For use in language learning.
 - For karaoke.
 - For use of dialects belonging to the same language.
 - For announcements or news.
 2. Interlinguistic: This type of subtitling shares characteristics with the previous one, but in this case it works with two different languages. It is the best known and has several subtypes:
 - For ordinary hearing people.
 - For deaf or hearing impaired people.
 3. Bilingual: This type of subtitling is when two subtitles of two different languages occupy the same screen simultaneously. This usually occurs when a country has two or more official languages.

- By time available for preparation:
 1. Subtitles with previous preparation (offline subtitling): These are subtitles that were requested before being broadcast, so the translator has more time to work with available programs and also has the original content to make an adaptation that is as professional as possible. It is usually done to work with two different languages and can be done in 2 ways:
 - Reduced.
 - Not reduced.
 2. Live or real-time subtitling (online subtitling): These are subtitles performed at the same time as the broadcast of a program, either because it is a live program (such as interviews) or when the translator was not given the original content beforehand. This operation can be performed in two ways:
 - By human translation.
 - By automatic translation.
- Technical subtitles: Within this brief category there are only two types:
 1. Open: These are subtitles embedded in the original image, meaning the viewer must watch the program with subtitles.
 2. Closed: Unlike the previous one, here the viewer can choose whether to watch the program, series or movie with or without subtitles and can even choose the language in which they are displayed.
- Method of subtitles projection: In this section you can find five methods that are demonstrations of the advancement of technology in the area of subtitling, which are:
 - Mechanical and thermal subtitling.
 - Photochemical subtitling.
 - Optical subtitling.
 - Laser subtitling.

- Electronic subtitling.
- Broadcasting format: in this section the different types of subtitles are investigated, which may have different characteristics depending on the broadcasting channel being transmitted, which may be:
 - Movies
 - Television
 - Video, VHS
 - DVD
 - Internet

Next, we will discuss the parameters we must consider when subtitling audiovisual material. For this, we will consider the parameters proposed by the document "Subtitling Protocols" of 2018 made by the Instituto Superior de Estudios Lingüísticos, which shows us a compilation of the most common protocols for Spanish in Spain.

This document has 14 protocols:

1.- Punctuation: Punctuation marks are all those orthographic signs that, in a written text, delimit sentences, nominal, verbal and sentence statements, establish the syntactic-logical hierarchy of the propositions to achieve structuring the text, order the ideas and hierarchize them into primary and secondary.

- The rules of punctuation of the RAE are followed.
- Period: (.) All subtitles must have some final punctuation. A common mistake is to forget the period. In the case of SONGS and POETRY, final punctuation is not necessary, although suspensory periods may be used in specific cases (see protocol 2). In any case, there must be coherence. If they are used, they will be used throughout the document; if they are not, they will not be used on any occasion. Only in the case of INSERTS should they be written in capital letters and without final punctuation.

- Semicolons: (". ",) Periods and commas should be placed after quotation marks. In the case of question marks or exclamation points, they can be placed inside or outside the quotation marks depending on whether the question mark or exclamation point belongs to the textual quotation or not.
- Exclamation and question marks: (;?!) Opening and closing question marks and exclamation marks must always appear.

2.- Link between subtitles and unfinished sentences: The link between subtitles is an element that marks that the sentence continues in the next subtitle.

- When the sentence continues in the next subtitle, we must add something at the end to mark it: This is a link between subheadings. In this case we add three ellipses at the end of the first subtitle and the beginning of the second. ATTENTION: the linking dots should not be added at the end of each line, but at the end of each subtitle.
- Last word...: There should be no space between the last word of the first subtitle and the ellipses.
- ...first word: There should be no spaces between the ellipses and the first word of the second subtitle.
- Between... words: If the ellipses are between two words, there must be a space between the ellipses and the next word. If the last line ends with a comma, semicolon or colon we will eliminate these signs and place the linking ellipses.

3.- Script, two speakers in a subtitle: The hyphen is an auxiliary orthographic sign, as a small horizontal stroke. It should not be confused with the minus sign, a slightly longer stroke, or the dash, a longer stroke.

- Script followed by space: If two characters speak within the same subtitle, each must have a different line and both must begin with a hyphen followed by a space. If they speak in different subtitles we will not place the hyphen.

4.- Italics: Typographically, the cursive letter, also called letter of letter, handwriting or running letter (this last term is more frequent in the Spanish of Latin America), although

not all handwriting is cursive, is a style of writing whose most common characteristics are the inclination of its letters and, although not necessarily, the concatenation of the same within each word. This style allows manual writing with more incredible speed.

- Italics are used in the following cases: song lyrics, movie or book titles, foreign words, thoughts, narrators, gesticulated words, and electronic voices (telephone, television, loudspeakers, radio, etc.). We will consider electronic voices those in which the sound quality is metallic and substantially different from the character's natural voice.
- Words that appear in italics in the DRAE will be written without italics, while words that do not appear in the DRAE will be written in italics.
- When ellipses follow the last word of an italicized subtitle, but the first word of the following subtitle is not italicized, the ellipses should not be italicized.

5.- Quotation marks: Quotation marks are a double-spelling punctuation mark. In Spanish there are three types of quotation marks: the angular or Spanish (" "), the high or English (" ") and the simple (' ').

- Quotation marks are used for "song titles", "poems", "what a character reads aloud", "the title of the episode read by a character" or direct quotes. There must always be opening and closing quotation marks and they can be in different subheadings.
- ". ", In Spanish, the comma and the final period of a quoted text must be placed after the quotation marks. Question marks or exclamation marks can be inside or outside the quotation marks depending on whether the question mark or exclamation mark belongs to the textual quotation.

6.- Symbols: A symbol is a sensitive and non-verbal representation of a complex idea, resulting from a process of assimilation and synthesis of that idea in a culture. This sensitive representation may be a graphic, visual, auditory or figurative element.

- Symbols such as \$, €, %, " must be written with all their letters (dollar/es, euro/s, percent, and inches).

- *(Asterisk): (When you want to avoid writing swear words, but only in case it is already censored in the original text or the client asks us to do so). The source language is used as a reference. The first letter of the translated word must be written followed by as many asterisks as there are letters in the word.

7.- Letter division: The expression word division (or hyphenation) refers to segmenting words into smaller units, although still more prominent than letters or phonemes. There are certain conventions we must follow in dividing subheadings into lines:

- Never separate syntagms or units of meaning: We will always try to leave the syntagms whole, in the upper or lower line, but without cutting them.
- The lower line is longer than the upper one: If the two lines are not of similar length, we will always try to make the lower one the longer line. Thus, the subtitle invades the screen less, so that the visibility of the action will be greater. We will try to maintain this pyramidal effect whenever possible, unless it is a dialogue between two characters.
- We will separate the lines by the nexuses: When there is a coordinated sentence or a subordinate clause, we will preferably divide it by the nexus of these, leaving the nexus in the lower line.
- We will separate the lines where there is a natural pause or indicated by the punctuation: Where there are natural pauses in the subheading text or punctuation (a comma or semicolon) we will separate them into two lines.
- Lines of 38 characters or less: We will try to maintain the distribution in lines of original text unless, when editing, the total number of characters (counting spaces) is 38 characters or less. In this case, we will preferably use a single line.
- Finally, if we have to time the subtitles because we have not been provided a template, we must respect the shot changes as much as possible. That is to say, no subtitles should remain on screen during the shot change, especially in the most marked changes, such as fades to black or transitions between scenes.

8.- Abbreviations, acronyms and treatments: An abbreviation is a type of abbreviation, that is, an orthographic convention that shortens the spelling of a particular term or expression and consists of the written representation of a word or group of words with

only one or several of its letters. An acronym is a word formed from each initial grapheme of the main terms of a complex expression. The titles are given to people out of courtesy or function of their position or status.

- Abbreviations: Abbreviations such as Mr., Mrs., Messrs., Dr., Dr., Dr., D., Ud., Vd., Uds., Vds., etc., TV, 1st, 1st, 2nd, km, m, cm, min, kg should not be used. It is used only when there is not enough space.
- Acronyms and acronyms: Only those acronyms or abbreviations that are easily recognizable will be used (e.g. radar, DNA, NGO...) and those that may be confusing to the viewer will be developed.
- Treatments: Sometimes it is difficult to determine the form of treatment of some characters, but we must always maintain consistency. For example, when English uses Mr. (señor), Mrs. (señora), or Ms. (señora/señorita), Spanish will use *‘usted’*. In other languages, the usage is explicit. It is imperative to do some research first, especially if it is a series or a remake of a movie, since you can get information about the treatment of the characters to know if they talk to each other as *‘tú’* or *‘usted’*.
- Ms.: The abbreviation Ms. (Miss) is often used to hide marital status. Therefore, it could be Mrs. or Miss. This is inferred from the context.

9.- Numbers, units of measure and currencies: A number is a mathematical concept that expresses quantity. We also consider that a number is the sign or set of signs representing this concept. A unit is the smallest integer element used to count or represent numerical figures. The units are placed to the right of the digit in any number of two or more digits. Numbers from 1 to 9 are considered units. A coin is a piece of gold, silver, copper or other metal, usually in the form of a disk and minted with the distinctive features chosen by the issuing authority to accredit its legitimacy and value, and, by extension, banknote or legal tender.

- Numbers from zero to ten should be written in letters. Round numbers such as 100 (one hundred), 1000 (one thousand), 1 000 000 (one million), etc. should also be written in letters.
- Ordinal numbers: (1st, 3rd, ...) should be written in letters (first, third, ...).

- Never start a subtitle with a number written in digits: We rephrase the text to avoid this whenever necessary. In addition, we will try not to mix numbers expressed in letters with numbers expressed in digits in the same subtitle to facilitate reading.
- Spanish spelling of numbers written in figures: Numbers with more than four digits should be written separating them in groups of three, starting from the right and separating them with a space: 18 327 541 (and not with semicolons). Four-digit numbers should be written together, without a space, period or comma: 2458 (not 2 458). Never write the digits of the same number on two different lines.

10.- Hours: The hour is a unit of time corresponding to the twenty-fourth part of an average solar day.

- Hours: Whenever they are exact, try to write them in letters. If they are written with numbers, they should be separated with a colon. The articles should always be in the feminine (and correspond in number); for example, if it were 7:00, we would say "seven o'clock", if space permits.
- am, pm: We should always substitute them for: de la mañana, de la tarde, de la madrugada, de la noche, if space permits. Otherwise, we should write it in lowercase and with periods: 03:57 a.m.

11.- Number of characters: This is the total count of all characters, including spaces.

- The number of characters per line will depend on the company we subtitle for. For the exercises in this workshop, we should not write more than 38 characters per line, and we must consider the time the subtitle remains on screen to calculate the number of characters we can write. We need to know the average reading speed we will apply to calculate the characters. Commonly, 20 characters per second will be used in the exercises, although when it is necessary to consider this, the reading speed indicated for the specific exercise of the assignment will be provided.
- Each company determines an average reading speed for calculating the number of characters. This reading speed depends on the language, the type of video we subtitle and the target audience. In the following table, as an example, you will

find a summary of the reading speeds applied by the leading production companies in the United States for Spanish:

Box N°2: Companies and their characters per second in dialog subtitling

STUDIO	CPS (CHARACTERS PER SECOND)
CBS	-20 cps (all)
FOX	-17 cps in movies and series -20 cps in extra material (making of...) -12-14 cps in children's children's programming
HBO	-17 cps in movies and series -20 cps in extra material (making of...) -12-14 cps in children's children's programming
NEWLINE	-20 cps (all)
PARAMOUNT	-20 cps (all)
SONY	-17 cps in movies and series -20 cps in extra material (making of...) -12-14 cps in children's children's programming
WARNER BROS	-17 cps in movies and series -20 cps in extra material (making of...)

	-12-14 cps in children's children's programming
--	--

- **IMPORTANT:** We will not take into account the reading speed if we are provided with a template, since the subtitles are already cut with the reading speed indicated in the study, but we will take it into account when we have to do a subtitling job from scratch and in case we are instructed to do so.
- We should not use more characters than those indicated in the original text template, unless we are provided with a template and have to make it ourselves.
- Each subtitle may contain a maximum of two lines of text. Exceptionally, in subtitling for deaf people, a third line appears at the top. When dividing the text into two languages, Protocol 7 must be taken into account.

12.- Glossary: A glossary is a compilation of definitions or explanations of words related to the same subject or arranged alphabetically.

- Most subtitling companies have glossaries, which are very useful if we have to translate a series or quote already translated phrases and even to check whether or not we should translate the character's name. Even if the company provides us with the glossary, we should document ourselves in some way (using of Internet references or databases) to know what a series is about, who the characters are (to avoid misspelling proper names), what relationships exist between them (in order to avoid mistakes in the treatment), ... especially when we are asked to translate a single chapter.

13.- Proofreading: Proofreading is about looking carefully and attentively at the text. It means submitting something to a new examination to correct, amend or repair it.

- After finishing the translation and before delivering the text, we must reread the file carefully, paying attention to the formatting simultaneously.

- Proofreader: The text should be run through a spell checker. First, we must ensure that the document's language is Spanish. It is advisable to compare the results with the DRAE and the Spanish grammar and spelling rules before making changes.
- Nouns: Proper names should be checked. They should remain in the original language. For example, if the character's name is Charles Martinez, it should not be translated as Carlos Martinez, but remain the same as the original. We will only translate the character's name when the name is a nickname that refers to a physical characteristic of the character or when the studio asks us to do so.
- Check that the subtitles are divided into two lines following the following rules: maximum 38 characters/spaces per line, where indicated by punctuation, where a relative clause or a different idea begins, where there is a natural pause and never separate syntagms.

14.- Quality control: Quality control is the set of mechanisms, actions and tools performed to detect the presence of errors. The primary function of quality control is to ensure that products or services meet the minimum quality requirements.

- As a final review of our text, we can create a quality control form so as not to forget any essential things. Like, for example, we could use this quality control table:

Box N°3: Quality control for subtitles

QUALITY CONTROL
● All subtitles have some form of end punctuation (protocol 1).
● The links between subtitles (protocol 2) are correct.
● There are dashes when two people in the same subtitle (protocol 3).
● All subtitles have a maximum of 38 characters (protocol 11).

• The lower line is equal to or longer than the upper line (protocol 7).
• I have used cursive and quotation marks where appropriate (protocol 4 and 5).
• I have not written symbols or abbreviations (protocol 6 and 8).
• I have reviewed the treatments between characters (protocol 8).
• Numbers are correctly written (protocol 9).
• I have not separated meaning units or syntagms (protocol 7).
• I have checked the spelling and grammar of the text (protocol 13).
• I have not translated the names of the characters (protocol 13).

4. METHODOLOGY

This quantitative research explores the translation of racial slurs in subtitles from English to Spanish in a popular American TV series known for its blend of drama and humor, currently streaming on Netflix. The purpose of this chosen method is to carefully examine linguistic patterns, translation decisions, and potential cultural ramifications of adapting racial slurs into the target language. By spotlighting subtitled material, this study strives to enrich our comprehension of how racialized language is conveyed in audiovisual media, specifically in the constantly evolving realm of online streaming platforms.

The selected Netflix American TV series is a treasure trove of linguistic data, as it expertly portrays the intricacies of translating African-American dialect through its blend of drama and humor. The study examines the frequency and techniques used in the process by delving into the translation of racial slurs. Through this investigation, we hope to understand better how cultural and linguistic factors play a role in the depiction of

sensitive content in subtitles, potentially impacting how the Spanish-speaking audience perceives and interprets the show.

In order to successfully reach these goals, our methodology entails a thorough examination of a wide-ranging body of text, utilizing quantitative measures to gauge the prevalence of racially derogatory language and qualitative evaluations to delve deeper into the cultural and contextual nuances involved in the translation process. The subsequent sections intricately outline our research approach, criteria for selecting participants, methods for gathering data, and the analytical tools employed to meticulously investigate the translation dynamics of racialized insults in our chosen Netflix series.

4.1.- Research design.

This study analyzes subtitles derived from the English translation of the Netflix series *“Atlanta”*. The platform supplies subtitles in various languages to complement its diverse range of audiovisual content. The platform offers subtitles in several languages for the different av programs that are broadcasted. It is of great importance for us to know how the subtitlers treat the expressions linked to the culture present in this series. The twenty-one episodes of the first two seasons of the series were first retrieved from the Netflix website and viewed by the researchers. Since the use of taboos in African-American dialect is something that is not often analyzed, especially in the field of translation, scenes that included cultural imperatives such as the use of obscene expressions, such as nigga, were identified, extracted and analyzed.

4.1.1.-Introduction to Research Design

A non-experimental design, recognized as an observational or correlational approach, is a research approach where the researcher does not manipulate or control variables. Instead, they focus on observing and examining the inherent relationships between variables to understand patterns, associations, and correlations. This type of design is frequently employed in the social sciences, psychology, and other disciplines where manipulating variables is not feasible, ethical, or viable.

Non-experimental designs offer several advantages. Firstly, they facilitate naturalistic observation, enabling researchers to study phenomena in real-world settings without

interference, thereby enhancing the external validity of findings. Secondly, these designs address ethical considerations, particularly in studies involving sensitive topics or vulnerable populations, where manipulating variables might be ethically questionable. Thirdly, non-experimental designs are well-suited for exploring complex variables that cannot be easily controlled. They are particularly useful in longitudinal studies, allowing researchers to track changes over time and gain a comprehensive understanding of trends. Additionally, these designs prove cost and resource-efficient, making them suitable for researchers with limited budgets. The ecological validity of findings is heightened as observations often occur in real-world settings. Moreover, non-experimental designs are valuable for exploratory research, helping generate hypotheses and providing flexibility to adapt methods to diverse study characteristics.

While non-experimental designs have these advantages, they also come with limitations, such as challenges in establishing causal relationships and potential confounding variables. Researchers must carefully consider the appropriateness of the design based on their research questions and objectives.

4.1.2 Rationale for Research Design

The chosen non-experimental research design is highly suitable for addressing the specific research questions related to subtitling African-American dialect humor in the *“Atlanta”* series. Given the nature of the study, which involves exploring subtitling techniques and parameters in their natural context, a non-experimental design, specifically an observational or correlational approach, is appropriate. This design allows for the in-depth examination of how subtitling techniques are employed to translate African-American dialect humor without manipulating variables, aligning with the complexity and ethical considerations of the research questions. The non-experimental design facilitates naturalistic observation, enabling the researchers to observe the real-world application of subtitling techniques. This is crucial for understanding the main problems encountered in subtitling the morphosyntax of African-American dialect related to humor, identifying recurrent translations and techniques for words like “nigga” and “nigger”, and exploring the challenges associated with translating these words humorously. Additionally, the

design permits an analysis of how cultural references are treated during the subtitling process into Spanish, addressing whether the focus is on preserving the essence of references or altering them for better comprehension by the target audience. Overall, the non-experimental design provides a holistic and contextually rich approach to investigating the multifaceted aspects of subtitling African-American dialect humor in the “*Atlanta*” series.

4.2. Participants

In alignment with the research approach outlined, this study does not target a specific population of individuals but rather centers its focus on the examination of subtitles and their translation within the Netflix series “*Atlanta*”. The emphasis shifts from studying people to scrutinizing a corpus of subtitles and their translation into Spanish, with a particular focus on the translation of the “N-word”. The sampling strategy employed aligns with selective sampling, a form of judgmental or subjective sampling. The decision to select the 21 chapters from the first and second season serves as the sample, and each chapter is individually scrutinized to tally the occurrences of the word “nigga.” This method adheres to purposive sampling, falling within the realm of non-probability sampling. It involves the researcher's discretionary choices in sample selection, operating on the premise that well-informed judgment can yield a representative sample, optimizing both time and resources for the study.

4.2.1 Population and Sample

This thesis does not have a specific population of individuals as its object of study, but it focuses on analyzing subtitles and their translation of the Netflix series “*Atlanta*”. Instead of focusing on a population of people, this study is oriented towards the analysis of a corpus of subtitles and their translation into Spanish, with an emphasis on the “N-word” translation.

The sampling we chose is considered selective sampling because to carry out this research we considered as a sample the 21 chapters of the first and second season. We analyzed each chapter and counted how many times the word “nigga” was said. We made a table

showing the original fragment, the Spanish translation provided by Netflix and the type of translation technique used.

Selective sampling, alternatively termed judgmental or subjective sampling, is a sampling approach wherein the researcher makes decisions based on personal judgment in selecting individuals from the population to take part in the study.

This method, known as purposive sampling, falls under the category of non-probability sampling. It involves the researcher's discretionary choice in picking sample elements, with the underlying belief that sound judgment can yield a representative sample, thereby saving both time and resources.

4.2.2 Sampling Procedure

Utilizing a simple purposive sample in the construction of a translation corpus presents several notable advantages for researchers. This targeted sampling approach allows for a focused representation of specific text types, genres, or language pairs pertinent to the research inquiry. The efficiency gained in resource utilization is considerable, saving both time and effort compared to compiling a more extensive and diverse corpus. The depth of analysis is enhanced as researchers can meticulously examine each instance within the smaller, carefully selected corpus. Leveraging the expertise of the researcher in a particular domain ensures an accurate portrayal of translation challenges within that specific context. Moreover, the feasibility of constructing a translation corpus is significantly improved, addressing the complexities associated with a more comprehensive approach. The flexibility offered by a simple purposive sample allows for adaptability to emerging research needs and adjustments in the research question. Additionally, the clear selection criteria contribute to the transparency and reproducibility of the research methodology. Overall, a simple purposive sample not only streamlines the research process but also yields practical insights with potential applications in translation practice.

4.3. Data Collection

4.3.1 Instrumentation

In this study, the data collection process involved a comprehensive analysis of the subtitles from the initial two seasons of the Netflix series “*Atlanta*”. The primary tool employed for this purpose was a meticulous manual corpus-based analysis. The chosen corpus consisted of the subtitles provided by Netflix, selected for their textual representation of spoken dialogue. The manual extraction process involved careful transcription of dialogue by hand into a notepad application. The specific linguistic focus of this study centered on instances where the term "nigga" was used. These occurrences were systematically identified during the manual transcription, and the relevant information was compiled into a structured dataset using Microsoft Excel. Given the specific linguistic element under examination and the nuanced contextual details surrounding its usage, no specialized corpus analysis tools were employed. The manual approach ensured a detailed and accurate representation of the linguistic nuances related to the chosen word.

4.3.2 Procedure

The step-by-step process for data collection began with the transcription of dialogue from the selected episodes into a notepad application. During this manual transcription, a keen emphasis was placed on identifying every instance of the word "nigga." The quantitative measures involved systematic selection and recording of each occurrence, including relevant contextual information. This dataset, organized in Microsoft Excel, became the basis for subsequent quantitative analysis. The quantitative measures aimed to provide insights into the frequency, patterns, and contextual variations of the chosen linguistic element within the corpus. This systematic procedure ensured a thorough exploration of the quantitative aspects related to the usage of "nigga" in the subtitles of “*Atlanta*”, contributing to a nuanced understanding of the linguistic dynamics at play.

4.4. Variables

There are different types of variables which together directly and indirectly affect the work process and result in the Spanish subtitling present in the “*Atlanta*” series. The following is a description of each of them, both independent and dependent.

4.4.1 Dependent and Independent Variables

Independent variables: Netflix: This worldwide audiovisual entertainment company has standards for translating its multimedia products, which are linked to the standard language for the understanding of the original content by the target audience.

Translation and subtitling method: During the work of translating the subtitles of the “*Atlanta*” series, the translator can decide how to approach the translation by using the techniques for working with dialects, as well as following the standard subtitling rules.

Context of the series: this variable includes the dramatic genre of this series, with a cultural focus on black people, its music such as rap and hip-hop, and its socio-economic context.

Dependent variables: Spanish subtitles for “*Atlanta*”: With the set of independent variables, the result in the Spanish subtitles reflects the use of a standardized Spanish and this is due to the fact that Netflix series are aimed at audiences belonging to different cultures whose language is different from that of the original product.

Fidelity to the language of origin: As a result of the set of variables, the AAVE language, when translated into Spanish, loses many features of this dialect by preferring a more standardized form of language. This is also due to the fact that when people consume audiovisual products, they prefer to read a more standard language without so much cultural load.

4.4.2 Control Variables

Dialectal Translation: This is the variable that will be mainly investigated, since it will be observed whether AAVE terms are changed due to different factors or whether they are

maintained or an equivalent is sought. In order to note if the dialectal richness of black speech is respected.

4.5. Reliability and Validity

4.5.1 Reliability

The reliability of measurement instruments or procedures is critical to ensure consistency and accuracy of results in any study. In this project, specific methods were employed to assess and maintain the reliability of the instruments used in data collection and analysis.

With regard to the measurement of subtitle translation and the analysis of African-American dialectology, rigorous processes were implemented to ensure consistency in the application of the evaluation criteria. Each chapter was rigorously analyzed, paying attention to both the Spanish subtitles and the original English language. Detailed documentation of procedures and adequate training were key to the reliability of data collection.

It is important to note that, despite these efforts, there is always the possibility of some variability in the interpretation of the results, especially when subjective aspects such as mood and cultural connotations are involved. However, steps have been taken to minimize this variability and ensure reliability as far as possible.

4.5.2 Validity

In the context of this study, validity is approached from several perspectives to assess the robustness and reliability of the results with respect to the translation of the AAVE dialect. Content validity is ensured through an exhaustive review and selection of dialogues and episodes of the “*Atlanta*” series that include the “N-word”. These excerpts are sought to accurately and meaningfully represent the use of the word in the context of the series.

Construct validity is supported by clearly defining the translation techniques used for culturally loaded works such as the “*Atlanta*” series, techniques such as omission, de-tabooing and neutralization. At the same time, specific criteria are established for each

technique, ensuring that the classifications are consistent and accurately reflect the translation strategies employed.

As for criterion validity, it is based on the detailed review and independent ranking of translations by multiple evaluators. This process ensures that decisions about translation techniques are consistent and objective, achieving the goal of conveying the message to the target audience while minimizing individual biases.

Taken together, these considerations of the validity of this research on how to approach dialectal translations seek to strengthen the integrity of the findings and ensure that the study's conclusions are reliable and applicable to the context of “N-word” translation in the *“Atlanta”* series.

4.6. Data Analysis

4.6.1 Introduction to Data Analysis

The primary goal of the data analysis in this study is to systematically examine and interpret the collected data to derive meaningful insights that directly address the research questions and objectives. The overarching aim is to gain a comprehensive understanding of the translation techniques applied to African-American dialect humor in the *“Atlanta”* series, with a specific focus on subtitling.

Through a meticulous data analysis process, we aim to identify patterns, trends, and variations in the translation of linguistic nuances, cultural references, and sensitive terms within the subtitled context. By scrutinizing the prevalence of specific translation techniques, such as omission, de-tabooing, and neutralization, we seek to uncover the strategies employed by translators in conveying the unique humor intrinsic to the African-American dialect.

Furthermore, the data analysis aims to shed light on challenges encountered during the subtitling of morphosyntax, culturally sensitive terms like "nigga" and "nigger," and

words with humorous connotations. By examining the translated content, we aim to discern whether the essence of cultural references is faithfully maintained or modified to enhance comprehension for the target audience, particularly when subtitling into Spanish.

In essence, the data analysis serves as a crucial tool for extracting valuable insights that contribute to a nuanced understanding of the complexities involved in translating African-American dialect humor and culturally charged terms. Through this analysis, we endeavor to provide meaningful recommendations and solutions to existing challenges, ultimately enhancing the broader understanding of audiovisual translation processes in the context of the “*Atlanta*” series.

4.6.1.1 Statistical Analysis Plan

The statistical analysis plan for this study adopts a comprehensive approach, utilizing descriptive statistics to delve into the intricacies of translation corpus in the subtitling of African-American dialect humor within the “*Atlanta*” series. Through the lens of descriptive statistics, the analysis aims to offer a quantitative synthesis of the dataset, unraveling patterns, frequencies, and characteristics relevant to the research objectives. Employing frequency analysis, the study will scrutinize the prevalence of translation techniques, such as omission, de-tabooing, and neutralization, providing valuable insights into their quantitative distribution. Percentage distribution calculations will shed light on the proportional utilization of these techniques, unraveling the dominant strategies employed by translators in conveying the nuances of African-American dialect humor.

The comparative analysis will explore variations in the application of translation strategies across different linguistic elements, including morphosyntax, culturally sensitive terms, and words with humorous connotations. Additionally, the study's contextual analysis will investigate how translation parameters, notably sensitivity to taboo language, influence the choice of techniques, unraveling the contextual factors shaping translation practices.

Finally, the analysis of corpus size and variation, facilitated by descriptive statistics, will assess the volume of subtitled content, identifying trends and changes in translation techniques over the course of the “*Atlanta*” series. In amalgamating these approaches, the

study aspires to offer a quantitative panorama of the translation landscape, significantly contributing to the broader understanding of audiovisual translation processes in the specific context of African-American dialect humor.

4.6.1.2 Data Presentation

After analyzing the episodes and dialogues of the series and identifying every instance of the use of the “N-word” throughout the 21 episodes, we created an extensive Excel table with 273 excerpts where this word was employed. From this table, we categorized the different translations based on the translation technique used. For the analysis of data and techniques, we utilized a pie chart divided into three options: omission with a majority of 43.6% (119 words), de-tabooing with 30% (82 words), and finally, neutralization with 26.4% (72 words). Following this, to identify equivalents in the subtitles from the 273 excerpts featuring the “N-word”, we selected 15 terms distributed across three tables, each containing five terms. Each table is dedicated to a specific technique, with one explaining omission, another explaining de-tabooing, and the third explaining neutralization.

4.6.2 Translation Equivalence Analysis

In the translation equivalence analysis, the focus is on the identification of equivalents, aiming to discern how specific terms or expressions, particularly those containing the “N-word”, are translated into the target language. The analysis involves a meticulous examination of the subtitled content, particularly instances where the “N-word” is used within the context of the *“Atlanta”* series. By identifying and categorizing the various translations and equivalents, the study aims to unveil the diversity of approaches employed by translators in rendering this culturally sensitive term in Spanish subtitles. This process involves creating tables dedicated to specific translation techniques, such as omission, de-tabooing, and neutralization, to provide a detailed account of how each technique contributes to shaping the translation of the “N-word” in the target language.

4.6.2.1 Identification of Equivalents

Throughout the analysis, we noticed that the most used technique was omission; however, it is intriguing to observe that, despite this prevalence, the most frequently employed equivalents were "*viejo*" (*old*) and "*negro*" (*black*). This suggests an interesting dynamic in the selection of replacement terms. This finding could indicate that, in cases where the decision is made not to omit the translation, translators tend to resort to terms that, while not directly reflecting the meaning of the original term, are strategically chosen to convey the essence of the scene in a less controversial manner. This pattern highlights the complexity and creativity involved in translation decisions, where omission prevails, but the specific choices of equivalence reveal subtlety in adapting language for specific audiences.

4.6.3 Discussion of Findings

4.6.3.1 Analysis of Translation Choices

In the upcoming section, we delve into a comprehensive discussion of findings, specifically focusing on the analysis of translation choices. This critical examination centers on unraveling the intricacies of translation decisions, with a particular emphasis on variations in equivalence observed across the entire corpus. By dissecting and scrutinizing the diverse strategies employed in rendering the N-word and its cultural nuances into Spanish subtitles, this analysis aims to shed light on the thought processes, challenges, and creative solutions that translators navigated. The ensuing discussion will provide valuable insights into the dynamic landscape of audiovisual translation, offering a nuanced understanding of how linguistic and cultural elements are delicately maneuvered to convey meaning effectively in cross-cultural contexts.

Box N°4: Omission

ENGLISH	SPANISH SUBTITLES	TRANSLATION TECHNIQUE
Man, we standing right here, nigga .	Estábamos parados aquí.	Omission
I don't even know why we running from these niggas , man.	No sé por qué huimos de ellos.	Omission
Man, we listening nigga . What?	Estamos escuchando. ¿Qué?	Omission
Oh, I'm-a kill this nigga .	Voy a matarlo.	Omission
I ain't making no money off that fucking song, nigga .	No gano dinero con esa canción.	Omission

In the examples presented, the application of the omission technique in the translation of subtitles into Spanish is consistently observed. Phrases containing the term "nigga" have not been translated or replaced by another expression, being this omission the recurrent strategy. This technique is typically employed when the term in question does not have sufficient relevance within the context of the scene or when its meaning can be inferred without the need for an explicit translation. In this case, the decision to omit the translation reflects the consideration that the term does not add significant value to the overall understanding of the scene and is consistent with the practice of preserving the fluency and authenticity of the original dialogue in the target language.

In the first example, the "N-word" works as friend because if we analyze the context, both characters are friends and they are used to treating each other that way, so for the translator it can be considered irrelevant at the moment of the translation and it also happen with the third and fifth example, where the "N-word" isn't the center of the sentence, but rather as a complement to it since by omitting it, the message is not lost at all.

In the second and the fourth, the "N-word" is omitted because the Spanish translation and the selected words already deliver the message to without the need to include the "N-word" and its translation, which leads us to understand that it is talking about more than one person, while in English the "N-word" in the second example it is used as a friend and in the fourth it is used in a derogatory way but within people from the same community, so we can conclude that it is omitted because the use of fewer words is something common in the field of subtitles, depending on the requested parameters used in the translation from the original dialogue for the subtitle to give to understand the same.

Box N°5: Neutralization

ENGLISH	SPANISH SUBTITLES	TRANSLATION TECHNIQUE
"Really, nigga ?"	"¿En serio, negro ?"	Neutralization
Man, you know how niggas out here are.	Ya conoces a los negros aquí.	Neutralization
That guy ever say " nigga " around you?	¿Alguna vez dijo " negro " en tu presencia?	Neutralization
Nigga , if you don't bite this sandwich...	Negro , si no muerdes este sándwich...	Neutralization
You know, I can get one of those corny niggas .	Puedes comer con uno de esos negros cursis.	Neutralization

In contrast to omission, the neutralization technique, observed in the example including the term "nigga", involves substituting the cultural reference of the source language with a more neutral lexical choice devoid of cultural markers. Although this strategy may be deemed controversial, it is one of the most employed techniques when working with dialects, especially when encountering terms that are challenging to translate or lack direct equivalents in Spanish. However, the frequent use of neutralization poses the challenge of losing the richness and authenticity of the original language of the text, making it difficult to perceive differences in the speech of black and white characters. Despite this drawback,

its application persists, particularly in the translation of series, where dialect terms may seem unfamiliar to the audience consuming the final product.

In the five examples of this technique, we can observe that the “N-word” is translated as *"negro/black"* in a friendly context, as it is understood to be a common term among individuals in the African-American community. The “N-word” is used both in a friendly and pejorative manner. In the translation of these five examples, this word is consistently used in a friendly context, contributing to an accurate Spanish translation. Despite being a technique that inevitably loses some cultural nuances, in these instances, we believe that the neutralization technique has been appropriately employed.

Box N°6: De-tabooing

ENGLISH	SPANISH SUBTITLES	TRANSLATION TECHNIQUE
I hate you, nigga .	Te odio maldito .	De-tabooing
Like, niggas know I drink juice and shit.	Los tipos saben que bebo jugo...	De-tabooing
Man... oh, this nigga 's getting in here?	Demonios, ese tipo va a entrar.	De-tabooing
Ooh, these Uber nigga is ruthless, boy.	Vaya, esos tipos de Uber son terribles.	De-tabooing
You better get rid of that gun, nigga .	Mejor deshazte de esa pistola, viejo .	De-tabooing

Both "De-tabooing" and "Neutralization" are translation techniques employed to handle taboo words in the source language when translating into a target language. "De-tabooing" involves conveying the meaning of a source language taboo word in the target text without the use of swearing. In this technique, the translator replaces the source language taboo word with a target language word that bears some relation to the original term. However, there's a potential risk of misrepresentation of the original meaning due to the subjective

nature of selecting a related word.

On the other hand, "Neutralization" is a broader translation technique that entails replacing the cultural reference of the source language with a more neutral lexical choice in the target text. This strategy is commonly used when dealing with dialects, especially when encountering terms challenging to translate or lacking direct equivalents in the target language. While "Neutralization" aims to create a culturally neutral translation, the drawback is the potential loss of the richness and authenticity of the original language, making it challenging to perceive differences in speech between characters. Both techniques share the challenge of potentially altering the intended meaning, but "Neutralization" extends beyond taboo words to address broader cultural references.

In the first and the last examples, the “N-word” is replaced for the words *"cursed/maldito"* and *"old/viejo"* respectively, here they do not share meaning but both words are related since the word taboo was replaced by another depending on the context to find the best translation, maintaining the idea but without use sensible high content words.

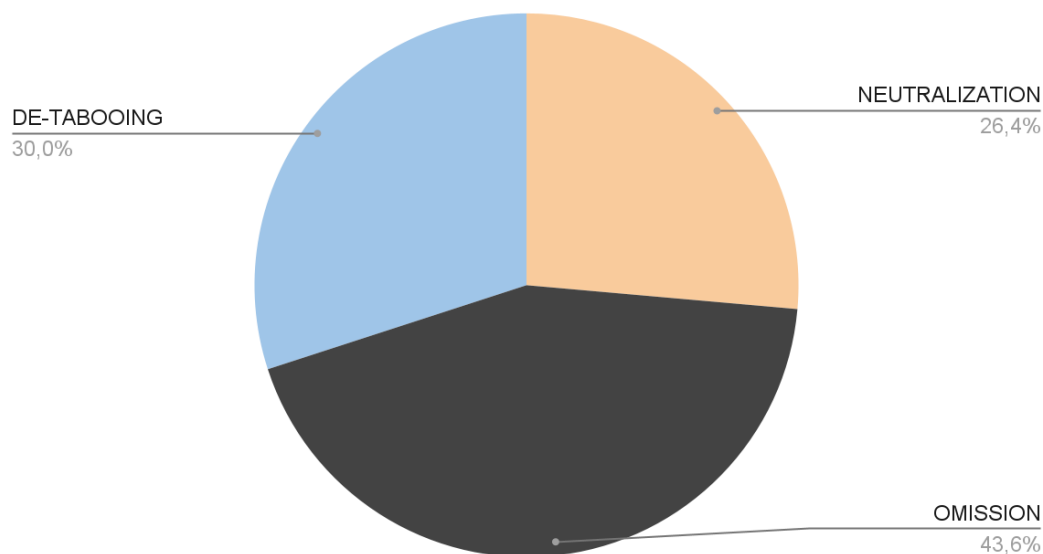
The other three examples share the same translation for the “N-word”, *"tipo/guy,"* and this is because the context of the scenes leads us to understand that the use of the “N-word”, both in characters of series and/or movies as well as real people within the African-American community, is allowed and used to reclaim the concept. This is why, thanks to its significant political and social weight, the decision to eliminate the taboo and replace it with a word that has the same meaning is chosen.

4.6.3.2 Interpretation of Results

Now let's look at the following graph to see the percentage of the results obtained

Figure N°1 : Percentage of use of techniques

Translation Technique



As depicted in the figure, the prevailing translation techniques were omission, accounting for 43.6%, followed by taboo elimination at 30.0%, and neutralization at 26.4%. The notable prevalence of the omission technique indicates that, in a majority of instances, translators deemed explicit translation of this term unnecessary. This decision might be influenced by its perceived lack of relevance in specific contexts or the belief that viewers can readily deduce its meaning from the surrounding scene or setting. The higher percentage assigned to the omission technique underscores its frequent application, highlighting the discretionary role of translators in deciding when to explicitly translate the term.

Moreover, it is crucial to acknowledge that the utilization of the omission technique is often guided by the parameters imposed on translators. Given the sensitive and taboo nature of the language in question, these parameters are frequently influenced by religious, political, and/or moral beliefs. Consequently, the decision to employ the omission technique is not only a linguistic consideration but also a reflection of the broader socio-cultural and ethical contexts that shape the translation process.

4.6.3.3 Implications

The implications of the results for translation theory and practice are multifaceted. The predominant use of the omission technique, constituting 43.6%, suggests a significant trend in translator decision-making. The explicit translation of certain terms, especially those considered sensitive or taboo, is often deemed unnecessary. This finding has profound implications for translation theory, emphasizing the nuanced nature of linguistic choices made in conveying culturally and socially charged content. It underscores that translation is not a straightforward, one-size-fits-all process but involves intricate decisions based on context, cultural sensitivity, and the perceived relevance of specific terms.

In translation practice, the results highlight the discretionary role of translators in determining when to employ explicit translation and when to resort to techniques like omission. The decision-making process is influenced not only by linguistic considerations but also by broader socio-cultural and ethical contexts. The acknowledgment that the omission technique is often guided by parameters imposed on translators, such as religious, political, and moral beliefs, adds a layer of complexity to translation practices. Translators must navigate these complex dynamics, making informed decisions that align with both linguistic fidelity and cultural sensitivity.

Furthermore, the prevalence of omission and the variations in its application shed light on the challenges faced by translators in handling sensitive content. It underscores the need for ongoing discussions within the translation community about ethical considerations, cultural nuances, and the responsibility of translators when dealing with potentially offensive language. This has implications for translator training and professional development, emphasizing the importance of equipping translators with the skills and awareness needed to navigate the intricate terrain of translating sensitive and culturally loaded content.

4.7. Conclusion of Methodology

4.7.1 Summary

In summary, our methodology adopts a non-experimental design, employing a diverse sample and corpus-based analysis tools to investigate the translation of racial slurs in the Netflix series, "*Atlanta*". The meticulous approach to data collection, analysis, and interpretation is intended to contribute to our understanding of the intricate dynamics involved in translating sensitive content across languages and cultures.

Furthermore, the selection of a non-experimental design allows us to closely examine the real-world translation practices employed in dealing with racial slurs, providing insights into the pragmatic choices made by translators. The incorporation of a diverse sample enhances the external validity of our findings, allowing for a more robust understanding of how translation strategies may vary in response to different linguistic and cultural contexts.

The emphasis on corpus-based analysis tools empowers our study to quantitatively and qualitatively assess translation patterns across a substantial dataset. This not only contributes to the reliability of our findings but also enables a more nuanced exploration of the intricate relationships between translation choices and the specific linguistic nuances embedded in racial slurs.

Overall, our methodology is designed to offer a holistic view of the translation process, considering both the prevalence of certain techniques, such as omission, and the nuanced choices made in selecting equivalents, like "viejo" and "negro." By delving into the complexities of translation in the context of sensitive content, we aim to provide valuable insights that extend beyond the immediate scope of our study, contributing to the broader understanding of audiovisual translation practices and their cultural implications.

5.-LITERATURE REVIEW

5.1.-Translating AAVE as dialect

In this study and the few related research, it is investigated with respect to how translators deal with culturally charged work, specifically speaking of dialect, which is defined as "the existing varieties of a language", in which they possess different characteristics from the corresponding standard language, be they lexical, grammatical, phonological, etc. differences. And the challenge is how the translator will work with the dialect, since in most of the previous research, the 2 possible endings are:

- The translation can be done trying to maintain the structure of the original language with cultural load when translating it into the target language, but taking the risk that the target audience of this work, which in this case is an audiovisual work, will not understand well the message of the characters in question because they do not have an approach to the dialect of the culture of origin.
- On the other hand, the translator can take the decision to change the structure of the original language to make a translation that better expresses the message intended in the original text and that can be understood by the target audience, but the problem with this solution is that any cultural mark of the characters can be lost when changing the structure to accommodate the audience that will receive the product, so there will be no differences in how the different characters speak, as if they were all part of the same culture.

However, the dialect to be investigated in this work is AAVE (African-American Vernacular English), one of the most characteristic varieties of standard English belonging to African-American citizens. Although the term AAVE, is the most politically correct and accepted by linguists who have studied this dialect, but in the early years the term to refer to this dialect was *Negro Non-Standard English* used in the 60s, but then changed because this term was labeled as racist so it was later changed by the term *Ebonics* which was coined in the 70s but took more stir in the 90s, but over the years and the poor social

acceptance of the term, was again changed by the one we know today which is the *African-American Vernacular English*.

Possessing such unique characteristics, several authors such as Martínez-Bartolomé (1990), Sadat Mousavi (2012), Hernández Gallego (2016), Dolgonos (2016), Sanz Jiménez (2017) stated that AAVE is one of the dialects with more difficulties to translate. This is mainly due to the linguistic and extralinguistic features which most do not have a Spanish equivalent and these difficulties exist due to "the little biography that exists regarding the translation of the dialect of black people" Méndez Mendoza -Bolaños Medina (2019).

Another reason why it is complicated to translate dialects is due to slang and jargon, where certain terms in the original text do not exist in the target language or do not have a corresponding term. And the term used in the same slang may vary in meaning depending on the individual, region or class of speakers in which 3 or 4 meanings can be found for each term.

We must remember that slang is the language of those blacks who have managed to integrate into the white community, and whose language is no longer phonologically or grammatically similar to that of their ethnic group, but who nevertheless want to maintain a certain linguistic similarity with it.

Since it is an audiovisual product, most of the time, either by decision of the translator or the person who commissioned the work, the translator changes the structure of the original language so that it is better understood by the target audience, since audiovisual products are usually aimed at a wider and more general audience Dolgonos (2016), which as mentioned above do not have much knowledge of the source culture. Moreover, in the audiovisual world such as cinema, it was not until the 80s onwards that the AAVE sociolect began to be used, mainly in films where the theme was about the history of blacks being enslaved by white American extremists.

The use of the AAVE dialect has been increasing due to all the social changes throughout history, since before due to racism and other factors this sociolect was not of great interest to the population at that time. Thanks to social movements for equal rights between races have increased the use and consideration of black speech as something characteristic that should be considered for translation to mark the differences in speech between characters, especially in audiovisual products because according to Sadat Mousavi (2012) we are in the digital age where dominates the audiovisual media, digitization, globalization, etc. Where translation has the important role of communication between cultures and the role of the translator in this is to preserve and appreciate the cultures with which he/she works through language.

In order to begin to approach a dialectal translation, we must take into account the context, the text terminology (specific, slang, informal...), grammar and spelling, false friends, and style of the original text to understand the meaning of the message we want to give, as a translator we must also study the origin, development and use of the dialect itself in order to reflect the richness of its phonology, morphosyntax and lexicon. It should be remembered that a dialect can vary due to 3 factors: time (temporal dialect), space (geographic dialect) or social class (social dialect). Sanz Jiménez (2017)

This section will teach and explain the most used techniques in dialect translation, focusing on the AAVE variant of English spoken by almost 80% of the citizens of the black community in the United States. Dolgonos (2016)

Understanding that the main function of these dialect translation techniques is to reflect the differences between the speech of the black characters and the speech of the whites.

With this research and biography of old research on how to translate culturally charged audiovisual products and use of dialects, these different dialectal strategies are used:

- Neutralization: is a translation technique that is based on replacing the cultural reference of the source language with another lexical choice that is more neutral and free of cultural marks, despite being somewhat controversial, it is one of the

most used techniques to work with dialects, when the translator encounters a complicated term to translate or that does not have an equivalent in Spanish. The problem with this technique is that the richness of the source language of the text is lost and it is difficult to perceive the differences between the speech of the black characters and that of the white characters, but its constant use is due to the fact that when translating series, the terms of a dialect are foreign to the people who receive the final product.

- Compensation: This technique consists of making changes in the translation of dialects into Spanish to highlight the non-standard language of a character and generate the same effect on the target audience as the original language did with its respective audience. This is used in case it is not possible to find a reformulation that captures everything that the original language conveys. But this may not reflect the linguistic characteristics of the original language.
- Standardization: This technique, which was not as widely used, consisted of reducing the number of words that can be used, making them shorter, more coherent and simpler than those of the 'original' language.
- Coined equivalent: a term or expression recognized (by the dictionary, by linguistic usage) as equivalent in the target language is used to capture the audience's attention with phrases that are more recognizable in their culture.

With all these techniques at hand, the translator must analyze which strategy to take for each case and be able to deliver a message that is connected to the original language but at the same time adapted to the general public of the translated product, always taking into account the context in which the dialect is used and also the meaning of the source language of certain terminologies which do not all have an equivalent in Spanish.

5.2.-Translating insults

Offensive and forbidden language is present in most societies, and the acceptability of such linguistic expressions varies based on factors like the nature of the society, cultural norms, beliefs, and similar considerations. These terms are generally interpreted as language that is intense, negative, or emotionally charged, encompassing various subcategories like offensive swearing, expletives, and the like. Conversely, "taboo language" typically denotes language that violates social conventions due to the inclusion of so-called 'indecent' words, but it varies depending on the culture it is viewed. These can be said to cause discomfort, injury, or harm and, depending on the situational context, taboo terms tend to be softened through the use of euphemisms.

Swear words, or their absence, in subtitles elicit strong reactions from various audiences, making the translation task a challenging balancing act.

According to the study carried out by Hjort (2009) and the result of the questionnaires made, translators must navigate the interpretation of the original content, employing suitable strategies and principles while considering cultural, linguistic, and ideological norms. The external influences on translators, particularly employer instructions, play a significant role in shaping their decisions. When dealing with harsh language, translators are mindful that the written form intensifies the impact compared to spoken words. Hjort (2009) named the concept of idiomaticity, which is crucial when a translator aims to capture the authentic tone of swearing, aligning with the target source language, such as Spanish in this case. Interestingly, translations often feature milder swear words than the original material, a phenomenon attributed to factors beyond mere censorship attempts. The study says translators argue that the limited space in subtitles necessitates selectivity, omitting swear words when the conveyed information is deemed less valuable or when it can be inferred from the visual and tonal aspects of the scene. Surprisingly, the majority of the audience, particularly the younger demographic, seems tolerant of swear words in subtitles, expecting faithful renditions in terms of harshness. However, Hjort (2009) studies suggest a potential discrepancy between translators' and broadcasters' perceptions of viewer expectations and the actual preferences of the audience, revealing the complex dynamics involved in translating swear words for diverse viewership.

According to the authors Han & Wang (2014), swear words present a unique challenge in translation as they are often culture-specific, lacking direct equivalents in the target language, and literal translations may come across as unnatural to the audience. The result of their study says subtitlers commonly omit swear words that serve as fillers in communication, considering their exclusion in the subtitles. Additionally, words deemed taboo or offensive in the source language culture might be transformed into less sacred terms in the target language. For Han & Wang (2014), the transition from spoken to written language tends to amplify the perceived offensiveness and aggression of swear words. Despite their potential impact, swear words contribute to the artistic integrity of original audiovisual content and carry cultural nuances. Toning down swear words in subtitles raises concerns about presenting an altered and inauthentic experience of foreign language and culture to the audience. However, from the perspective of Relevance Theory, this study made by Han & Wang (2014) suggests that while subtitlers face challenges and constraints, the toned-down swear words do not significantly compromise the communicative goals of English utterances. The faithful representation of the original language, including swearing, is not deemed crucial for achieving the communicative intent, and alternative words or structures can be employed to compensate for the loss of swearing force in translation. Therefore, the focus of subtitling swear words should shift towards strategies for rendering them within temporal and spatial constraints while considering cultural sensitivities according to the approach of the authors

Nosek (2016) says that navigating cultural differences poses a significant challenge for translators, particularly when dealing with issues related to finding equivalents in both the source and target languages within films. Slang, a constantly evolving and intricate linguistic style, adds an extra layer of complexity, varying even within a single language, as seen in specialized varieties like prison slang. To address these challenges, translators employ different techniques based on the specific context and type of film. The most used techniques according to Nosek (2016) are: Modulation, a technique to condense sentences within the limited screen time, is a useful approach. Equivalence is pursued when translators aim to find the most relevant counterparts for authentic expressions. Adaptation comes into play when there are no direct equivalents, requiring a creative translation of phrases. Transpositions involve changing word classes, serving to shorten sentences or

enhance comprehension, particularly when dealing with slang. While modulation is the most frequently used technique for translating slang in films, borrowings are less common. Translators often strive to find equivalents, resorting to adaptation when necessary. However, the subjective nature of this analysis underscores the potential for varied interpretations even when employing these techniques.

Ávila-Cabrera (2016) starts by saying that the language, serving as humanity's oldest mode of communication, has played a pivotal role in shaping our social standing, personality, and the expression of our feelings, emotions, and moods across history. Interestingly, a word or phrase that might seem moderate, mild, or culturally acceptable in one source language or culture can evoke strong reactions when translated for a target audience. Ávila-Cabrera (2016) says translating offensive and taboo language necessitates careful consideration of factors such as the medium, the intended audience, and the cultural context. The author takes into consideration that language, being versatile, operates within various registers influenced by diverse usage contexts and the subtitling of offensive and taboo language becomes a sensitive and contentious task for subtitlers, given the potential impact of these words on the target audience. Notably, in the subtitling of movies dealing with such swearing into Spanish, there has been an effort to maintain fidelity to the source text, ensuring that the treatment of offensive and taboo language is faithfully recreated in the Spanish subtitles, preserving the function of this language in the translated context according to Ávila-Cabrera (2016).

Audiovisual translation (AVT), encompassing the translation of cinematographic works, involves various techniques and considerations, prominently highlighted in the subtitling process. Subtitles, typically appearing at the bottom of the screen, serve as a dialogue translation method in films. Hawel (2019) approaches to subtitling is intricately connected to the cultural nuances of race-related language and discourse. According to the research made by Hawel (2019), literal translation is observed in cases where the target language allows for the faithful rendition of racism-related discourse, ensuring the accurate transmission of the original message and the creators' intentions. The richness of vocabulary in the target language plays a vital role in translating offensive and taboo language, preserving meanings and connotations without altering character interpretations. Hawel (2019) says equivalence is employed when literal translation may

lack naturalness or create gaps in conveying the original message, especially when languages and cultures differ asymmetrically in expressing racist meaning. Omission is sparingly used, primarily in cases where the visual-verbal language is deemed unnecessary for character construction and plot comprehension, adhering to technical constraints. Translators consciously navigate challenges, opting to tone down, neutralize, or mitigate racism-related instances, addressing each linguistic item ad hoc to faithfully transfer meaning and intention from the source text and facilitate character delineation.

The authors Haider, Saideen, & Hussein (2023) states that subtitling, as a complex task involving the translation of content across cultures, introduces challenges stemming from differences between more conservative and liberal societies. To navigate these challenges, subtitlers employ distinct translation strategies. Three main approaches considered by the authors include translating the taboo from the source culture to a corresponding taboo in the target culture (taboo-to-taboo), removing the source culture taboo altogether (deletion), and substituting the source culture taboo with a euphemistic equivalent in the target culture. According to Haider, Saideen, & Hussein (2023), taboo-to-taboo strategy aims to maintain the impact of the original taboo word, often translating it into a similar word in the target language to preserve connotational functions. Conversely, euphemism involves replacing offensive or taboo words with less explicit alternatives, minimizing the inappropriateness of topics such as body parts, death, disease, secretions, and sexuality. While euphemism conceals emotionally charged language, it intentionally aims to avoid embarrassment or offense, achieving a more relaxed conversational tone. The study's results highlight the preservation of swear word functions, including emphasis, expletive interjections, name-calling, replaceive swearing, and unfriendly suggestions. Despite linguistic and cultural differences, societies have historically engaged in contact, leading to hybrid entities. Hybridity, originating in biology and later applied to linguistics, refers to the blending of cultures, plants, or races. Haider, Saideen, & Hussein (2023) states translation, as a method, contributes to textual hybridity, revealing the intertextual space where two language systems intersect—the target text becomes the contact zone, the third space, where cultures overlap and create a hybridized linguistic and cultural landscape.

The translation of offensive and taboo language poses a significant challenge for translators according to Pardo (2015), especially when dealing with cultural and linguistic

differences between the source and target languages. Each culture has its own set of swear words, and the acceptability of these words varies based on cultural, social, and moral norms. Translators face the dilemma of deciding whether to adapt or translate literally, considering the potential unintelligibility of a literal translation. Pardo (2015) says the translator's ideology and perspective further complicates the process, as remaining objective can be challenging when dealing with sensitive words or expressions. Taboo language, considered offensive or harmful, is often subject to cultural, societal, and legal norms. Learning what is taboo begins in childhood through societal guidance and this suggests that the understanding and perception of taboo language are shaped by cultural, societal, and legal influences, and this learning process typically initiates during childhood with guidance from the surrounding society. Pardo (2015) tells us that obscenity, encompassing elements like crime, sex, cruelty, and violence, is subject to evolving societal norms and cultural perceptions. The translation of obscene texts involves considering the cultural systems of both the source and target languages, determining if the obscenity transfers or changes during the transference process and taboos persist and, in some cases, strengthen, particularly concerning ethnic and racial insults. For Pardo (2015) language plays a crucial role in forming racist attitudes, with a tendency to feel hostile towards those who speak differently. Swearing has evolved over time, with racial slurs learned and used to derogate or express anger. For the author, the relationship between the speaker and the listener determines whether a swear word is an insult or a term of endearment.

To Pardo (2015), the use of bad language spans the social spectrum, and represents power in society especially in films suggests that the utilization of offensive language is not confined to a specific social class or demographic but is prevalent across various strata of society and, consequently, power roles that exist and are part of our society. The hypotheses of Pardo's research suggest that foul language tends to be reduced in Spanish translations, leading to an incomplete and non-faithful translation. Understanding foul language is essential for a better comprehension of society and to deliver the right message in the translation field. Pardo (2015) states that the term "nigger/nigga" has evolved through the years, today is supposedly used as a term of endearment among African-Americans but still retaining offensive connotations in certain contexts, depending on the

intention and who is saying it . Despite the historical struggle against offensive language, positive terms have emerged within the African-American community, reappropriating words like "nigger/nigga" as expressions of camaraderie.

The translation process between English and Spanish often leads to language interference, with borrowings primarily favoring the more dominant English language. This not only affects linguistic structures but also influences the sociocultural and communicative aspects of the target language (Spanish). Fernández Fernández (2009) emphasizes the shock and offense people associate with swearing, considering it rude and inappropriate due to the taboo nature of such language. Despite the universal existence of swearing, it is a linguistic phenomenon worthy of study and analysis as an integral part of culture. The structure of language, including swearing, serves as a reflection of culture. While some swearing forms appear universal, issues arise when English swearing patterns intrude upon Spanish swearing norms through literal translations, often resulting in linguistically incorrect and inauthentic expressions. Dubbed US films for Spanish-speaking audiences commonly exhibit these borrowings, leading to artificial dialogue that lacks authenticity. Fernández Fernández (2009) says to preserve a film's artistic integrity, swear words should be translated with the appropriate intensity and in sync with the original spoken dialogue. Challenges emerge due to the imperative of using neutral Spanish in dubbed films, leading to watered-down translations that exclude local terms and expressions. For the author, swearing reveals cross-cultural differences between English and Spanish, and film translation struggles to find suitable solutions, often resulting in bland or overly faithful renditions. The cultural heritage embedded in taboo language necessitates a nuanced approach, avoiding literal translations. Fernández Fernández (2009) states translators must consider pragmatic intentions behind swear words and strive for intercultural pragmatic competence to successfully convey meaning while respecting idiomatic preferences and sociocultural contexts in the target language and a balanced solution involves maintaining the original tone, register, and intention in the target language while being mindful of cultural nuances.

The diverse nature of swearing across cultures poses challenges for translators, particularly in literature and audiovisual texts. Corrizato (2012) says that the decision to adapt or translate literally is influenced by a translator's social and moral obligations.

Literal translations usually result in unintelligible products, and the translator's ideology can affect the process of the translation. For Corrizato (2012) taboo actions or objects causing offense or harm can be considered by societies as prohibited, leading to the formation of taboos and this is a huge problem for translators. The term "obscene" is related to these taboo actions and objects and it applies to acts violating moral rules, with its perception subject to societal, religious, and political variations. Corrizato (2012), determines that obscenity in translation involves considering cultural systems and the transfer of meaning between source and target cultures. Obscenity evolves through the years, and its interpretation varies for everyone and its posing challenges in defining and understanding it. Taboos, especially related to ethnic and racial insults, persist and sometimes strengthen over time. The author says language plays a crucial role in shaping racist attitudes, including the tendency to feel hostile towards those with different accents or ways of speaking, a clear example of racism. The evolution of swearing reflects societal changes, and racial slurs can serve both derogatory and endearing purposes depending on relationships. Corrizato (2012) states swearing is used figuratively to express anger, with its linguistic expressions evolving over time. The power to cause offense lies not in the word itself but in the associated concepts, values, and cultural norms. Foul language's widespread use symbolizes power in society, contributing to the strength of characters in literature and film. In translation, foul language tends to be toned down, creating a potential loss of fidelity. For Corrizato (2012) analyzing foul language is crucial for understanding societal dynamics and this leads us to better work and results. When translating audiovisual texts, linguistic and non-linguistic constraints come into play. If we take it to the topic we are analyzing, the term "nigger/nigga" has undergone changes in its use, with debates about its derogatory connotations and evolving into a term of endearment in some contexts within the African American community, particularly in film and this is a clear example of how language changes as society changes and adapts to different contexts and we can see this reflected in how the term "nigger/nigga" has reclaimed its use as society has changed.

Human behavior is influenced by social conventions, creating taboos around actions deemed strange, unpleasant, or offensive. These social taboos extend to language, giving rise to insulting or sensitive expressions. Martel Navarro (2020) states that living in a

judgmental world, where any behavior can be labeled taboo, restricts communication. Linguistic taboos, tied to forbidden realities, carry significant individual or collective consequences when violated. Martel Navarro (2020) says that our communication is shaped by the context and audience, emphasizing the power of language in the translation profession. Despite its primitive origins, the notion of taboo persists in modern societies and it's a reality. For Martel Navarro (2020), the use of insults, imprecations, and foul language breaks linguistic taboos, serving various purposes such as humor, tension creation, discomfort induction, and character delineation. This linguistic strategy requires deep knowledge of the target language and culture, demanding translators to navigate the fine line between colloquial vulgarisms and serious rudeness based on contextual appropriateness.

Gökdoğan (2017, p. 226) mentioned, 'the strategies developed by translators in textual-linguistic dimension in subtitle and dubbing translations are shaped by many factors that develop outside the translator in the country and culture. The resulting products are reflected in'. The research in the realm of swear words and their translations proves to be intricate and underexplored within the fields of linguistics and translation studies. This complexity arises from the rarity and infrequency of such studies. Ameri and Gazizadeh's (2014) model, employed in the examination of swear word translations, sheds light on the prevalence of category [b], a noteworthy discovery in this research.

According to Tan Arda Gedik (2020) and his research in Turkish swear words translated to English in Turkish movies, the significance of this finding extends to the experience of non-Turkish speakers engaging with Turkish movies featuring subtitles. Primarily, the comprehension and incorporation of source language swear words into target language, encounter substantial challenges. Additionally, the target language focus of subtitle translations falls short of capturing an authentic source language ambiance. These outcomes validate the Gedik 's hypotheses: (a) the loss of meaning and functionality in swear word translations, as evidenced by supporting tables; and (b) cultural contraction during translation, manifesting in the ineffective transmission of Turkish swearing culture and historical development. These limitations contribute to the insularity of Turkish culture(s), hindering their broader dissemination. Tan Arda Gedik (2020) state that, in

specific instances, while curses in the target language may be translatable directly, it has been observed that, for unknown reasons, translators alter them in ways that either distort the complete meaning or entirely omit them. The predominant pattern in swear word translation involves a literal rendering of the words, either mapping them to their closest equivalents in the target language or omitting them altogether. It becomes evident that translating with a focus on function does not guarantee the preservation of the same function in the target language. This inconsistency adds a layer of complexity to the translation process, further emphasizing the need for nuanced and culturally sensitive approaches to swear word translation.

Alavi, Karimnia & Salehizadeh (2013) states that: translators need to be familiar with the culture of both source and target languages while, at the same time, respecting the norms of good usage.

Jahandideh & Athari (2021) says that the translation of taboo words, deemed offensive in the target culture, poses a weighty challenge for translators, with variations across cultures. This not only presents difficulties for translators but also opens avenues for researchers to explore cultural nuances. The subtitling industry is gaining popularity due to several reasons, including enhanced comprehension of video content, expanded global reach for businesses, and cost-effectiveness compared to dubbing. Taboo words are used to characterize fictional speakers because they allude to recognizable idiolects or sociolects; they are able to produce humor in specific situations, and they also function as a way of portraying villains and, as such, have an ideological function as well, as mentioned by Xavier (2009, 2019), Soler Pardo (2011) and Ávila Cabrera (2014).

Taboo, as defined by Wardhaugh (2000), involves the prohibition or avoidance of certain behaviors in a culture due to their perceived harm, causing fear, humiliation, or shame among its members. Hughes (1988) classifies swear words into eight categories based on pragmatic and grammatical functions, encompassing personal use, personal by reference, destination, cursing, general expletives, explicit expletives, phrasal verbs, and adjectival extensions. Swear words, defined as expressions of anger, deception, surprise, and more, are an inherent part of spoken English.

Another definition by Moore (2012), says that it serve as expressions conveying the speaker's sentiments and reactions in an impolite manner.

According to research by Jahandideh & Athari (2021) in Fansubbing and Professional Dubbing in Comic Movies, four main strategies were employed. In "Professional Dubbing," 46.7% of taboo words were translated using the "Taboo to Non-taboo" strategy, while 38.1% underwent the "Euphemism" strategy. Notably, 7.1% of taboo words were transferred (not translated) into Persian through the "Deletion" strategy. In Fansubbing, the "Taboo to Taboo" strategy was most prevalent at 48.7%, with 32.4% translated via the "Taboo to Non-taboo" strategy. Additionally, 1.5% of taboo words were transferred (not translated) into Persian using the "Deletion" strategy. These findings underscore significant differences between fansubbing and professional dubbing versions, particularly in the types and functions of taboo expressions. It suggests that when characters deal with taboo topics, they tend to employ less troublesome and more general themes. Dubbing and subtitling must be done in a way to overcome the language barriers for the audiences. As not everyone comprehends the source language, it is the translator's task to establish the same understanding in target language for entertaining the audiences. (Afifah, Hartono & Yuliasri, 2018).

Abu-Rayyash, Haider & Al-Adwan. (2023) in their research established that, in the context of translating English swear words into Arabic, researchers identified three primary strategies: omission of the source text (ST) swear words from the target text (TT), rendering ST swear words into TT non-swear words, and softening the ST swear words. Upon analyzing the data, it was found that omission emerged as the most frequently employed strategy by professional subtitlers when translating English swear words into Arabic.

According to the research of Abdelaal, Sarhani (2021), in translating movies containing swear and taboo words, the most common strategies employed by subtitlers are omission and euphemistic translation. Omission is often chosen due to cultural constraints, where certain words, especially those related to sex and excretion, are challenging to render into Arabic without being perceived as very pejorative and unacceptable. Additionally, some swear, and taboo words collocate in English but not in Arabic, making omission a suitable strategy. However, subtitlers must avoid creating a vacuum on the screen that hampers viewers' enjoyment of the movie. Euphemistic translation, the second most common

strategy, aligns with the conservative nature of Arab society. Given the potential offensiveness of certain words, translators opt for euphemisms to maintain cultural sensitivity and politeness. These strategies reflect the dynamic challenge of translating swear and taboo words, balancing linguistic fidelity with cultural appropriateness. Abdelaal, Sarhani (2021) says that the prevalence of swear and taboo words in American movies, widely enjoyed for both entertainment and English learning purposes, poses a considerable challenge for translators. Such words, categorized as bad language, are integral to spoken English and serve various emotional expressions, including frustration, fear, nervousness, surprise, annoyance, gladness, and disbelief, particularly among the younger generations.

These researchers suggest further exploration of Audiovisual Translation (AVT) research focused on swear words in various languages, emphasizing their controversial nature, particularly in translations intended for conservative cultures. This recommendation highlights the need for a nuanced understanding and approach to translating sensitive and culturally charged linguistic elements across different language pairs.

5.3.-Translating the “N-word”.

The “N-word” is considered one of the most offensive racial slurs in English and is often euphemistically referred to as the “N-word”. The term has a complex historical background, and its usage in contemporary society is a subject of controversy, to the point that it is seen as offensive as referring to a person using the “N-word”, and this is because of all the political charge this word carries with it and the history it has. Nevertheless, there are regulations governing this taboo, permitting black individuals to employ the word, but its use by a black public figure can still unsettle the general populace. Now, in a contemporary world, the “N-word” carries contradictory emotions and is used within the African American community both offensively and as a term of endearment. The term's nuanced form, 'nigga,' has been reclaimed by the African American community as part of their cultural identity.

In the field of translation, we do not find many authors who refer to the "N-word" translation, but we do find authors like Kujawska (2008) which consider the undeniable necessity of reading great literature in its original language as one of main points, emphasizing how translators can manipulate texts to achieve their desired effects. She discusses the translator's role in choosing which dimensions of work to emphasize, ideally balancing all levels of a literary text. The analysis of Kujawska (2008) delves into the ideological perspective, distinguishing between the original text and its translation at both macro and micro stylistic levels. When we are talking about macrostyle, it involves purposeful ideological manipulation, potentially exaggerating or diminishing the original's perspective. Microstyle considers the translator's lexical and grammatical choices, affecting the text's ideological dimension. *"The translator can transform the text because of two distinct, yet interconnected processes: initially as the source text reader who reconstructs its meaning; and as the target text producer."* (Kujawska, 2008). In this quote, the author focuses on the complexity that arises from the translator's dual role as a reader reconstructing meaning from the source text and a producer creating the target text, highlighting the importance of the author's decision-making in doing the job. The discussion emphasizes the challenges faced by translators in handling words with racist connotations, such as the "N-word", emphasizing the importance of context and the diachronic perspective. For the translator, the context in which the word is used is important as guiding the choice of the potential equivalent, and in texts of this nature, where racism is the object of study, a real dilemma arises when the racist ambiguity surrounding the "N-word" must be solved alone by the translator. Kujawska (2008) concludes by acknowledging the inherent non-identity of translations with the original and the interpretative nature of translation, influenced by various factors, including the translator's personal aspects and freedom to modify the text's intention. The subjective nature of interpretations is emphasized, especially in discussions about racist attitudes, which often rely on speculative and subjective perspectives that are related to both political and personal ideals.

The comprehensive exploration made by Mereu (2014) delves into the intricate dynamics of ethnonyms, racial slurs, and their translation within American film dialogues, shedding

light on their pivotal role in accentuating the blackness of American characters. The author says that the usage of ethnonyms and racial slurs is closely connected with specific contextual circumstances. States that ethnonyms and racial slurs are culturally specific expressions employed to either uphold and propagate racist biases and behaviors or, conversely, to bring attention to their discriminatory impact. This study also underscores the complex historical, social, and cultural processes that these linguistic markers undergo, from acceptance to tabooization. The analysis reveals a notable increase in the use of foul and offensive speech in recent films, emphasizing its expressive function within dialogue. The study underscores the contextual sensitivity of these terms, highlighting the challenges and debates surrounding their translation. Translators, positioned as cultural mediators, are urged to adopt a hermeneutic model, considering the ethical implications of their interpretative labor, and this approach leads us to reflect upon the social role of translators and on changing linguistic, cultural and ideological attitudes in relation to the labeling of American blackness and how it is avoid, also taking in count the importance of this when we are translating. Mereu (2014) draws attention to the social consequences of propagating racist expressions on screen and advocates for a nuanced approach in subtitling and dubbing practices, dubbing actively challenges the limited lexical alternatives available, reflecting shifting societal norms. The author states through individual translation choices just like Kujawska (2008) when implies that the challenge lies in the translator addressing the racist ambiguity of the -word independently. Also, Mereu (2014) illuminates how linguistic characterization in films intersects with issues of racism and ethnicity, offering fictional yet reflective insights into societal attitudes toward ethnonyms and racial slurs beyond the cinematic realm. Many of these linguistic labels have gone through intricate and debatable processes of social acceptance, contempt, condemnation and tabooisation: a paradigmatic oft-quoted case is the word nigger, recently found in the media in its euphemised form, the "N-word", which is the main motif of our research.

Sierra (2017) says that translation, as a communicative activity embedded in a social context, can encounter ideological challenges, especially when dealing with sensitive content such as racist language. The decision-making process in translation, whether written, oral, or audiovisual, extends beyond mere translational or technical

considerations; it often reveals a distinct ideological basis, manifested in forms of self-censorship. Sierra (2017) considers Hurtado's perspective, which emphasizes the social nature of translation, highlighting the intrinsic relationship between translation and ideology. The divergence in cultural contexts between the original text's author and the translator introduces unique ideological motivations, a phenomenon that became more evident during the significant cultural shift in translation in the late eighties and early nineties. In the realm of audiovisual translation, discussions on ideology, as conveyed by Sierra (2017), typically revolve around categories such as censorship, standardization, gender-related concerns, and patronage. Specifically addressing the "N-word", its historical consolidation as a derogatory term underscores its discriminatory nature.

Giampieri (2017) analysis delves into the nuanced world of translating racial slurs in audiovisual content, especially in Italian material, revealing a multifaceted landscape shaped by cultural variations and evolving self-censorship trends. The study underscores how the use of taboo language, particularly ethnic slurs like the "N-word" has changed over time and across cultures. Giampieri (2017) explores instances where racial slurs are either self-censored or retained in translations, shedding light on the motivations behind these choices. Notably, the "N-word" has become a marker of political correctness, even in films known for explicit language. The translation of such slurs varies based on the characters' intent, whether for teasing, community bonding, or offensive purposes. Interestingly, a shift in self-censorship in Anglo-American films has been observed, with the majority of 'nigger' words replaced by the more sanitized "N-word's" since 2000. This dynamic interplay of translation choices, cultural contexts, and self-censorship nuances reflects the intricate nature of handling sensitive language in audiovisual content.

Desilla (2019) considers racism as a multifaceted phenomenon, which manifests itself in various instances and aspects of social life. In the context of subtitling, the translation approach is intricately linked to the cultural nuances of race-related language and discourse. This involves scrutinizing both linguistic and non-linguistic manifestations in the source text and comparing their rendition in the target language. Desilla (2019) guides the study with three prevalent translation strategies: literal translation, equivalence, and occasionally omission, which have been employed to deal with instances of racist discourse and body language. Notably, translators have shown a concerted effort to render

racist linguistic manifestations, predominantly opting for the techniques of literal translation and equivalence when portraying a racist attitude. According to Desilla (2019), literal translation is observed in cases where the target language's flexibility allows for a faithful rendition of racism-related discourse, facilitating a more accurate transmission of the original message and the creators' intentions. On the other hand, Desilla (2019) says that equivalence is chosen when linguistic disparities between the two languages make a literal translation less suitable, ensuring naturalness and preventing gaps in conveying the original message. This strategy is particularly effective in expressing racist meanings that may be asymmetrically represented in different languages and cultures. Finally, for Desilla (2019) the technique of omission is less frequently employed, typically in instances of visual-verbal language where redundancy is deemed unnecessary for character construction and plot understanding, streamlining the subtitling process within technical constraints.

Liljegren (2022) says the process of translation, inherently complex, is intricately shaped by the individual translators' aesthetic preferences. One common strategy, particularly prevalent in the English-speaking world, is *domestication*, where the text is adapted to align with the target readership, according to the author. This approach aims to offer the target audience the same understanding as the source-culture reader or to seamlessly integrate the text into the target culture's norms. Liljegren (2022) states that balancing this is the strategy of *foreignization*, where translators strive to remain faithful to the source text, forcing readers to grapple with the foreignness of the translated text. This dichotomy is evident in some translations which retained the "N-word" despite its negative connotations in the target culture—a potential case of foreignization. Liljegren (2022) states that translational choices are influenced by sociological concepts like *habitus*, *field*, and *norms*, revealing the translator's personal disposition and their understanding of the target culture's norms. The concept of voluntary servitude, aligning closely with the source text, must be weighed against ethical considerations, especially when dealing with taboo words. The evolving norms of the target culture over time further complicate translational decisions, prompting translators to navigate conflicting considerations. Ultimately, the author says addressing taboo words in translation underscores the diverse perspectives and interests involved, highlighting the challenge of satisfying all stakeholders.

Korpisalo (2023) says translating works of fiction presents various challenges for translators, and one notable hurdle is dealing with taboo language. These words evoke different emotions, ranging from embarrassment to disgust. According to Korpisalo (2023), the translation process of taboo words is influenced by cultural, linguistic, and ideological norms, as well as the translator's personal preferences and values. Offensive and taboo language has existed since primitive cultures associated taboo with magical words and superstition. The author states that taboo words express strong emotions and feelings, and their interpretation may vary from person to person. The translation of these words involves cultural challenges, requiring the translator to understand the nuances of both the source and target cultures. Korpisalo (2023) considered that different translation strategies, such as pragmatic correspondence, softening, de-swearing, and omission, are employed based on the context and the translator's judgment, but two prominent strategies emerge: pragmatic correspondence and omission, among other techniques. Korpisalo (2023) states that pragmatic correspondence, while it is easy for the translator, poses a potential challenge as it requires the audience to read taboo words, possibly causing embarrassment or offense. This strategy maintains loyalty to the source text, contributing to the adequacy of the translation. However, its implications extend beyond fidelity, playing a crucial role in characterization, especially in subtitling. On the other hand, omission is a straightforward strategy to avoid causing offense or embarrassment, making it easy to use according to Korpisalo (2023). Nevertheless, its appropriateness hinges on whether the taboo word holds keyword significance in the source text. These strategies represent the translator's delicate balance between faithfulness to the original material and the need to navigate cultural sensitivities for an effective and respectful translation. The choice of translation strategy affects the adequacy and characterization of the translation. Despite the challenges, Korpisalo (2023) says translators navigate these complexities to convey the intended meaning and emotions across different cultures.

Kujawska (2008) and Sierra (2017) put a particular emphasis on ideological challenges and decision-making. Kujawska (2008) emphasizes the translator's role in choosing dimensions to emphasize, discussing macro and micro stylistic levels and highlights the complexity arising from the translator's dual role and the importance of the translator's decision-making in the process, and Sierra's (2017) approach also explores ideological

challenges in translation, especially concerning racist language. The author stresses the social nature of translation, revealing ideological motivations and the impact of cultural shifts on translation practices.

On the other hand, authors like Mereu (2014) and Giampieri (2017) focus their approaches on audiovisual translation and racism in films. Mereu (2014) explores ethnonyms, racial slurs, and their translation in American films, emphasizing their role in accentuating blackness. The author discusses the increase in foul language in films and underscores the contextual sensitivity of terms and advocates for a nuanced approach in subtitling and dubbing practices. Giampieri (2017) analyzes the translation of racial slurs in Italian audiovisual content, emphasizing cultural variations and self-censorship trends, also observes a shift in self-censorship in Anglo-American films regarding the "'N-word'".

Desilla (2019) and Korpisalo (2023) approaches agreed on translation strategies and the challenges it had. Desilla (2019) explores racism in various aspects of social life, linking translation approaches to cultural nuances and discusses prevalent translation strategies such as literal translation, equivalence, and omission. Korpisalo (2023) discusses the challenges in translating taboo language, considering cultural, linguistic, and ideological norms as the main focus. Also, it highlights the influence of personal preferences and values on the translation process and Explores translation strategies like pragmatic correspondence and omission, emphasizing their impact on adequacy and characterization.

The last approach considered refers to the aesthetic preferences and sociological concepts where Liljegren (2022) focuses on the influence of individual translators' aesthetic preferences on the translation process and discusses strategies of domestication and foreignization, considering sociological concepts like habitus, field, and norms and emphasizes the challenge of addressing taboo words and ethical considerations.

To conclude, while all authors share a common ground in acknowledging the challenges of translating sensitive content, they differ in their focus areas. Some emphasize the ideological aspects, others delve into audiovisual translation and racism in films, and some discuss specific translation strategies and challenges. The diverse perspectives collectively contribute to a comprehensive understanding of the complexities involved in translating taboo language and racial slurs.

6.-CONCLUSION

6.1.-Achievement of Aim and Objectives

The primary aim of this study is to provide valuable insights into the intricacies of translating African-American dialect humor and culturally charged terms, contributing to the broader understanding of audiovisual translation processes within the context of the "Atlanta" series. The study encompasses five specific objectives, each designed to contribute to the overall aim. Below is a detailed discussion of how each objective was achieved, along with the challenges encountered and their resolutions.

Related to the subtitling techniques for African-American dialect humor, the objective aimed to uncover strategies used in conveying the unique humor intrinsic to the African-American dialect within the subtitled context. Various subtitling techniques, including linguistic adaptation, cultural equivalency, and creative transcreation, were analyzed. Challenges involved maintaining the authenticity of humor while ensuring cultural relevance. Strategies such as careful selection of colloquialisms and dynamic adaptation were implemented to address these challenges. According to the challenges in subtitling morphosyntax of African-American dialect humor, identifying challenges and complexities in maintaining linguistic nuances during the translation process was the focus. Challenges included the morphosyntactic differences between English and Spanish, particularly in conveying dialect-specific humor. Additionally, a comprehensive review of existing translation theories and practices was conducted to refine the approach. In the area of translation of culturally sensitive terms unveiling prevalent strategies and recurrent choices in translating culturally charged words, such as “nigga” and “nigger,” was the objective. Challenges arose in navigating the historical and political implications of these terms. The study employed a combination of contextual adaptation and footnotes, providing additional cultural context. In line with the difficulties in translating culturally charged words with humorous connotations, this objective explored the challenges and considerations in maintaining both humorous elements and cultural sensitivity when translating terms like “nigga” and “nigger.” Challenges included potential misinterpretation and unintended offense. Solutions involved meticulous contextualization, nuanced language choices, and extensive testing to ensure that the

intended humor was preserved while mitigating any risk of cultural insensitivity. For maintenance of essence in cultural references, the objective aimed to uncover the approach taken in balancing cultural authenticity with audience accessibility during the translation of cultural references. Challenges included the potential loss of cultural nuances. The study incorporated a dual-focus strategy, preserving the essence of references while strategically adapting certain elements to enhance comprehension for the Spanish-speaking audience.

6.2.-Research Questions Revisited

In terms of subtitling techniques for African American dialect humor, the findings regarding subtitling techniques for African American dialect humor in the *“Atlanta”* series revealed a multifaceted approach. The study identified the strategic use of linguistic adaptation, cultural equivalence and creative transcreation as key parameters of subtitling. The essence of African American humor was effectively conveyed through a nuanced selection of colloquialisms and different techniques, depending on the context, that were ensuring both authenticity and cultural relevance. This contributes to a deeper understanding of how subtitling techniques can capture and convey the unique humor intrinsic to African American dialect within a subtitled context. In terms of the challenges in subtitling African American dialectal humor morphosyntax, the study successfully identified the main problems encountered when subtitling African American dialect morphosyntax related to humor in the *“Atlanta”* series. The challenges arose primarily from morphosyntactic differences between English and Spanish, especially in conveying dialect-specific humor. This provides valuable insights into overcoming linguistic nuances during the translation process, contributing to a broader understanding of the challenges of subtitling in the context of African American dialect humor. Research for the translation of culturally charged terms delved into the most recurrent translation and techniques employed for culturally charged words such as "nigga" and "nigger" in the series. The study uncovered predominant strategies such as omission, neutralization and de-tabooing. The study contributes to a broader understanding of the translation landscape for culturally sensitive terms and underscores the importance of making informed decisions and continuously collaborating with linguistic experts and community

representatives. The study explores the difficulties involved in the humorous translation of sensitive words, and highlights the delicate balance required to maintain both humorous elements and cultural sensitivity. Meticulous contextualization nuanced linguistic choices and thorough testing emerged as solutions to ensure the preservation of the intended humor while mitigating the risk of cultural insensitivity. All this sheds light on the complexities of translating culturally loaded words and provides insights that contribute to a nuanced understanding of translating humor in sensitive cultural contexts. The research focused on the maintenance of essence in cultural references and reviewed the approach taken to balance cultural authenticity with audience accessibility during the translation of cultural references. The study found a two-pronged strategy, preserving the essence of the references and strategically adapting certain elements to enhance comprehension by the Spanish-speaking audience. This contributes to the understanding of maintaining cultural authenticity in audiovisual translation, highlighting the nuanced choices made to ensure that cultural references are both authentic and accessible to a diverse audience.

6.3.-Methodological Reflection

6.3.1.-Limitations

While this study provides valuable insights into the subtitling of African-American dialect humor, certain limitations should be acknowledged. Firstly, the focus on a single TV series, "Atlanta", might restrict the generalizability of findings to other cultural contexts or television productions. The unique characteristics of this series, such as its creator's involvement in the translation process, may introduce specificities that do not apply universally to all audiovisual productions.

The decision to concentrate on English-to-Spanish translation may limit the study's applicability to other language pairs. The challenges faced in subtitling for different languages, particularly those with distinct linguistic structures and cultural nuances, might present additional complexities not explored in this research. Future studies should

consider expanding the language pairs under investigation to capture the diversity of audiovisual translation practices.

The study's primary focus on humor within the African-American dialect may not fully encapsulate the broader range of challenges associated with translating culturally charged terms. It is essential to recognize that such terms carry multifaceted meanings and implications that extend beyond comedic contexts. Future research could delve into the broader cultural, historical, and sociopolitical dimensions of these terms, providing a more comprehensive understanding of their translation challenges.

6.3.2 Contributions to the Field

Despite these limitations, the study contributes significantly to the field of audiovisual translation, particularly in the subtitling of African-American dialect humor. One notable contribution is the in-depth exploration of subtitling techniques employed to convey humor intrinsic to the African-American dialect. The identification and analysis of specific strategies, such as the translation of linguistic and cultural nuances, provide a nuanced understanding of the complexities involved in maintaining comedic elements across languages.

The study also sheds light on the challenges inherent in subtitling the morphosyntax of the African-American dialect, emphasizing the importance of linguistic nuances in the translation process. By delving into the specific problems encountered, the research adds to the existing knowledge base, offering insights that can inform subtitling practices for dialects with distinct linguistic features.

Additionally, the examination of the translation of culturally sensitive terms, particularly the words "nigga" and "nigger," contributes to the discourse on translating offensive and culturally charged language. The study unveils prevailing strategies and recurrent choices made in translating these terms, highlighting the impact of these choices on the overall

portrayal and audience reception. This contributes to discussions on the intersection of language, culture, and sensitivity in audiovisual translation.

The sample size, centered around one TV series and specific episodes, may be considered a limitation. While the in-depth analysis offers rich insights into the chosen context, it may not fully represent the diversity of subtitling practices in other audiovisual productions. A broader sample encompassing various genres, creators, and cultural backgrounds could offer a more comprehensive overview of subtitling challenges in diverse contexts.

6.3.3 Future Research Directions

Building on the identified limitations and unanswered questions, several avenues for future research can be suggested. Firstly, future studies could expand the scope of language pairs, considering the diverse linguistic challenges posed by translating African-American dialect humor into languages beyond Spanish. Exploring how different linguistic structures handle these challenges can offer a more comprehensive understanding of cross-cultural subtitling practices.

The study's focus on humor within the African-American dialect opens the door for broader investigations into the translation of culturally charged terms in various contexts. Future research could explore the translation of these terms in series or dramatic scenes, examining how subtitling choices impact the portrayal of cultural sensitivity. Additionally, exploring the reception of translated culturally charged terms by diverse audiences could provide insights into the effectiveness of different translation strategies.

Methodologically, future studies could experiment with innovative approaches, such as eye-tracking analyses or audience reception studies, to complement the insights gained from the analysis of subtitles and cultural references. Understanding how viewers process and interpret subtitles in real-time can enhance our comprehension of the effectiveness of various subtitling techniques.

6.4. Conclusion Recap

In conclusion, this study delves into the intricate landscape of translating racial slurs, particularly focusing on the N-word, in the subtitles of the Netflix series "Atlanta." Through a meticulous analysis of 21 chapters spanning the first and second seasons, we examined the frequency and translation techniques employed for the controversial term. The prevalence of selective sampling, guided by a purposive approach, allowed for a nuanced exploration of translation choices in this specific context.

The findings illuminate the dominance of the omission technique, revealing a tendency among translators to omit the explicit translation of the N-word, perhaps underlining its perceived lack of relevance in certain contexts or the belief that viewers can infer its meaning from the surrounding scene. Additionally, the study sheds light on alternative translation techniques such as de-tabooing and neutralization, each presenting its own set of challenges and implications.

Methodological reflections underscore the limitations encountered, emphasizing the need for future studies to expand the scope to include a broader sample and diverse linguistic pairs. The study contributes valuable insights to the field of audiovisual translation, not only by unraveling the intricacies of translating sensitive language in a specific series but also by providing a framework for understanding the dynamic interplay between linguistic choices, cultural nuances, and audience reception in audiovisual media. This research serves as a steppingstone for further investigations into the translation of racial slurs, contributing to the broader discourse on language, culture, and sensitivity in audiovisual content.

7.-BIBLIOGRAPHY

-Abu-Rayyash, H., Haider, A. S., & Al-Adwan, A. (2023). Strategies of translating swear words into Arabic: a case study of a parallel corpus of Netflix English-Arabic movie subtitles. *Humanities and Social Sciences Communications*, 10(1), 1-13. <https://doi.org/10.1057/s41599-023-01506-3>

-Abdelaal, N. M., & Al Sarhani, A. (2021). Subtitling strategies of swear words and taboo expressions in the movie “Training Day”. *Heliyon*, 7(7). 1-9. <https://doi.org/10.1016/j.heliyon.2021.e07351>

-Arrés, E., Castillo, F., javier Rebollo, & Yborra, J. (2021). Subtitulación in *Luces, cámara y... traducción audiovisual: guía para futuros traductores audiovisuales*. Pie de Página.

-Asensio, R. M. (1999). *La traducción de la variación lingüística*. Universidad de Valladolid.

-Bartoll, E. (2016). Subtitulación. *Introducción a la traducción audiovisual*. Editorial UOC.

-Mateo Martínez-Bartolomé, M. (1990). The Translation of Black English and Black Northamerican Slang. *Alicante Journal of English Studies / Revista Alicantina De Estudios Ingleses*, (3), 97–106. <https://doi.org/10.14198/raei.1990.3.10>

-Bogucki, Ł., & Deckert, M. (Eds.). (2020). *The Palgrave handbook of audiovisual translation and media accessibility*. Palgrave Macmillan.

-Corrizzato, S. (2012). *Audiovisual translation: compliments and insults in Spike Lee's Bamboozled* [Thesis for a Ph.D. in Anglophony] Università degli studi di Verona.

-Desilla, L. (2019). *Racism and sociolinguistic choices in 20th century African-American films*. [Doctoral dissertation] Aristotle University of Thessaloniki.

-Dolgonos, H. (2016). *The Help: analisis de la traducción del Black English y de los referentes culturales*. [Thesis for a degree in Translation and Interpreting] Universitat Pompeu Fabra Barcelona.

-Fernández Fernández, M. J. (2009). The translation of swearing in the dubbing of the film South Park into Spanish in Díaz Cintas J. (Ed.), *New trends in audiovisual translation*, 210-225. <https://doi.org/10.21832/9781847691552-017>

-Gedik, T. A. (2020). Translation of Turkish swear words in subtitling: GORA. *International Journal of English Language & Translation Studies*, 8(1), 19-26. ISSN: 2308-5460

-Giampieri, P. (2017). Racial slurs in Italian film dubbing. *Translation and Translanguaging in Multilingual Contexts*, 3(2), 254-269. 10.1075/ttmc.3.2.06gia

-Green, L. J. (2002). *African American English: a linguistic introduction*. Cambridge University Press.

-Haider, A. S., Saideen, B., & Hussein, R. F. (2023). Subtitling taboo expressions from a conservative to a more liberal culture: The case of the Arab TV series Jinn. *Middle East Journal of Culture and Communication*, 1(aop), 1-23. DOI:10.1163/18739865-tat00006

-Han, C., & Wang, K. (2014). Subtitling swearwords in reality TV series from English into Chinese: A corpus-based study of The Family. *Translation & Interpreting*, 6(2), 1-17. doi:ti.106202.2014.a01

-Hjort, M. (2009). Swearwords in Subtitles - A Balancing Act. In *inTRAlinea: Special Issue: The Translation of Dialects in Multimedia (2009)*, http://www.intralinea.it/specials/dialectrans/ita_more.php?id=830_0_49_0_M

-Jahandideh, M. H., & Athari, S. (2021). Fansubbing and Professional Dubbing in Comic Movies: A Case Study of Taboo Renditions in Deadpool and The Interview. *LANGUAGE ART*, 6(3), 41-56. <https://doi.org/10.22046/LA.2021.15>

-Korpisalo, E. (2023). *Finnish Subtitling of the "N-word" in The Hateful Eight and Django Unchained on Viaplay* [Thesis for master's degree] Turun yliopiston <https://urn.fi/URN:NBN:fi-fe2023060151701>

-Kujawska-Lis, E. (2008). Turning Heart of Darkness into a racist text: A comparison of two Polish translations. *Conradiana*, 40(2), 165-178. DOI:10.1353/cnd.0.0010

-Liljegren, L. (2022). The Intended Reader and the Translator's Capital. Cultural and Social Sensitivity When Translating "the "N-word"" in Huckleberry Finn. *Samlaren: Tidskrift för forskning om svensk och annan nordisk litteratur*, 143, 204-244. Recuperado en <https://urn.kb.se/resolve?urn=urn:nbn:se:liu:diva-194089>

-María, M. L. A. (2016). *La traducción al español del Black American English para el cine. un caso práctico: Straight outta Compton*. [Thesis for a degree in Translation and Interpretation, Universidad de Valladolid]- Repositorio Universidad de Valladolid. <http://uvadoc.uva.es/handle/10324/21334>

-Martel, L. (2020). *Tabú, eufemismos y disfemismos. El caso de Ted*. [Thesis for a Degree in Translation and Interpreting English-French English-German, Universidad de las palmas de gran canaria], UPLGC <http://hdl.handle.net/10553/73753>

-Martínez Sierra, J. J. (2012). Introducción a la subtitulación. *Introducción a la traducción audiovisual*. Editum. Ediciones de la Universidad de Murcia.

-Martínez Tejerina, A. (2016). El humor verbal. *El doblaje de los juegos de palabras* (72-98). Editorial UOC.

-Mateo Martínez-Bartolomé, M. (1990). The Translation of Black English and Black Northamerican Slang. *Alicante Journal of English Studies / Revista Alicantina De Estudios Ingleses*, (3), 97–106. <https://doi.org/10.14198/raei.1990.3.10>

-Mereu Keating, C. (2014). The translation of ethnonyms and racial slurs in films: American blackness in Italian dubbing and subtitling. *European Journal of English Studies*, 18(3), 295-315. <https://doi.org/10.1080/13825577.2014.944020>

-Millan-Varela, C., & Bartrina, F. (2013). Subtitling: Theory, practice and research in Millan-Varela, C., & Bartrina, F. (Eds.), *The Routledge handbook of translation studies*. Routledge.

-Molina, B. A. (2020). La traducción para el doblaje del vernacular afroamericano: el caso de the corner (ii): Análisis descriptivo de la traducción. *Entreculturas*. Revista de Traducción y Comunicación Intercultural, (10), 139-149. <https://doi.org/10.24310/Entreculturasertci.vi10.12513>

-Morgan, M. (2001). Nuthin'but a G thang": Grammar and language ideology in Hip Hop identity. *Sociocultural and historical contexts of African American English*, (Sonja L. Lanehart., p.187-210.). John Benjamins.

-Mousavi, M. (2012). *Strategies in Subtitling Black English Movies*. [Thesis for a master's degree in Translation Studies] Islamic Azad University.

-Mufwene, S. S. (2001). What is African American English?. In *Sociocultural and Historical Contexts of African American English* (Sonja L. Lanehart., p. 21). John Benjamins.

-Nosek, K. S. (2016). Styles of A Sociolinguistic Analysis of Polish and American Prison Slang within the Context of Selected Translation Techniques in Films with Subtitles. *Styles of Communication*, 8(2), 21-30

-Pardo, B. S. (2015). *On the Translation of Swearing into Spanish: Quentin Tarantino from Reservoir Dogs to Inglourious Basterds*. Cambridge Scholars Publishing.

-Qing, L. (2019). A Study on the Untranslatability of Dialect in Black Literature. *International Journal of Liberal Arts and Social Science*. 7(4): 97-102 <https://ijlass.org/articles/7.4.10.97-102.pdf>

-Rickford, J. R., Rickford, R. J., & Smitherman, G. (2000). *Spoken soul: The story of black English*. John Wiley & Sons, Inc.

-Sanz Jiménez, M. (2017). La traducción del dialecto en las narraciones de esclavos: el caso de "The Good Lord Bird". *Cuadernos De Investigación Filológica*, 43, 209–231. <https://doi.org/10.18172/cif.3007>

-Sanz Jiménez, M. (2020). Translating African-American Neo-Slave Narratives: Black English in *The Good Lord Bird* and *The Underground Railroad*. *Revista De Estudios Norteamericanos*, 24, 203–226. Retrieved from https://revistascientificas.us.es/index.php/ESTUDIOS_NORTEAMERICANOS/article/view/11543

-Sierra, J. J. M. (2017). Dealing with the "N-word" in Dubbing and Subtitling *Django Desencadenado*: A Case of Self-Censorship?. In *Ideas*, 3, (3), 39-56 <https://p3.usal.edu.ar/index.php/ideas/article/view/4280>

-Silvosa, N. M., & Bolaños-Medina, A. (2019). La traducción al español del inglés afroamericano para doblaje: el caso de la serie *Insecure*. *Revista Parallèles*, 31(2), 32-48. <https://doi.org/10.17462/para.2019.02.02>

-Soler, P. B. (2011). *Swearing and translation: A study of the insults in the films of Quentin Tarantino*. [Thesis for the degree of Doctor of Philosophy.] Universitat De Valencia.

-Wolfram, W., & Thomas, E. (2008). *The Development of African American English*. Wiley-Blackwell.

-Xavier, C. (2021). A three-layered typology for the subtitling of taboo: A corpus-based proposal of methods, strategies, and techniques. *Babel*, 68(4), 586-609. <https://doi.org/10.1075/babel.00283.xav>