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**TRANSLATION OF SLANG LANGUAGE IN THE SUBTITLED
FILM**

BACHELOR THESIS

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INTRODUCTION

Slang is a constantly changing phenomenon which has existed since time immemorial. Because of its dynamism and ambiguity, many linguists have treated it with caution. While rendering slangy words, phrases or expressions, the translator faces a variety of difficulties, and, consequently, a number of different procedures of translation have to be invoked. Unlike other types of translation, subtitling is confined by strict constraints in order to conform to the obligatory requirements.

Mattiolo (2009: 19) claims that “the concept of slang has been inaccurately defined by many lexicographers who tend to restrict it to colloquial or bad language, and the term has been imprecisely defined by many sociolinguists who conflate it with such language varieties as cant, jargon, dialect, vernacular or accent.” Armalyt and Paž sis (1990: 47) state that although two languages vary from the formal and semantic points of view, the translator has to be capable of performing a number of various interlinguistic procedures identified as translation transformations which help to achieve an adequate translation [my translation]. Gottlieb (in Baker, 1998: 247) analyses the phenomenon of subtitling and points out that the act of speech is always in focus, thus, intentions and outcomes are considered to be more important than solitary lexical elements.

The concept of slang has been widely analysed by linguists such as Baugh (1986), Jay (1992) and Mattiolo (2009). Also, the procedures of translation have been researched by foreign linguists such as Nida (1964; 1982), Taber (1982), Vinay (1995), Darbelnet (1995), and Lithuanian scholars Armalyt (1990), Paž sis (1990). The phenomenon of subtitling has been a subject of studies for linguists such as Jakobson (1987) and Gottlieb (1998). However, it appears that scholarly attention has been very unevenly paid to the phenomenon of the usage of slang in the subtitled films.

The novelty of this bachelor thesis is the analysis of the translation of slang in the Lithuanian subtitles of the film “Next Day Air” (2009).

The subject of the research is the translation of slang in the subtitled film “Next Day Air” (2009) directed by B. Boom.

The aim of the bachelor thesis is to analyse the peculiarities of the translation of slang in the Lithuanian subtitles of the film “Next Day Air” (2009).

To achieve the aim, the subsequent **objectives** have been employed:

1. To provide the theoretical background related to both subtitling and slang.

2. To present the linguistic theory concerning the procedures of slanguage translation.
3. To select the instances of slang illustrating different procedures of translation, i.e. softening, omission and equivalence, from the film “Next Day Air” and its Lithuanian subtitles.
4. To explain the usage of slang and the procedures of translation applied in the target text.

To achieve the best results, the following **methods** have been applied:

1. Literary analysis enabled to reveal the most important issues concerning subtitling, slang, and the procedures of translation which are essential for further analysis.
2. The sampling method was used in order to select the instances from the film “Next Day Air” (2009) and its Lithuanian subtitles.
3. The contrastive method provided a possibility to compare the English and the Lithuanian language systems and define the differences.
4. The statistical method was applied in the empirical part in order to systematise and generalise the collected data and illustrate it graphically.

As regards **the structure of the work**, it consists of the subsequent parts, i.e. introduction, the theoretical part, the empirical part, conclusions, a list of references and sources, and an appendix.

In the introduction a general review of slanguage, the procedures of translation and the concept of subtitling are provided by mentioning the most prominent linguists. Moreover, in the introduction the novelty, the objectives, the methods and the aim of the present research paper are defined. The theoretical part of the bachelor thesis consists of three chapters: in the first chapter various types of audiovisual translation are provided with the focus on subtitling, in the second chapter the concept of slang is defined, and in the third chapter, the procedures of slanguage translation are presented. In the empirical part some of the instances collected from the film “Next Day Air” are introduced and analysed. Conclusions are presented in a separate chapter. The appendix consists of all examples collected from the film “Next Day Air” and its Lithuanian subtitles.

The scope of the work is 190 examples which are selected from the film “Next Day Air” (2009) and its Lithuanian subtitles.

As regards **the practical value of the research paper**, it will be useful for students carrying out researches concerning the phenomenon of slang and its translation.

In order to avoid potential misunderstandings, a short list of abbreviations used in this bachelor thesis has to be provided:

SL – source language;

TL – target language;

ST – source text;

TT – target text.

A survey concerning the theoretical material essential for further analysis is presented below.

1. AUDIOVISUAL TRANSLATION AND SUBTITLING

1.1. Types of Audiovisual Translation

A few decades ago various technologies were considered as a remote and distant way to ease one's life. In the history of technology the 20th century is marked as a period of phenomenal advance and development. Television changed people's life irreversibly and was a step towards modern society that we live in today. The emergence of television caused some major changes, i.e. a paper-oriented society shifted into a media-oriented one. The growth of television and an interest in it sparked off its rapid expansion all over the world with a purpose of becoming a device that is "a must" these days.

Due to the increasing globalisation of the film industry, audiovisual translation plays a key role because it makes various types of audiovisual production accessible to people of different mother tongues. "Within the field of Translation Studies, the boom of audiovisual translation came about in the 1980s" (Franco et al., 2010: 19). Nowadays there are different modes of audiovisual translation such as dubbing, subtitling, voice-over, simultaneous interpretation, narration, partial dubbing, free commentary and etc. (Gea-Valor et al., 2010: 283). However, revoicing, dubbing, voice-over and subtitling are considered to be the most prominent ones.

Kenny (in Baker, 1998: 75) states that "revoicing is sometimes used as a generic term to describe all methods of oral language transfer <...>". Dries (1995) quoted by Karamitroglou (2000 :5) claims that revoicing in films and television functions as a phenomenon which replaces the original text with the domestic language and it is often referred to "speech-into-speech" in screen translation. However, the most frequently applied types of revoicing are dubbing and voice-over (Karamitroglou, *ibid.*).

Dubbing "includes activities such as the addition of music and sound effects to the original dialogue, the omission or replacement of unwanted or poorly recorded audio, or the re-recording of the entire dialogue, narration and music"¹. Dubbing was started up in 1930s and is often referred to "lip-synchronous dubbing" (Schjoldager, 2008: 216). This type of audiovisual translation aims each foreign actor to be revoiced by a local actor of the same sex and similar voice (*ibid.*). In other words, dubbing seeks to make an impression that the audience of the target text watches an original product which results in a fully developed synchronicity, thus an original soundtrack is replaced by a new one.

¹ <http://www.museum.tv/eotvsection.php?entrycode=dubbing> (Accessed 12 April, 2012)

Voice-over is an audiovisual technique “when a voice of a faceless narrator can be heard over the different images” displayed on the screen (Franco et al., 2010: 18). The phenomenon of voice-over requires other type of synchronicity, i.e. „the translation must obviously accurately reflect the original message while fitting in with what is being shown on the screen“ (Gouadec, 2007: 7). Therefore, both dubbing and voice-over are oral types of audiovisual translation, however, dubbing is much more expensive than voice-over as it requires more precision.

1.2. Subtitling

“Subtitles are sometimes referred to as captions and are used as transcriptions of films or TV dialogues presented simultaneously on the screen” (Gottlieb in Baker, 1998: 245). Subtitles are usually comprised of one or two lines and have about 35 characters which is an average length (ibid.). Typically they are positioned at the bottom of the picture and are either centered or left-aligned (ibid., 1998: 247). Subtitles usually remain on the screen for about 5-6 seconds (ibid., 1998: 245). Subtitling is commonplace in the countries such as Denmark, Holland, Belgium, Norway, Sweden, Finland, and Greece as well as in the majority of Southern American countries (Gea-Valor et al., 2010: 287).

“Due to lexical and syntactic differences between languages <...> in television subtitling the text volume is typically reduced by one third” (Gottlieb in Baker, 1998: 247). In other words, the speech tempo on the screen is the same as in a natural conversation, i.e. it is rather fast and may contain a lot of words, therefore, the quantity of a dialogue has to be reduced. It helps to make a watcher being capable of reading subtitles and not to be distracted from the action on the screen. Thus, a full transcription of a spoken discourse is rarely used.

The proponent of the linguistic approach Jakobson (1987: 429) introduced two strategies of translation:

1. “Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language;
2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language”.

The first strategy implies that the translator invokes synonymy or words that are the most alike in order to convey the meaning as adequately as possible in the SL. Consequently, rewording and paraphrasing are the most efficient methods that can be applied.

According to Chan and Pollard (2001: 1006), intralingual translation includes subtitling which consists of:

- domestic programmes for the deaf and hard of hearing;
- foreign-language programmes for language learners.

These two types of subtitling include the following procedures, i.e. writing down the oral discourse and changing its mode without shifting from one language into another (ibid.). This classification demonstrates that the subtitled material has a target audience which benefits from such representation. Deaf or hard of hearing people overcome the barrier of disability and become capable of watching TV programmes, films and etc., whereas foreign language learners improve their listening skills and deepen the perception of a foreign language.

The second strategy implies that interlingual translation or translation proper involves two languages and, as a consequence, two different language systems and cultural backgrounds. It is the replacement of units of the ST with equivalent one in the TT. This kind of procedure can be referred to as “a reported speech” because two equivalent pieces of information are provided in a different form (Jakobson, 1987: 429). However, due to the differences existing in each language, it is a complicated task to reach equivalence which would produce the same effect on watchers. The aim of interlingual strategy is to make the audiovisual production accessible and understandable for the foreign audiences and export it abroad. The conclusion can be drawn that it is advantageous for both because film makers earn heftier profits while foreign people who are not skilled at foreign languages have an opportunity to watch films in a foreign language and are able to expand their cultural horizons.

Thus, Jakobson’s classification is based on a semiotic approach because the translator has to decipher the information of a source text and has to put it out into an equivalent message for the target audience.

Gottlieb (in Baker, 1998: 247) singled out two technical categories of subtitles:

1. Open, i.e. they are not optional and are shown as a part of a film or television program for a public viewing;
2. Closed, i.e. they are optional and are shown via Teletext.

In other words, open subtitles are displayed on the screen without an option to remove them, whereas closed subtitles are broadcasted with an opportunity to choose whether to display them on the screen or not.

In the subsequent chapter the concept of slang is discussed. The film under research in the empirical part was produced in the USA, thus an overview of the phenomenon of slang is essential for further analysis of this bachelor thesis.

2. SLANG

2.1. The Origin of Slang

The existence of slang within a particular language is as old as the language itself (Eble, 1996: 11). The origin of slang remains rather obscure because there is no clear-cut agreement on its occurrence and many lexicographers find it difficult to detect what is the genuine origin of it (ibid.). In linguistics there are two main approaches concerning the etymology of slang.

The first approach refers slang to gypsies who led the nomadic lifestyle. “They were called the Flash men, and their dialect Flash talk <...>” (Lieberman, 2008: 191). In this dialect the word slang was known as “a narrow strip of waste land by the roadside, such as those which are chosen by gypsies for their encampments” (ibid.). An expression “out on the slang” was used by thieves or Romanies themselves having the meaning of traveling around the country as hawkers and camping by the roadside. “A traveling show was also called a slang” (ibid.). This list of meanings indicates that gypsies, thieves or hawkers who used to travel a lot could have been the ones who helped the term slang come into and function within a language.

Some etymologists believe that the word slang is of the Scandinavian origin. Skeat (1910) cited by Mattiello (2008: 34) states that the term slang (“cheat”) resembles the Norwegian verbs *slengje* (“fling”, “cast”), *slengja kjeften* (“make insulting allusions”, lit. “sling the jaw”) and the Icelandic verbs *slunginn* and *slyngr* (“versed in a thing, cunning”).

Though the etymology of slang remains obscure, the nature of it is rather ambiguous. On the one hand, it fills the gaps where the standard language lacks words and expressions, however, on the other hand, it creates new words although sometimes there is no need for them.

2.2. Functions of Slang

To begin with, in order perceive the concept of slang properly, the definition of it must be defined. According to LONGMAN Dictionary of Contemporary English (2003: 1550) slang is “very informal, sometimes offensive, language that is used especially by people who belong to a particular group, such as young people or criminals” whereas Merriam-Webster dictionary² states that it is “an informal nonstandard vocabulary composed typically of coinages, arbitrarily changed words, and extravagant, forced, or facetious figures of speech”. In other words, slang is an ever changing set of words and expressions which overstep the standard language boundaries

² <http://www.merriam-webster.com/> (Accessed 12 April, 2012)

and is mainly used in the spoken language. Slang tends to be rather controversial, i.e. it can be very vivid, playful and metaphorical but at the same time it may contain rudeness or open vulgarity. Green (2002: 27) indicates that “perhaps the most formidable problem is that slang changes rapidly, so it is virtually impossible to give an accurate account of current slang items”. Thus, many linguists do not feel confident while talking about or analysing the peculiarities of slang because it is very dynamic and requiring the latest data. Various types of slang exist, e.g. teenagers’ slang, sports slang, internet slang and etc.

Defining the importance and functions of slang is a rather challenging task because it is a concept which is very versatile and universal. Mattiello (in Chantler & Dente, 2009: 68) provides a list of speaker-oriented properties of slang which ascribe the speaker to some distinctive group existing in the society:

1. *Group-restriction*. According to Mattiello, slang functions as “a marker of group identity” (ibid.). Bandle’s (2005: 1951) point of view coincides with Mattiello’s ideas because he states that the most significant function of slang is its ability to establish ones cohesiveness within a particular social group, i.e. “slang serves to strengthen group solidarity” (ibid.). The conclusion can be drawn that slang functions as glue which helps to merge together with other people and to maintain the intimacy and privacy within that group of people.
2. *Informality*. It is the second fundamental point of slang which is ascribed to a colloquial language. “Informality helps to diminish the seriousness and formality and establishes a more familiar tone” (Mattiello in Chantler & Dente, 2009: 69). Therefore, slang helps to address other people and indicate the tone of a conversation, i.e. whether it is intimate, informal, casual and etc.
3. *Time-restriction*. Slang is an ever-changing concept. Because of this, slangy words and expressions that are commonly used and trendy nowadays may be regarded as old-fashioned ones in the future. (Mattiello in Chantler & Dente, ibid.) When a particular generation of people grows old, the same process happens to slang, i.e. new slang terms are created whereas the old ones are either forgotten or used by that particular older generation.
4. *Subject-restriction*. Slang is a helpful tool for people who are engaged in some special activities, occupations or specific professions which require a particular vocabulary (ibid.). People, who belong to the group of speaker-oriented properties, use slang because of the lack of a certain dictionary, thus, a specific terminology is used within

that a group of people. However, Eble (1996: 19) opposes to this opinion and claims that “slang is not jargon, the vocabulary used in carrying out a trade or profession or in pursuing an interest or hobby”, e.g. “shot clock” and “zone defense” are jargon terms to basketball fans which would be normally treated as slang. However, the linguist agrees that “groups united by their work or a common interest can develop a less precise vocabulary which usually conveys feelings and <...> unity of spirit” (ibid.). Slang used for such purposes functions as a plug to cover the lack of terminology or some specific vocabulary.

5. *Localism*. It is also occasionally referred to the concept of slang, especially to general slang, because certain slang words and expressions in American English may not be considered as slang in British English and vice versa (Mattiolo in Chantler & Dente, 2009: 70), e.g. in British English *a rubber* is a “a small piece of rubber or similar material used for removing pencil marks from paper” (LONGMAN Dictionary of Contemporary English, 2003: 1437) whereas in American English *a rubber* is slang for a condom³.
6. *Secrecy* and *privacy*. It is a vocabulary used by the counterculture groups of people who want to maintain a conversation which is incohesive and puzzling to other people. It is a method used by the counterculture groups of people who want to conceal particular information from the people in authority (Mattiolo in Chantler & Dente, ibid.). Eble (1996: 124) agrees with Mattiolo and claims that essential characterisation of slang is that it “opposes the established authority”. People who are outlaws tend to use an encoded language (e.g. drug dealers, prisoners, gamblers and etc.) in order to avoid mentioning certain words or phrases (ibid.). Therefore, it is indicated that speakers use the encoded language in order to avoid attention or suspicion.

Jay (2000: 175) adds that another important aspect of slang is its capability to set up a personal identity. People develop different character features and it can be easily reflected in the language they speak. “The use of slang is an aspect of one’s personality” (ibid.). Mattiolo (in Chantler & Dente, 2009: 70) agrees with this opinion and states that “teenagers or college students use individualised vocabulary in order to keep the older generation at a distance”. In other words, adolescents tend to be rebellious and creative, thus, the use of slang is a very important feature of their communication. Bandle (2005: 1951) states that young people

³ <http://www.bg-map.com/us-uk.html> (Accessed 4 April, 2012)

experiment with a linguistic form of a word more than with its content. Moreover, he points out that these patterns are based on metaphorical relations, e.g. a head is compared with a several types of fruit, i.e. nut, pumpkin, pear and etc. (ibid).

Slang can be referred to self-expression and it is an effective way to penetrate other people. The language, and especially slang, may indicate the age, the gender, the social layer, the race and many other significant features which define a personality.

As the cast of the film under the research in the empirical part includes black-skinned actors, thus, it is important to analyse the peculiarities of both American and Black English with the focus on their slang.

3. American Slang

3.1. American English

The English language diverged into two major diversities that are well-known today, i.e. British English and American English. British English (BrE) is spoken in the United Kingdom, including England, Scotland, Wales and the Northern Ireland, whereas American English (AmE) is spread in the United States.

Mencken (1919) cited by Kövecses (2000: 9) discusses that the differences between British and American English are undeniable. Consequently, these two varieties diverged so far that they can be considered as two separate, although related languages. However, Marckwardt and Quirk (1964) cited by Kövecses (2000: 9) oppose to this observation and argue that the distinguishing features exist, but two nations are able to understand each other easily. In other words, both camps acknowledge that the differences exist, but the attention given to these differences is not the same. The first camp believes that the differences between British and American English are immense while the latter camp believes that language and culture are the components that unify these two varieties.

Recently the issue of what type of variety non-native speakers should be taught at school has been raised. Although many suggestions and solutions have been proposed, this question remains a sore point that has not been solved yet as it is very difficult to decide which variety is more dominant. Mencken (2009: 382) states that “American form of English is now spoken by three times as many persons as all the British forms taken together <...> and it seems to me that very likely that it will determine the final form of the language”. If these speculations are correct, in the future the variety of American English is going to be taught not only at schools but also may dominate all over the world.

3.2. The Black English

Although black people have always been treated as exotic, they have constantly been subject to negative stereotypes which shove them outside the boundaries of a modern society. Because of these stereotypes black people are considered to be the outsiders of the community.

“Black English <...> is a language mixture, adapted to the conditions of slavery and discrimination, a combination of language and style interwoven with and inextricable from Afro-American culture” (Smitherman, 1977: 3). In order to perceive the phenomenon of nonstandard black dialects existing in the USA, a certain historical parallel of a nonstandard English dialect

existing in England has to be reconsidered. For many centuries Cockney has been spoken by the lower classes in London whereas the upper classes speak a standard dialect which is called Received Pronunciation. “Through the years Cockney has survived in the face of sporadic abandonment and various social pressures, but the dialect endures as a testament to the cohesion and survival of the Cockney speech community” (Baugh, 1983: 1). When people share the same social and linguistic norms, they merge together and make a homogenous society (ibid.). Therefore, they treat each other as equals and no social misunderstandings arise.

However, Baugh (1983: 3) explains that in the USA a linguistic paradox exists, i.e. many black Americans are raised among peers who value a nonstandard dialect, however, when these black people enter a professional society, another type, i.e. Standard American English dialect is required. Moreover, Baugh (1983: 4) suggests his hypothesis why this street culture and its speech survive, i.e. black speech is isolated from Standard American English and, as a consequence, black Americans resist learning the standard dialect spoken by the elite. These types of nonstandard dialects, including Cockney and Black English, become an obstacle for people of lower classes to enter the social layer of upper classes and represent themselves better in order to improve career opportunities. The usage of a certain nonstandard dialect attaches people to their families, friends and environment they grew up and it is not that easy to make this bond to fall apart. The problem is that people who are brought up under such circumstances switch to a nonstandard dialect although they have mastered Standard English (ibid.).

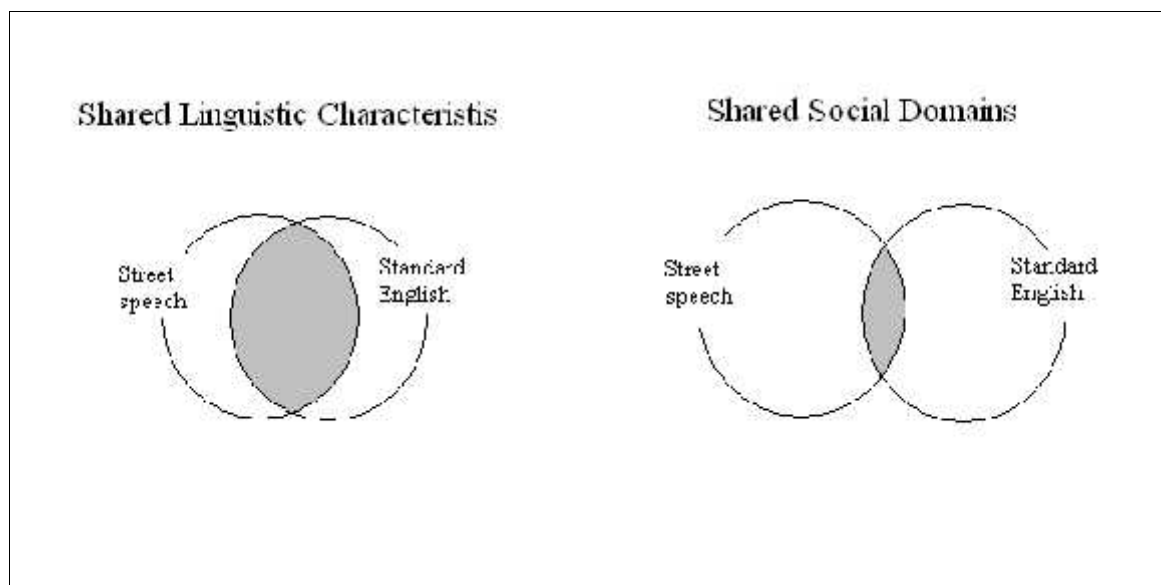


Figure 1. Street Speech Bidialectalism (Baugh, 1983: 8)

In Figure 1. Baugh illustrates the difference between black street speech and Standard English including the differences in shared social domains which are very significant in defining the reasons why Black English is widely spoken. Although the differences between street speech and Standard English are not that considerably immense, shared social domains vary a lot. As a consequence, the distance and opposition between these two varieties is, firstly, determined by the differences in the social field, i.e. historical, cultural and everyday background and, secondly, by the difference in the language.

Black English is notorious for the abundance of expletives. Thus, the next chapter will be devoted to the issues of swearing and cursing.

4. SWEARING AND CURSING

Swearing is deeply rooted within a modern society and is a part of the linguistic environment that we live in these days. Expletives function as a social and psychological phenomenon which embodies very intense and sometimes inadequately expressed emotions. People swear in order to show dissatisfaction, disrespect and resentment and it is believed that it helps to release bad emotions. However, an interesting fact is that swearing does not prevail all over the world because nations such as Japanese, American Indians, Malaysians and most Polynesians do not swear at all (Montagu, 2001: 55). LONGMAN Dictionary of Contemporary English (2003: 1677) provides such a definition of a verb *swear* “to use rude and offensive language” and *swear word* is “a word that is considered to be rude, offensive, and shocking by most people” (ibid.).

To begin with, there are some people who tend to use the terms *swearing* and *cursing* interchangeably, however, some linguists believe that there is a slight difference between the two, e.g. “swearing involves using profane oaths or invoking the name of a deity to give a statement more power or believability while cursing takes aim at something specific, wishing for or trying to cause a target’s misfortune”⁴. It can be claimed that swear words originated from the belief that a certain word has a magical power, whereas curse words are thought to determine some kind of bad luck and misfortune.

“Today what Americans refer to as “cursing” or “cussing” (the person on the street uses “cuss” in non-specific meaning) bears some resemblance to curses and hexes of ancient times (Jay, 2001: 2). It remains questionable whether modern people believe that such things may result in mental or physical harm (ibid.). However, in ancient times cursing was thought to have a power to cause positive or negative consequences and was closely related to faith. Words bearing such meaning were spoken with great responsibility and a target of these words had to be chosen carefully.

Recent forms of swearing derived from judicial oaths, i.e. “the majority of modern forms of swearing in which the gods and holy ones, their shrines and, even parts of their bodies, are incorporated awe their being to the solemn oaths that were taken by them” (Montagu, 2001: 60). Swearing is not an innate instinct because it is a learned form of behaviour and a cultural response to certain conditions (ibid., 2001: 56).

⁴ <http://people.howstuffworks.com/swearing.htm> (Accessed 15 April, 2012)

Two types of swearwords are distinguished, i.e. they can be either *deistic* (related to the matters of religion) or *visceral* (related to the human body and its functions)⁵. Jay (2001: 2) uses the term *curse words* and observes that they may be either related to religion or not, e.g. religious curse words include such expressions: “damn you, goddamn you, to hell with you” and cursing can be non-religious, e.g. “Eat shit and die”.

The conclusion can be drawn that there are many reasons why people swear or use curse words, however, in general, swearing is usually related to negative emotions. In English-speaking communities the use of expletives bear a meaning of lower class and education, unfortunately, many people do not avoid this negative habit.

The procedure of equivalence has always been a widely debatable issue among the linguists. This procedure of translation will be employed in the empirical part of the research paper, therefore, in the subsequent chapter an overview of the linguistic theory concerning equivalence is provided.

⁵ <http://people.howstuffworks.com/swearing.htm> (Accessed 15 April, 2012)

5. TRANSLATION METHODS FOR SLANGUAGE

5.1. Equivalence

In order to convey the exact meaning of the ST, if it is possible, the procedure of equivalence has to be applied. According to Armalyt and Paž sis (1990: 57) the most general definition of equivalence is a relation between two units having the same weight and meaning. Equivalence is perceived as a relation between languages, but not between texts [my translation] (ibid.).

Various scholars such as Vinay and Darbelnet (1995), Jakobson (1987), Nida (1964; 1982) and Taber (1982) discussed the concept of equivalence. The theories produced by these scholars are provided in the material below.

Vinay and Darbelnet (1995) cited by Leonardi (2007: 79) state that the procedure of equivalence “replicates the same situation as in the original, whilst using completely different wording”. According to Vinay and Darbelnet (in Venuti, 2004: 134) “most equivalences are fixed, and belong to phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases”. In other words, these are the words and expressions which exist within languages for many years and cannot be replaced or modified in any way.

Nida (1964: 159) distinguish two fundamental types of equivalence, i.e.

- Formal;
- Dynamic.

In the first one, i.e. formal equivalence, the focus is on the form, the content and a message itself. The translator is concerned that a message in the TT corresponds as closely as possible with the different aspects indicated in the ST, although, such matching pairs do not always exist (ibid.) According to Nida and Taber (1982) quoted by Leonardi (2007: 84), “<...> formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard”. Therefore, the target audience may not always understand the translation, thus, it has to be as explicit as in the SL, i.e. the target audience has to perceive the means of expression, cultural and social environment and etc.

Dynamic equivalence does not have to be translated from the ST into the TT with the same accuracy and correctness as formal equivalence. In the case of dynamic equivalence, the translator attempts to cause the same effect as it was made on the reader of the ST. The reaction

of a reader is understood in a broad sense, i.e. as a perception of content, emotional attitude and etc. [my translation] (Armalyt , Paž sis, 1990: 57). “A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source language <...> ” (Nida, 1964: 159). Thus, the reader does not have to be acquainted with all the cultural and background details indicated in the ST.

Equivalence is one of the most basic concepts in the theory of translation. In the course of translation, while applying the procedure of equivalence, the smallest differences between languages can be observed. However, sometimes these differences between languages are so immense, that other types of procedures of translation, such as softening and omission, which are also set up in the empirical part, are applied in order to achieve the proper translation.

5.2. Softening and Omission

The procedure of softening is applied in order to avoid impolite, insulting or vulgar words (Butkuvien , Petrulion , 2010: 40). However, the disadvantage of softening is that it may distort the meaning of a text and its style because the reader of the TT becomes incapable of understanding the original implications made in the ST (ibid.). Therefore, the translator has to be cautious about softening certain words or phrases without contextual and stylistic losses.

Omission is ascribed to the category of grammatical procedures of translation. According to Armalyt and Paž sis (1990: 235), while rendering, the translator tends to omit words which, from a semantic point of view, are used too excessively, are already known or easily guessed. While translating from English into Lithuanian certain aspects are omitted, e.g. personal pronouns, subordinate clauses, words or word combinations which are repeated unreasonably but it is has to be pointed out that not all cases of omission are determined by the semantic abundance (ibid.). The procedure of omission can be applied to omit the words which are significant due to their pragmatic meaning, however do not have equivalents in the TL [my translation] (ibid.).

In the subsequent chapter methodological considerations of the research paper are provided.

6. THE USE OF SLANG IN THE SUBTITLED FILM “NEXT DAY AIR”

6.1. Methodology of the Research

The subject of this bachelor thesis is the translation of slang in the subtitled film “Next Day Air” (2009) directed by B. Boom. The research concerning the translation of slang in the subtitled film “Next Day Air” consists of four parts.

Literary analysis was applied in order to reveal and clarify the theoretical background of subtitling, slang, and the following procedures of translation, i.e. equivalence, softening and omission.

The sampling method was set up in order to select instances of slang in the film “Next Day Air” and its Lithuanian subtitles. The corpus of the bachelor thesis was divided into three major groups, i.e. softening, omission and equivalence. Such classification was chosen in accordance with the tendencies occurring in the examples collected. Each group of instances was further subdivided according to the corresponding examples.

The contrastive method was used to implement the empirical part of the research and to compare the usage of slang in the film “Next Day Air” and its Lithuanian subtitles. The instances provided in the empirical part were collected in accordance with the theoretical data. The examples commented in the empirical part are provided in brackets.

The statistical method was set up to systematise and evaluate which of the previously mentioned major groups, i.e. softening, omission and equivalence, tend to be the most frequently applied and are the most appropriate. In order to demonstrate the relative frequency of the procedures of translation employed, Microsoft Excel program was used to draw the pie chart provided in the empirical part.

The scope of the research is 190 examples, namely, 98 cases of softening, 63 cases of omission, and 29 cases of equivalence, however, in the empirical part only 66 the most notable instances are discussed in more detail. The instances were selected from the transcription of the film “Next Day Air” (2009) put on the website http://www.script-orama.com/movie_scripts/n/next-day-air-script-transcript.html. The transcription of its Lithuanian subtitles was provided in Microsoft Office program. The copyrights of this film translation and subtitling belong to the company “ACME Film”. The film was chosen purposely as, according to www.imdb.com, it contains constant profanity. The plot of the film focuses on two criminals who

accidentally receive a package of drugs and, consequently, this unexpected twist of plot changes ten people's life. The film was directed by B. Boom in the USA in 2009.

All three procedures of translation, i.e. softening, omission and equivalence will be analysed in the subsequent sections.

6.2. Softening

6.2.1. Softening of Fuck

The F-word is usually thought to have originated from an acronym F.U.C.K which was a shortening for "For Unlawful Carnal Knowledge" or "Found in Unlawful Carnal Knowledge" (Sheidlower, 2009: 3). These acronyms were used as the badges for adulterers, rapers and prostitutes, however, this theory is false because acronyms are not a common phenomenon before the 1930s (ibid.). "The English word was probably borrowed in the fifteenth century from Low German, Flemish, or Dutch, though the word is found earlier than its equivalents in these languages" (ibid., 2009: 4). Thus, according to Sheidlower, the word *fuck* is of a Germanic origin but it can be claimed that the final source of this word remains vague.

There are five categories containing 98 instances of softening, i.e. softening of *fuck*, *shit*, *motherfucker*, *bitch* and *other cases* of softening. The most prominent 35 examples are provided below, e.g.:

(1) 00:15:05,218 --> 00:15:09,475

*Mira, this could be the last day of your life. **Fuck** those eggs. – Tai gali b ti paskutin gyvenimo diena. **Velniop** tuos kiaušus.*

(2) 00:22:45,302 --> 00:22:47,245

***Fuck** this job. I hate this fucking job. – **Velniop** š darb , neken iu jo.*

(3) 00:29:45,717 --> 00:29:46,895

***Fuck** them! – **Velniop** juos!*

The F-word is rendered as *velniop* which is a term of abuse and belongs to a category of vituperation because it has the meaning of "to hell". In the Lithuanian language, *velniop* is an adverb which can be characterised as a word having a difficult morphological structure. Moreover, it is ascribed to the category of interjections. According to LONGMAN Dictionary of Contemporary English (2003: 850) an interjection is "a word or phrase used to express a strong feeling such as shock, pain, or pleasure". Therefore, *velniop* functions as an emotional indicator as well because in the course of time its primary meaning vanished and the emphasis was placed

on the emotional dimension. Although *velniop* is not as vulgar as *fuck* but it does not distort the meaning of the TL.

There are some cases when *fuck* refers to having sex, e.g.:

(4) 00:08:09,444 --> 00:08:10,722

*You **fuck**ing him? – Miegį su juo?*

(5) 00:08:10,790 --> 00:08:13,541

*Hold up. Excuse you. Don't worry about who I'm **fuck**ing. – Palauk, koks tavo reikalas, su kuo miegu?*

The underlying meaning of the verb *to fuck* is to have sex with somebody. In the Lithuanian language the verb *miegoti* has the same figurative meaning as in the English language, i.e. to have a sexual intercourse with other person, however, it does not convey the same vulgarity and disrespect which is indicated in the SL towards the participators of this act. Therefore, it can be claimed that in these cases, softening is not as effective as, for example, equivalence would be.

While continuing the analysis of translating the taboo word *fuck*, a verbal construction *to give a fuck* has to be reviewed. Consider the following instances:

(6) 00:02:51,836 --> 00:02:53,692

*You think I **give a fuck** about your face? – Manai, man **r pi** tavo veidas?*

(7) 00:40:50,998 --> 00:40:54,229

*No, I don't **give a fuck** where it's at. Go get it, bring it to the spot right now. – Man **vienodai**, kur – paimk ir atnešk ionai.*

(8) 00:27:24,362 --> 00:27:26,251

*I don't **give a fuck** if it's your cousin. – Man **vienodai**, kad pusbrolis.*

Not give a fuck is a verb which means “to not care at all what happens” and it is more often used in American English (LONGMAN Dictionary of Contemporary English (2003: 651). However, in the example (6) this expression is used to compose a positive sentence, although this verb is commonly used in a negative form. Consequently, its translation into Lithuanian as *r pi* does not convey the same stylistic and grammatical peculiarities of this utterance. In the instances (7) and (8) this verb is used in correct, i.e. a negative form but into Lithuanian it is rendered as *vienodai*. It is an adverb implying about carelessness as well, however, it is not as forceful as the verb *not give a fuck* which is used in the ST.

To fuck up is a phrasal verb which means “to make a mistake or do something badly” (LONGMAN Dictionary of Contemporary English, 2003: 651). Some of the instances concerning this phrasal verb are listed below:

(9) 00:05:55,037 --> 00:05:57,460

*I don't know, man. I think the pin's **fucked up** or something. – K žinau. Gaidukas užstrigo ar kažk .*

(10) 00:33:16,037 --> 00:33:19,835

*See, I give you one simple thing to do, and you even **fuck that up!** – Paprašau tav s paprasto dalyko, o tu visk **suknisi**.*

In the instance (9) *to fuck up* is rendered as *užstrigo* whereas in the example (10) as *suknisi*. In the former instance the protagonist of the film talks about the broken part of a gun whereas, in the latter one, the hopelessness of a situation is emphasised. Both sentences indicate slight awkwardness, however, the instance (10) is rendered more adequately because in Lithuanian *suknisti* is also a colloquial expression and the procedure of softening does not reduce the effect implied in the ST. What concerns the example (9), *užstrigo* is not a proper word because it does not signal about any specific words occurring in the ST.

6.2.2. Softening of Shit

In English the word *shit* is considered to be vulgar and impolite. As a term of slang, it has a variety of different meanings, such as stupidity, something of poor quality or an insignificant person. It may also be used as an expression of annoyance, surprise or anger, and it has a variety of other meanings as well.

In the examples presented, a slangy word *shit* is used with the demonstrative pronouns *this* or *that* and such use puts an emphasis on the thing which is being described or talked about, e.g.:

(11) 00:11:11,045 --> 00:11:12,835

*Then you gotta try to split **that shit** three ways. – Tuomet reikia **j** pasidalinti ant trij .*

(12) 00:17:34,320 --> 00:17:35,979

*They're gonna come over here for sure looking for **this shit**. – Jie ateis **šito** ieškoti.*

(13) 00:01:04,867 --> 00:01:09,409

*No, I don't got nothing to do with **this shit**. Yo! Why don't we just put the guns down? – Neturiu su **tu** nieko bendra. Gal nuleiskite ginklus?*

(14) 00:18:35,761 --> 00:18:38,512

*Shit, we ain't got to rob him now. He'll buy all **that shit**. – Mes jo neapvogtime, jis visk nupirks.*

LONGMAN Dictionary of Contemporary English (2003: 1515) defines that in American English *shit* is “someone's possessions, especially the things they have with them”. Therefore, in

the instances (11), (12) and (14) the word *shit* refers to someone's items, however, into the Lithuanian language *shit* is rendered in a very general way using the following pronouns: *visk* , *šitas*, *tuo* and *j* . Although the type of possessions remains unclear in both the SL and the TL, but the Lithuanian translation does not imply the familiarity expressed in the SL.

In the following instances *shit* refers to somebody's possessions as well, however, in these cases omission is combined with the procedure of concretisation. For instance:

(15) 00:23:38,482 --> 00:23:40,109

"You stole my shit?" I wish they would. – "Pavog te mano daiktus?" Nemanau.

(16) 00:43:54,424 --> 00:43:56,115

Where's my shit, motherfucker? – Kur mano daiktai, asile?

(17) 00:01:00,545 --> 00:01:02,400

Fuck you. Fuck you, that's my shit! – Užsikrušk, ia mano d ž !

(18) 00:34:44,884 --> 00:34:47,985

Motherfucker, is you loco? Huh? Taking my shit. – Išprot jai, niekše? K ? Pa mei mano d ž !

Concretisation is a lexical procedure of translation when a word having a broad meaning is translated by a word having a narrow meaning. Because of concretisation, the Lithuanian audience is capable of perceiving what is implied by the word *shit*, e.g. in the examples (15) and (16) *shit* is rendered as *daiktai* and in the instances (17) and (18) it refers to *d ž* . More importantly, the application of concretisation compensates the loss made by softening and makes the TL audience understand what is being talked about.

6.2.3. Softening of Motherfucker

Motherfucker is a vulgarism used to talk about someone or something that is considered to be annoying, frustrating or vicious. Motherfucker has a long list of different versions, e.g. motherhumper, motherfugger, mother f'er, mothersucker, motherlover, motherflower, motherkisser and etc.⁶. "The participle motherfucking is often used as an emphatic, in the same way as the less strong fucking" (Mattiolo, 2008: 146). Motherfucker can be subsumed under the category of "slang clipped compounds" when one of its parts are omitted, e.g. mother motherfucker (ibid.).

⁶ <http://en.wikipedia.org/wiki/Motherfucker> (Accessed 2 May, 2012)

In American English *motherfucker* is considered to be a taboo word whereas in Lithuanian the figurative meaning of *asilas* is derived from a stubborn animal, i.e. a donkey. Consider the following examples:

(19) 00:10:37,779 --> 00:10:40,202

*When this **motherfucker** wake up, he gotta get the fuck out of here. – Kai tas **asilas** atsikels, tur s nešdintis iš ia.*

(20) 00:15:44,759 --> 00:15:45,774

*You see what I'm saying about this **motherfucker**? – O k aš sakiau apie t **asil** ?*

(21) 00:26:16,678 --> 00:26:20,423

*Yo! Yo! **Motherfuckers**. Better come in here and help me up, man. – Ei, j s, **asilai**, geriau ateikite ia ir pad kite man.*

(22) 00:35:17,990 --> 00:35:19,485

*Where's my shit, **motherfucker**? – Kur mano d ž , **asile**?*

In the Lithuanian language, in a figurative sense, *asilas* is used to describe a simple-minded and naive person. It is commonplace to use the word *motherfucker* in place of a noun within a sentence as it is in the examples (19) and (20) while in the instances (21) and (22) it is used in a vocative form. However, the essence of *motherfucker* is that although it has a very vulgar meaning, i.e. a sexual intercourse with somebody's mother, almost always it does not mean it. Thus, there is a wide gap between these two words and, consequently, *asilas* can hardly be translated as *motherfucker*.

There are some examples when the word *motherfucker* is interchangeably translated as *šiknius* or *š džius*, e.g.:

(23) 00:19:51,738 --> 00:19:53,626

*This **motherfucker's** making this shit. – Tas **šiknius** daro š m šl .*

(24) 00:51:57,112 --> 00:51:59,285

*You stupid **motherfucker**. You want to play games? – Kvailas **šikniau**. Nori pažaisti?*

(25) 00:43:09,920 --> 00:43:12,409

*<...> and I said what any real **motherfucker** would have said. – <...>ir pasakiau, k pasakyt tikras š džius.*

(26) 00:49:58,905 --> 00:50:01,874

***Motherfucker**, what you relaxing for? This shit ain't over. – Š džiau, ko ia atsipalaidavai? Dar niekas nesibaig .*

Dictionary of the Lithuanian Language⁷ defines the vulgarisms *š džius* and *šiknius* using the same definition, i.e. a mean and worthless person. Thus, these vulgarities can be treated as equivalent ones. It can be claimed that the gap between *motherfucker*, *šiknius* and *š džius* is not too wide and, although, the translation of the TL softens the meaning of the utterance, however, the sneer and roughness implied in the ST remain.

6.2.4. Softening of Bitch

Bitch dates back to the 14th century and is derived from an Old English word *bicche*, i.e. a female dog⁸. It has the longest history as an insult derived from an animal name and since those times has been used to talk about a sensual and promiscuous woman (Hughes, 2006: 23). Nowadays the concept of generalisation is commonplace, thus, *bitch* can be applied to a man or a difficult and frustrating situation as well.

Some of the selected cases concerning the translation of *bitch* are presented below:

(27) 00:17:27,405 --> 00:17:29,096

*And I want that **bitch** they got over there. – Beje, man patinka jo **mergina**.*

(28) 00:18:57,693 --> 00:19:01,557

*One of his **bitch**'s cribs, I guess. I'm like, "Acetone"? – Pas kažkoki jo **merg** . Paklausiau – acetono?*

(29) 00:19:02,687 --> 00:19:06,169

*Anyway, I get there. The **bitch** open up the door for me. – Žodžiu, nueinu, ta jo **merga** atidar duris <...>.*

(30) 00:24:43,668 --> 00:24:46,572

*Stop, man. I'm not talking about those kind of **bitches**. – Baik, kalbu ne apie tokias **mergas**.*

(31) 00:28:46,358 --> 00:28:50,102

*Where **the bitches** at? I got one bitch right here for you. – Tai kur tos **mergos**? Vien turiu ia.*

A vulgarism *bitch* is used to talk about females. In the example (27) it is translated as *mergina*, however, this kind of rendering into Lithuanian does not imply the rudeness and disrespect towards a woman. In the rest of the instances it is referred to *merga* but according to

⁷ <http://www.lkz.lt/> (Accessed 2 May, 2012)

⁸ <http://en.wiktionary.org/wiki/bitch> (Accessed 2 May, 2012)

Dictionary of the Lithuanian Language⁹ *merga* is an unmarried girl or woman. The conclusion can be drawn that the denotative meaning of *merga* does not coincide with the meaning of the word *bitch* because in Lithuanian this word does not describe a woman of easy virtue. The Lithuanian audience is capable of understanding the hint of the lifestyle of women being talked about, however, lexical implications are lost.

6.2.5. Other Cases of Softening

There are some examples concerning other cases of softening which cannot be attributed to the classifications provided above. Consider the following examples:

(32) 00:05:50,427 --> 00:05:53,657

*I should've gave it to that **fat bastard**. Man, if my shit was working right... – B iau parod s tai storai kiaulei. Tik tas š das nesuveik .*

(33) 00:06:11,045 --> 00:06:13,086

*Yeah, you could cut that **fat bastard** down, for real. – Tada tikrai b tum nukep s t stor kiaul .*

(34) 00:06:13,159 --> 00:06:14,818

*Yeah, I'll cut that **fat bastard** down <...> – Taip, ir j <...>.*

Bastard is derived from Old French word *filis de bast* which means “child born in a barn” (Hughes, 2006: 18). This expression can be decoded as a child born out of wedlock to a lord (ibid.). LONGMAN Dictionary of Contemporary English (2003: 109) defines its meaning as “a very offensive word for someone, especially a man, who you think is unpleasant”. In Lithuanian *kiaul* is used in a pejorative sense to talk about a shameless, impolite and messy person. In the instances an adjective *fat* modifies the taboo word *bastard* and it determines the decision to render *bastard* as *kiaul* because in the Lithuanian language there is a comparison including both words i.e. *storas kaip kiaul* . The conclusion can be drawn that, although, the procedure of softening is applied, it does not distort the stylistic meaning implied in the ST.

There are some instances which contain strong softening, e.g.:

(35) 00:09:14,867 --> 00:09:16,532

*Shit. That's good. You know me, I'm always down to fuck some **hoes**. – Geras, bliamba. Aš tai visada padulkin iau **merg** .*

⁹ <http://www.lkz.lt/> (Accessed 3 May, 2012)

Hoe is a term, defining a garden tool which is used for removing weeds (LONGMAN Dictionary of Contemporary English, 2003: 774). However, as a term of slang, it refers to a *prostitute* or a *whore*¹⁰. It can be pointed out that there is a great deviation from denotative to slangy meaning of this word. Moreover, it is commonly used in Black American English. Consequently, *hoe* can hardly be rendered as *merg* because the Lithuanian word does not imply the same message which is indicated by the slang word *hoe*.

In the subsequent part, the instances containing omission will be discussed.

6.3. Omission

6.3.1. Omission of Fuck

While translating the film “Next Day Air”, omission is the second the most frequently applied procedure of translation. There are 4 categories such as omission of *fuck*, *shit*, *motherfucker* and *other cases* of omission. The procedure of omission contains 63 instances, however, the most notable 23 examples are presented below.

Fucking can be treated both as an adjective and an adverb, however, in the examples given, it is used as an emphatic parenthesis to express personal negative attitude towards somebody or something, for example:

(36) 00:03:05,763 --> 00:03:08,252

*I just didn't know how to tell you. 'Cause you're **fucking** crazy. – Tik bijojau tau pasakyt, žinojau, kaip pasiusi.*

(37) 00:22:45,302 --> 00:22:47,245

*Fuck this job. I hate this **fucking** job. – Velniop š darb , neken iu jo.*

(38) 00:43:04,702 --> 00:43:07,802

*So I can end up like this? You're **fucking** crazy. – Kad ir man taip baigt si? Tai jau ne.*

In the examples (36) and (38) it is used as an adverb having the meaning of *very* or *really*¹¹ and modifies the adjective *crazy* whereas in the instance (37) it is used as an adjective to demonstrate an unfavourable opinion of a job. The use of *fucking* strengthens the protagonist's utterance in the SL, however, due to the procedure of omission, an expression in the TL is not highlighted enough.

¹⁰ <http://en.wiktionary.org/wiki/hoe> (Accessed 4 May, 2012)

¹¹ <http://en.wiktionary.org/wiki/fucking> (Accessed 4 May, 2012)

There are some cases when *fucking* is used as an adjective and is applied not the particular word that it grammatically modifies, but to the whole utterance as it is illustrated in the instances presented below:

(39) 00:18:29,165 --> 00:18:31,403

*It was your idea to rob your **fucking** cousin. Now, you're gonna... – Tu pats sugalvojai apvogti savo pusbroli .*

(40) 00:19:09,187 --> 00:19:11,228

*I thought the **fucking** kitchen was on fire. – <...>kad maniau, jog dega virtuv .*

(41) 00:51:41,808 --> 00:51:44,493

*I've been calling all **fucking** day, man. I've been out looking for the guy, man. – Vis dien tau skambinau. Ieškojau to berno.*

(42) 00:03:16,361 --> 00:03:18,184

***Fuck**, I'm not lying. Do him a favor. – Aš nemeluoju. Padaryk jam paslaug .*

(43) 00:14:41,589 --> 00:14:44,208

***Fuck**. What the hell are you doing? You said track it! – Bliamba, k išdarin ji? Pats liepei skambinti!*

(44) 00:28:33,871 --> 00:28:35,279

*Cousin, what **the fuck** is this? – Pusbroli, kas ia dabar?*

Fucking usually emphasises that the speaker is very angry or annoyed. Although it is used as an intensifier, however, none of the translated instances signal about the existence of this word in the SL. Therefore, it can be maintained that the procedure of omission distorts the translation because the tone implied in the ST does not come out in the TT.

Fuck can be treated very universally because, with the help of this interjection, a wide range of different emotions can be expressed. In the example (42) it strengthens the implication of denial while in the instances (43) and (44) *fuck* contributes to the effect of the surprise and confusion. On one hand, omission of *fuck* weakens the impact on emotions but, on the other hand, it can be concluded that the loss is not that considerable.

6.3.2. Omission of Shit

Shit is a vulgarism which is usually used as an interjection to express worries, displeasures and anger. Examples of omission of *shit* are as follows:

(45) 00:17:12,293 --> 00:17:14,880

***Shit**. They sent it to us. Now it's mine. **Shit**. – Siunt jis, gavau aš.*

(46) 00:17:19,177 --> 00:17:23,521

*Oh, **shit!** Dude, that's them Puerto Rican dudes across the hall. – ia tiems puertorikie iams už sienos.*

(47) 00:18:35,761 --> 00:18:38,512

***Shit**, we ain't got to rob him now. He'll buy all that shit. – Mes jo neapvogtime, jis visk nupirks.*

(48) 00:15:00,735 --> 00:15:01,815

*We've been caught with **shit** before. – Mes jau buvom kliuv .*

(49) 00:15:55,933 --> 00:15:57,559

*Did you order this **shit**? – ia tu užsisakei?*

(50) 00:17:10,051 --> 00:17:12,224

*This some Cali **shit**. They sent this shit to us. – ia Kalis. Tai jis atsiunt šit reikal .*

As an interjection, *shit* is used “at something seen for the first time or remembered immediately before using this term”¹². The instances (45) and (46) illustrate such a use when the protagonist of the film undergoes anxiety due to the unexpected situation.

A colloquialism *shit* has a number of different meanings, one of it being “any recreational drug, especially cannabis”¹³. In order to avoid suspicion and not to repeat words such as cannabis or drugs aloud, the speech of the protagonists is generalised. In such cases, a word *shit* is a proper replacement because it does not define the concept which is meant. In the film *shit* is used very abundantly, thus, omission of it helps to avoid redundant repetition of it.

6.4.3. Omission of Motherfucker

Motherfucker is a rather ambiguous concept, because it may refer to a person that you strongly dislike or someone that is your close friend or a relative. Such a use is illustrated in the examples below:

(51) 00:06:14,887 --> 00:06:16,644

*<...> and 10 more **motherfuckers** standing behind him, man. – <...> ir dar 10 toki kaip jis.*

¹² <http://en.wiktionary.org/wiki/shit> (Accessed 6 May, 2012)

¹³ <http://en.wiktionary.org/wiki/shit> (Accessed 6 May, 2012)

(52) 00:10:51,803 --> 00:10:54,587

*Y'all **motherfuckers** need to learn how to earn your keep around here. – Jums reikia nusipelnyt, kad ia gyventum t.*

(53) 00:06:02,817 --> 00:06:05,666

*Come on, man. I ain't gonna shoot you with the **motherfucking** gun. – Baik jau, nenušausiu tav s.*

(54) 00:16:34,673 --> 00:16:36,102

*I got to be **motherfucking** dreaming. – Aš turb t sapnuoju.*

Motherfucker can be perceived as a very offensive and vulgar word, but at the same time it can be used in a joking or teasing way. *Motherfucking* is a synonymous term to *fucking*, however, it is regarded as more vulgar and offensive. Furthermore, it refers to the whole utterance rather than to a particular word. Omission of *motherfucker* and *motherfucking* is a rather big loss because these are exceptionally strong vulgarisms and the use of them cannot be treated as matter-of-course.

6.4.4. Other Cases of Omission

There are some instances which cannot be subsumed to the particular categories provided above. For instance:

(55) 00:10:55,869 --> 00:11:00,344

***Hell**, yeah, I'm tired of being the only motherfucker get the jobs around here. – Atsibodo bliamba vienam dirbti.*

(56) 00:44:42,962 --> 00:44:44,555

*What? What **the hell** are you doing here? – Kas? K ia išdarin ji?*

(57) 00:32:23,753 --> 00:32:26,886

***Damn!** What took you so long? The stupid phone is what took me so long. – Kur taip užtrukai? Prie kvailo telefono užtrukau.*

(58) 00:45:45,266 --> 00:45:46,444

***Damn** that bitch is bad. – O merga buvo gera.*

Damn and *hell* are profanities because they both include religious dimensions and are closely related to cursing and condemnation. *Hell* is derived from Old English *hel, hell, helle*, i.e. “nether world, abode of the dead, hell”¹⁴ whereas *damn* is derived from Middle English *dampnen*,

¹⁴ <http://en.wiktionary.org/wiki/hell> (Accessed 8 May, 2012)

i.e. “to condemn, inflict loss upon”¹⁵. *Hell* and *damn* are used as intensifiers which help to disclose negative emotions such as irritation and disappointment as it is illustrated in the examples provided above. *Hell* and *damn* do not include strong profanity, thus, omission of them is not a considerable loss.

7.5. Equivalence

7.5.1. Equivalence of Fuck

The classification of equivalence consists of the following groups, i.e. equivalence of *fuck*, *bitch* and *other cases* of equivalence. There are 29 examples concerning the procedure of equivalence, however, the most prominent 8 examples are listed as follows:

(59) 00:21:09,059 --> 00:21:10,970

*Look, they half the ages of the bitches that you **fuck**ing right now. – Jos perpus jaunesn s už tas, kurias dabar **dulkini**.*

(60) 00:21:17,511 --> 00:21:19,683

*Look, check this out, if you and your boys are trying **to fuck** right now <...> – Jei tu ar tavo vaikinai norite **pasidulkinti** <...>*

(61) 00:01:00,545 --> 00:01:02,400

*Fuck you. **Fuck you**, that's my shit! – Užsikrušk, ia mano d ž !*

In the examples (59) and (60) the verb *fuck* is used in its underlying meaning, i.e. it defines a sexual intercourse, however, in the instance (61) *fuck you* is rendered as *užsikrušk* which means to be placed in an awkward situation and to deal with it yourself. The translation of instance (61) can be called an absolute equivalence because it conveys the same vulgarity and familiarity implied in both the SL and the TL. Although, both verbs *užsikrušti* and *dulkintis* are the words of slang and vulgarity but the former one is coarser and more disrespectful. Nevertheless, the conclusion can be drawn that the use of these words makes the same impact on both the English and the Lithuanian audiences.

7.5.2. Equivalence of Bitch

Although a vulgarity *bitch* has developed many different meanings, the most prevailing application is to a woman. Consider the following instances:

¹⁵ <http://en.wiktionary.org/wiki/damn> (Accessed 8 May, 2012)

(62) 00:15:24,107 --> 00:15:25,799

*And it's Jesus to you, **bitch!** – Tau aš J zus, **kale!***

(63) 00:15:26,765 --> 00:15:28,806

*Your mother is **the bitch!** Okay? – Tai tavo mama **kal** . Aišku?*

(64) 00:13:25,421 --> 00:13:26,599

Son of a bitch.** – **Kal s vaikas.

Bitch is translated as *kal* which has the same vulgar meaning. However, in the instance (64) a derivative phrase *son of a bitch* is used which, more importantly, is rendered as an equivalent Lithuanian expression *kal s vaikas* which refers to an objectionable person or thing. The meanings of *kal* and *kal s vaikas* coincide and, consequently, the best effect is reached.

7.5.3. Other Cases of Equivalence

There are some cases when the instances found cannot be attributed to the particular classifications of equivalence provided above. Consider the following examples:

(65) 00:09:48,954 --> 00:09:50,929

*Don't **mommy** me. Look at Eric. – **Nemamytink** man s, o pasiži r k Erik .*

Mommy is an American English diminutive noun used by young children (LONGMAN Dictionary of Contemporary English, 2003: 1061). However, in the utterance of the TT, it is used as a verb *mamytinti*. In this case a procedure of direct transfer at a word level is applied. In the Lithuanian language the verb *mamytinti* does not exist but its morphological structure and reference to the noun *mama* makes the message implied in the SL easy decipherable and understandable to the TL audience.

(66) 00:36:16,068 --> 00:36:19,616

*I know I got **a joint** up in here somewhere. Time to smoke a J. – Kažkur tur jau “**kasiak** ”. *Metas d m užtraukt.**

A *joint* is a slangy term for a marijuana cigarette¹⁶. The attention has to be paid to the Lithuanian word *kasiakas* which is put in quotation-marks because *a joint* and *kasiakas* are the words of special terminology, used by drug addicts, and, consequently, they are not known to the vast majority of society. However, the use of *kasiakas* reveals both stylistic and colloquial peculiarities indicated in the SL.

¹⁶ <http://en.wiktionary.org/wiki/joint> (Accessed 10 May, 2012)

7.6. Statistical Analysis

For the purpose of further investigation the method of statistical analysis has been employed. After in-depth analysis of slang usage in the Lithuanian subtitles of the film “Next Day Air” (2009), the relative frequency of softening, omission and equivalence have been figured out. The total number of the selected instances is 190 examples, namely, 98 cases of softening, 63 cases of omission, and 29 cases of equivalence.

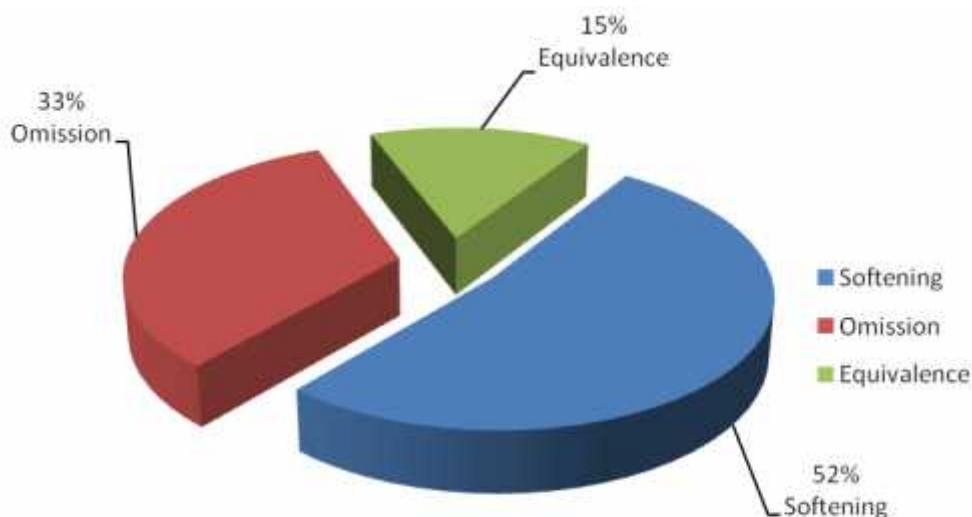


Figure 2. The distribution of softening, omission and equivalence

Figure 2 illustrates that the most dominant procedure of translation is softening, respectively 98 examples which make up 52%. It can be stated that, while rendering, the translator does not avoid using slangy vocabulary, however, s/he tends to make the TT less profane. The second less frequently applied procedure of translation is omission which includes 63 instances which comprise 33%. It can be claimed that because of the procedure of omission the TT is often distorted as some semantically significant slangy words tend to be omitted. Equivalence is the best way to reveal the emotiveness of the original text and is appreciated by most scholars, unfortunately, the subtitles under analysis cannot boast of this procedure. Equivalence makes up only 15%, i.e. 29 instances.

CONCLUSIONS

After having analysed the corpus of the present research concerning the use of slang in the Lithuanian subtitles of the film “Next Day Air” (2009) directed by B. Boom, the aim of this bachelor thesis has been achieved in accordance with the objectives that have been set up in the introductory section of this bachelor thesis. The subsequent conclusions have been drawn:

1. The characteristic features of the following phenomena, i.e. subtitling and slang have been highlighted in the theoretical part. Adequate and high quality subtitles have to meet numerous requirements and constraints that have to be followed. In the theoretical part the ambiguity of the concept of slang, which functions as means of self-expression and adaptation in the particular environment, is revealed. However, slang frequently replaces words and expressions that already exist within the standard language variety.
2. In the theoretical part an overview of the procedures of translation, i.e. softening, omission and equivalence, are provided. The classification, on which the empirical part is based on, reveals the peculiarities of the slang usage in the subtitles.
3. The scope of the research is 190 examples, and it falls under 3 major categories, namely, 98 instances of softening, 63 instances of omission, and 29 instances of equivalence.
4. The collected examples have shown the disproportional distribution among the procedures of translation. They are presented in the diminishing order, i.e. 52% of softening, 33 % of omission and 15% of equivalence. Thus, the statistical analysis allowed us to claim that the most frequently applied procedure of translation in subtitling slang is softening. Because of softening, stylistic and contextual losses are inevitable, therefore, the TT is often distorted. Omission is also commonly used procedure of translation, i.e. 33%. Although, it is usually applied in order to omit the abundance of unreasonably repeated words, however, while rendering the ST into the TT, some semantically significant slang words are being omitted. Unfortunately, the procedure of equivalence comprises only 15%, however, it should be emphasised that the application of equivalence in the TL is the most appropriate and acceptable because it conveys the same stylistic effect and the contextual details implied in the SL.

It has to be pointed out that the field of translation of slang in Lithuanian subtitles is very wide, therefore, the findings provided in this bachelor thesis may be valuable for further analysis of this phenomenon.

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APPENDIX

1. SOFTENING

1.1. Softening of Fuck

(1) 00:00:54,270 --> 00:00:56,180

*I don't know what **the fuck** is going on here. – Nesuprantu, kas per š **das** dedasi.*

(2) 00:00:59,488 --> 00:01:00,471

*Shut **the fuck** up! – Užsi **iaupk!***

(3) 00:01:09,478 --> 00:01:14,783

*Man, I just deliver packages for a living. What **the fuck** am I doing here? – Aš tik pristatin ju siuntinius. Kok **velni** ia veikiu?*

(4) 00:01:16,810 --> 00:01:17,890

*Shut **the fuck** up! – Užsi **iaupk!***

(5) 00:02:44,504 --> 00:02:47,408

*Let me out! **Fuck**, man! – Išleisk mane! **Bliamba!***

(6) 00:02:48,826 --> 00:02:51,762

*Look what the fuck he did to my face, man. What **the fuck**? – Ži r k, kaip jis suvar mano veid . Kokio **velnio**?*

(7) 00:02:51,836 --> 00:02:53,692

*You think I **give a fuck** about your face? – Manai, man r **pi** tavo veidas?*

(8) 00:03:13,159 --> 00:03:15,844

*I'm not lying, all right? **Fuck**. – Aš nemeluoju, aišku? **Bliamba**.*

(9) 00:04:04,131 --> 00:04:05,724

*Surveillance tapes, **fuck!** – Kamer rašai, **bliamba!***

(10) 00:05:41,206 --> 00:05:42,222

*What **the fuck**, man? – Kas per **velnias**?*

(11) 00:05:55,037 --> 00:05:57,460

*I don't know, man. I think the pin's **fucked up** or something. – K žinau. Gaidukas užstrigo ar kažk .*

(12) 00:08:09,444 --> 00:08:10,722

*You **fucking** him? – **Miegi** su juo?*

(13) 00:08:10,790 --> 00:08:13,541

*Hold up. Excuse you. Don't worry about who I'm **fuck**ing.* – Palauk, koks tavo reikalas, su kuo **miegu**?

(14) 00:15:05,218 --> 00:15:09,475

*Mira, this could be the last day of your life. **Fuck** those eggs.* – Tai gali b ti paskutin gyvenimo diena. **Velniop** tuos kiaušus.

(15) 00:15:28,878 --> 00:15:30,286

***Get the fuck out of here!** – **Varyk** sau!*

(16) 00:21:31,727 --> 00:21:32,676

*Who **the fuck** is that? – Kokios ia nes mon s?*

(17) 00:22:45,302 --> 00:22:47,245

***Fuck** this job. I hate this fucking job. – **Velniop** š darb , neken iu jo.*

(18) 00:25:06,913 --> 00:25:11,007

*I hear an echo every time I check it. **Fucking** Feds. **Fucking** Feds.* – Visada kai pakeliu ragel , girdžiu aid . **Prakeikti** fedai.

(19) 00:27:24,362 --> 00:27:26,251

*I don't **give a fuck** if it's your cousin.* – Man **vienodai**, kad pusbrolis.

(20) 00:29:45,717 --> 00:29:46,895

***Fuck** them! – **Velniop** juos!*

(21) 00:31:53,272 --> 00:31:55,827

*You **wasn't fuck**ing with me when I ain't had no money.* – Kai netur jau pinig , su manimi **nebendravote**.

(22) 00:32:33,262 --> 00:32:35,270

*One character at a time... Baby, **fuck all that!** Did you track it or not? – Sakiau po vien skai i ... **Koks skirtumas!** Sužinojai k nors?*

(23) 00:33:16,037 --> 00:33:19,835

*See, I give you one simple thing to do, and you even **fuck that up!** – Paprašau tav s paprasto dalyko, o tu visk **suknisi?***

(24) 00:34:04,799 --> 00:34:06,491

*Then why **the fuck** is it saying it was delivered? – Tai **kokio galo** pasak , jog išsi sta?*

(25) 00:40:21,222 --> 00:40:23,394

*God damn! Where **the fuck** you at? – Kur gi tu, **bliamba?***

(26) 00:40:50,998 --> 00:40:54,229

*No, I don't **give a fuck** where it's at. Go get it, bring it to the spot right now. – Man vienodai, kur – paimk ir atnešk ionai.*

1.2. Softening of Shit

(27) 00:01:00,545 --> 00:01:02,400

*Fuck you. Fuck you, that's my **shit!** – Užsikrušk, ia mano **d ž !***

(28) 00:01:04,867 --> 00:01:09,409

*No, I don't got nothing to do with **this shit**. Yo! Why don't we just put the guns down? – Neturiu su **tu** nieko bendra. Gal nuleiskite ginklus?*

(29) 00:05:53,725 --> 00:05:54,969

*What's wrong with your **shit**, Guch? – O ko **jis** nesuveik, Gu ai?*

(30) 00:09:09,700 --> 00:09:13,980

*Oh, **shit!** You're gonna fire me? Mom! Don't fire me. Please, Mom. I'm sorry. – **Velnias**, atleisi mane? Mama! Neatleisk, prašau.*

(31) 00:11:11,045 --> 00:11:12,835

*Then you gotta try to split **that shit** three ways. – Tuomet reikia **j** pasidalinti ant trijų .*

(32) 00:13:48,921 --> 00:13:51,027

*The Feds **are** probably **all over that shit**. – Fedai jau turb t **susek** .*

(33) 00:17:10,051 --> 00:17:12,224

*This some Cali shit. They sent **this shit** to us. – ia Kalis. Tai jis atsiunt **šit reikal** .*

(34) 00:17:30,286 --> 00:17:32,076

*You know what? We need to clean **this shit** up. – Žinai, k ? Reikia **tai** sutvarkyti.*

(35) 00:17:34,320 --> 00:17:35,979

*They're gonna come over here for sure looking for **this shit**. – Jie ateis **šito** ieškoti.*

(36) 00:18:35,761 --> 00:18:38,512

*Shit, we ain't got to rob him now. He'll buy all **that shit**. – Mes jo neapvogtime, jis **visk** nupirks.*

(37) 00:19:27,469 --> 00:19:28,746

*What kind of **shit** is **that**? You asked him? – Nes **mon** s, o tu klausei?*

(38) 00:19:51,738 --> 00:19:53,626

*This motherfucker's making **this shit**. – Tas šiknius daro š **m šl** .*

(39) 00:19:54,267 --> 00:19:56,690

*Making it? Making **the shit**. – Daro? Daro m šl .*

(40) 00:20:01,086 --> 00:20:05,049

*They're compressing **the shit**, turning two into four and four into more. – Jie kompresavo t m šl , du spaud keturis ir taip toliau.*

(41) 00:23:38,482 --> 00:23:40,109

*“You stole **my shit**”? I wish they would. – “Pavog te **mano daiktus**?” Nemanau.*

(42) 00:34:44,884 --> 00:34:47,985

*Motherfucker, is you loco? Huh? Taking my **shit**. – Išprot jai, niekše? K ? Pa mei mano d ž !*

(43) 00:42:43,474 --> 00:42:44,817

*Damn, baby, you said **that shit**? – Tu rimtai taip pasakei?*

(44) 00:43:54,424 --> 00:43:56,115

*Where's my **shit**, motherfucker? – Kur mano **daiktai**, asile?*

1.3. Softening of Motherfucker

(45) 00:10:37,779 --> 00:10:40,202

*When this **motherfucker** wake up, he gotta get the fuck out of here. – Kai tas **asilas** atsikels, tur s nešdintis iš ia.*

(46) 00:15:44,759 --> 00:15:45,774

*You see what I'm saying about this **motherfucker**? – O k aš sakiau apie t **asil** ?*

(47) 00:15:53,307 --> 00:15:55,064

*This **motherfucker** heavy, man. – Sunkus š **das**.*

(48) 00:19:28,814 --> 00:19:32,165

*Plenty of times, and the **motherfucker** still won't tell me his name. – Ne vien kart , bet jis man nesak .*

(49) 00:19:51,738 --> 00:19:53,626

*This **motherfucker**'s making this shit. – Tas **šiknius** daro š m šl .*

(50) 00:26:16,678 --> 00:26:20,423

*Yo! Yo! **Motherfuckers**. Better come in here and help me up, man. – Ei, j s, **asilai**, geriau ateikite ia ir pad kite man.*

(51) 00:26:42,323 --> 00:26:44,626

*Run your **motherfucking** mouth now, bitch. – K dabar pasakysi, **asile**?*

(52) 00:34:13,955 --> 00:34:14,970

*That **motherfucker!** – Tas šiknius.*

(53) 00:34:44,884 --> 00:34:47,985

***Motherfucker**, is you loco? Huh? Taking my shit. – Išprot jai, **niekše?** K ? Pa mei mano d ž !*

(54) 00:35:00,220 --> 00:35:03,538

***Motherfucker**, you wanna die? Huh? Do you? – Š **džiau**, nori mirti?Nori, k ?*

(55) 00:35:17,990 --> 00:35:19,485

*Where's my shit, **motherfucker?** – Kur mano d ž , **asile?***

(56) 00:39:31,756 --> 00:39:35,752

*<...> because they took the compressor and that's a heavy-ass **motherfucker**. – Nes pasi m kompresori , o **jis** žiauriai sunkus.*

(57) 00:40:16,932 --> 00:40:18,242

*You know Allah, **motherfucker?** – Paž sti Al , š **džiau?***

(58) 00:40:23,464 --> 00:40:26,432

*Any other day, you see these **motherfuckers** all over the place. – Kitomis dienomis **j** ia pilna.*

(59) 00:40:58,971 --> 00:41:01,972

*I get there, and this big **motherfucker** answers the door. – Nuvariau ten, o duris atidar toks didelis **bernas**.*

(60) 00:43:09,920 --> 00:43:12,409

*<...> and I said what any real **motherfucker** would have said. – <...>ir pasakiau, k pasakyt tikras š **džius**.*

(61) 00:43:42,385 --> 00:43:45,136

*Give me the shotgun. This **motherfucker**... Here. – Duok pistolet . Tas š **džius**... Štai.*

(62) 00:43:54,424 --> 00:43:56,115

*Where's my shit, **motherfucker?** – Kur mano daiktai, **asile?***

(63) 00:49:58,905 --> 00:50:01,874

***Motherfucker**, what you relaxing for? This shit ain't over. – Š **džiau**, ko ia atsipalaidavai? Dar niekas nesibaig .*

(64) 00:51:57,112 --> 00:51:59,285

*You stupid **motherfucker**. You want to play games? – Kvailas **šikniau**. Nori pažaisti?*

1.4. Softening of Bitch

(65) 00:17:27,405 --> 00:17:29,096

*And I want that **bitch** they got over there. – Beje, man patinka jo **mergina**.*

(66) 00:18:57,693 --> 00:19:01,557

*One of his **bitch**'s cribs, I guess. I'm like, "Acetone"? – Pas kažkoki jo **merg** . Paklausiau – acetono?*

(67) 00:19:02,687 --> 00:19:06,169

*Anyway, I get there. The **bitch** open up the door for me. - Žodžiu, nueinu, ta jo **merga** atidar duris<...>*

(68) 00:20:56,220 --> 00:20:57,169

*They're your type of **bitches**. – Tavo skonio **mergos**.*

(69) 00:21:14,885 --> 00:21:15,933

*How did you get 10 **bitches**? – <...>o iš kur gavai net 10 **merg** ?*

(70) 00:24:43,668 --> 00:24:46,572

*Stop, man. I'm not talking about those kind of **bitches**. – Baik, kalbu ne apie tokias **mergas**.*

(71) 00:25:11,940 --> 00:25:13,599

*But anyway, he got 10 **bitches**. Ten. – Taigi, jis turi 10 **merg** .*

(72) 00:28:46,358 --> 00:28:50,102

*Where **the bitches** at? I got one bitch right here for you. – Tai kur tos **mergos**? Vien turiu ia.*

1.5. Other Cases of Softening

(73) 00:03:56,607 --> 00:03:58,997

*Surveillance tapes? **Idiots!** – Kamer rašai? **Debilai!***

(74) 00:05:50,427 --> 00:05:53,657

*I should've gave it to that **fat bastard**. Man, if my shit was working right... – B iau parod s tai **storai kiaulei**. Tik tas š das nesuveik .*

(75) 00:06:11,045 --> 00:06:13,086

*Yeah, you could cut that **fat bastard** down, for real. – Tada tikrai b tum nukep s t **stor** **kiaul** .*

(76) 00:06:13,159 --> 00:06:14,818

*Yeah, I'll cut that **fat bastard** down <...> – Taip, ir j <...>.*

(77) 00:06:29,455 --> 00:06:33,418

*You're the only **dude** I know ride around in a stolen car for two years. – Tik **tu** sugebi važin tis vogta mašina 2 metus <...>.*

(78) 00:07:22,219 --> 00:07:23,747

*I don't even know this **dude**. – Aš **jo** netgi nepaž stu.*

(79) 00:09:07,844 --> 00:09:09,633

*<...> 'cause I'm about **to fire** your **ass**. – <...> nes ketinu tave **atleisti**.*

(80) 00:09:14,055 --> 00:09:16,773

*Yeah, you're always sorry. **Sit your** sorry **ass down**. – Tu visada prašai, s **skis** geriau.*

(81) 00:09:56,477 --> 00:09:58,846

*Does Eric live at home with his **momma**? – Ar Erikas gyvena su **mama**?*

(82) 00:10:31,376 --> 00:10:34,247

*Man, this is some **bullshit**. You scared? – ia kažkokia **nes mon** . Bijai?*

(83) 00:14:52,090 --> 00:14:55,091

*And you're here burning my fucking **eggs**. Do you even know what all this means? – **Kiaušiniai** dar prisvils.. Supranti k tai reiškia?*

(84) 00:18:41,685 --> 00:18:44,948

***The dude** is a cocaine cowboy. – Patik k, **jis** kokaino kaubojus.*

(85) 00:21:02,143 --> 00:21:04,926

*If she too old, I **ain't pulling my dick out**. I will decline a purchase. – Jei bus per senos, nesivarginsiu.*

(86) 00:21:07,458 --> 00:21:08,407

*You **dig** what I'm saying? – **Girdi**, k sakau?*

(87) 00:22:16,518 --> 00:22:20,317

*I had a blade in my hand, **asshole**. Scrotum face. What's good? – Tur jau peil rankoje, **asile**. Kas gero?*

(89) 00:22:50,105 --> 00:22:52,823

*I shouldn't have fucked her. That **pussy was good**, though. – Nereik jo jos dulkinti, bet **buvo gera**.*

(90) 00:29:41,043 --> 00:29:44,361

*<...> or y'all can stop **bullshitting** and start talking about the money. – <...> arba **baigti nes mones** ir pakalb ti apie pinigus.*

(91) 00:30:23,209 --> 00:30:26,757

*Check it out. Let me take these **jones** off your hands. – Darom taip – paimsiu **juos** visus.*

(92) 00:31:42,227 --> 00:31:46,091

*I ain't seen some **jones** that good since, what, '92, '93. – Nema iau tokio gero **daikto** nuo 92- j .*

(93) 00:35:37,232 --> 00:35:40,649

*Hey, I'm trying **to holler**. What's up? – Bandau jus **prisišaukti**, kaip laikot s?*

(94) 00:39:31,756 --> 00:39:35,752

*<...> because they took the compressor and that's a **heavy-ass** motherfucker. – Nes pasi m kompresori , o jis **žiauriai** sunkus.*

(95) 00:39:47,189 --> 00:39:50,507

*Yeah. Yeah. Let's get **that ass**. – Reikia **juos** pri iupti.*

(96) 00:40:37,039 --> 00:40:39,212

*Yeah, **that dude** you used to work for. What about him? – **T** kuriam dirbai? O k jis?*

(97) 00:09:14,867 --> 00:09:16,532

*Shit. That's good. You know me, I'm always down to fuck some **hoes**. – Geras, bliamba. Aš tai visada padulkin iau **merg** .*

(98) 00:45:24,199 --> 00:45:26,567

***Get your ass out of the truck. Now!** – **Nešdinkis** iš ia. Staigiai!*

2. Omission

2.1. Omission of Fuck

(99) 00:03:05,763 --> 00:03:08,252

*I just didn't know how to tell you. 'Cause you're **fucking** crazy. – Tik bijojau tau pasakyt, žinojau, kaip pasiusi.*

(100) 00:03:16,361 --> 00:03:18,184

***Fuck**, I'm not lying. Do him a favor. – Aš nemeluoju. Padaryk jam paslaug .*

(101) 00:04:34,771 --> 00:04:37,489

*Dawg, don't make it a homicide. Do what **the fuck** you're told. – Neb kite kvaili, darykite kas liepta.*

(102) 00:12:40,597 --> 00:12:42,540

*What **the fuck** you knocking like the police for, man? – Ko ia beldiesi, kaip mentas?*

(103) 00:14:41,589 --> 00:14:44,208

***Fuck.** What the hell are you doing? You said track it! – Bliamba, k išdarin ji? Pats liepei skambinti!*

(104) 00:16:54,139 --> 00:16:57,043

*It is! **Holy fuck.** Holy.Holy.Holy. Yes! Yes! Yes! – Taip! Taip! Taip!*

(105) 00:18:29,165 --> 00:18:31,403

*It was your idea to rob your **fucking** cousin. Now, you're gonna... – Tu pats sugalvojai apvogti savo pusbroli .*

(106) 00:19:09,187 --> 00:19:11,228

*I thought the **fucking** kitchen was on fire. – <...> kad maniau, jog dega virtuv .*

(107) 00:22:14,501 --> 00:22:16,444

*Is that **fucking** funny? Is that **fucking** funny? – Tau juokinga?*

(108) 00:22:45,302 --> 00:22:47,245

*Fuck this job. I hate this **fucking** job. – Velniop š darbas , nekeniu jo.*

(109) 00:22:53,562 --> 00:22:55,537

*You're **fucking** joking. Yeah. No, I'm not, man. – Tu juokauji. Visai ne.*

(110) 00:26:20,488 --> 00:26:21,863

*I'm not **fucking** playing... – Aš nejuokauju...*

(111) 00:28:33,871 --> 00:28:35,279

*Cousin, what **the fuck** is this? – Pusbroli, kas čia dabar?*

(112) 00:38:27,082 --> 00:38:29,155

*Yo, man. You act like I don't know how to **fucking** act or something. – Manai, kad nežinau kaip elgtis?*

(113) 00:38:46,677 --> 00:38:48,106

*Now calm **the fuck** down. – O dabar nusiramink.*

(114) 00:39:21,959 --> 00:39:23,302

*What **the fuck** you looking at? – k čia spoksai?*

(115) 00:42:44,883 --> 00:42:47,634

*You **fucking** right I said that shit, and then check this out. – Taip ir pasakiau, bet klausyk toliau.*

(116) 00:43:04,702 --> 00:43:07,802

*So I can end up like this? You're **fucking** crazy. – Kad ir man taip baigt si? Tai jau ne.*

(117) 00:44:44,626 --> 00:44:46,569

*You were taking too **fucking** long. – Tu per ilgai užtrukai.*

2.2. Omission of Shit

(118) 00:07:14,728 --> 00:07:16,387

*Stupid motherfuckers waking me up. **Shit**. – Prik l mane bliamba.*

(119) 00:15:00,735 --> 00:15:01,815

*We've been caught with **shit** before. – Mes jau buvom kliuv .*

(120) 00:15:55,933 --> 00:15:57,559

*Did you order this **shit**? – ia tu užsisakei?*

(121) 00:17:10,051 --> 00:17:12,224

*This some Cali **shit**. They sent this shit to us. – ia Kalis. Tai jis atsiunt šit reikal .*

(122) 00:17:12,293 --> 00:17:14,880

***Shit**. They sent it to us. Now it's mine. **Shit**. – Siunt jis, gavau aš.*

(123) 00:17:12,293 --> 00:17:14,880

***Shit**. They sent it to us. Now it's mine. **Shit**. – Siunt jis, gavau aš.*

(124) 00:17:19,177 --> 00:17:23,521

*Oh, **shit**! Dude, that's them Puerto Rican dudes across the hall. – ia tiems puertorikie iams už sienos.*

(125) 00:18:35,761 --> 00:18:38,512

***Shit**, we ain't got to rob him now. He'll buy all that shit. – Mes jo neapvogtime, jis visk nupirks.*

(126) 00:23:44,117 --> 00:23:47,053

***Shit!** Kiss my ass. Dude, you're acting like you rich. – Tu elgiesi kaip tur ius.*

(127) 00:42:59,579 --> 00:43:03,028

*<...> if you think I'm gonna work for **a piece of shit** Mexican ass motherfucker like you. – <...> jei jis mano, kad dirbsiu tokiai meksikietišškai kiaulei.*

2.3. Omission of Motherfucker

(128) 00:06:02,817 --> 00:06:05,666

*Come on, man. I ain't gonna shoot you with the **motherfucking** gun. – Baik jau, nenušausiu tav s.*

(129) 00:06:14,887 --> 00:06:16,644

<...> and 10 more **motherfuckers** standing behind him, man. – <...> ir dar 10 toki kaip jis.

(130) 00:07:14,728 --> 00:07:16,387

Stupid **motherfuckers** waking me up. Shit. – Prik l mane bliamba.

(131) 00:10:51,803 --> 00:10:54,587

Y'all **motherfuckers** need to learn how to earn your keep around here. – Jums reikia nusipelnyt, kad ia gyventum t.

(132) 00:16:34,673 --> 00:16:36,102

I got to be **motherfucking** dreaming. – Aš turb t sapnuoju.

(133) 00:27:30,830 --> 00:27:33,133

Hide them. Leave one of the **motherfuckers** out. – Pasl pk juos, palik tik vien .

(134) 00:29:36,304 --> 00:29:38,313

'Cause they're leaving out of this **motherfucker** today. – Nes šiandien j ia nebeliks.

(135) 00:31:37,296 --> 00:31:39,948

I think we about to come up like a **motherfucker**. – Manau, gerai prasisuksim.

2.4. Other Cases of Omission

(136) 00:04:24,941 --> 00:04:26,917

I need a gun, **dawg!** I need a gun. – Man reikia ginklo.

(137) 00:04:34,771 --> 00:04:37,489

Dawg, don't make it a homicide. Do what the fuck you're told. – Neb kite kvaili, darykite kas liepta.

(138) 00:06:23,500 --> 00:06:26,885

Shit. We're **in this bitch** now, we ain't got no damn ride. – Š das. Nebeturime rat .

(139) 00:08:50,619 --> 00:08:52,856

You know I don't smoke **joints**. Boy, don't get stupid on me. – Žinai, kad ner kau. Man s neapkvailinsi.

(140) 00:10:55,869 --> 00:11:00,344

Hell, yeah, I'm tired of being the only **motherfucker** get the jobs around here. – Atsibodo bliamba vienam dirbti.

(141) 00:12:29,199 --> 00:12:31,818

I'm **on your ass**, boy. Hold this. – Laikykis.

(142) 00:13:45,560 --> 00:13:48,857

*Yeah. And who **the hell** is gonna sign for it tomorrow? Not me. – Taip, ir kas rytoj pasirašys? Aš tai ne.*

(143) 00:15:39,956 --> 00:15:42,641

*I don't know. Hassie brought that **bullshit** in here. – K žinau, ia Hasis atneš .*

(144) 00:17:19,177 --> 00:17:23,521

*Oh, shit! **Dude**, that's them Puerto Rican dudes across the hall. – ia tiems puertorikie iams už sienos.*

(145) 00:18:57,693 --> 00:19:01,557

*One of his bitch's **cribs**, I guess. I'm like, "Acetone"? – Pas kažkoki jo merg . Paklausiau – acetono?*

(146) 00:21:16,006 --> 00:21:16,955

*Because I get **bitches**. – Nes gavau.*

(147) 00:23:12,420 --> 00:23:14,112

*<...> doing your **goddamn dirty-ass** laundry. – <...> skalbiniai švar s.*

(148) 00:23:44,117 --> 00:23:47,053

*Shit! Kiss my **ass**. Dude, you're acting like you rich. – Tu elgiesi kaip tur ius.*

(149) 00:27:09,122 --> 00:27:11,228

*<...> Brody's thieving **ass** boy. – Brodžio draugelis vagišius.*

(150) 00:27:18,087 --> 00:27:19,910

*That's a good idea. That way if they want to rob our **asses** <...> – Tai gerai, nes jei jie nori mus apvogti <...>.*

(151) 00:28:46,358 --> 00:28:50,102

*Where the bitches at? I got one **bitch** right here for you. – Tai kur tos mergos? Vien turiu ia.*

(152) 00:29:30,829 --> 00:29:32,390

*Yo, Bro, where'd you cop these **jones** from? – Klausyk, iš kur nudžiovei?*

(153) 00:32:23,753 --> 00:32:26,886

***Damn!** What took you so long? The stupid phone is what took me so long. – Kur taip užtrukai? Prie kvailo telefono užtrukau.*

(154) 00:36:16,068 --> 00:36:19,616

*I know I got a joint up in here somewhere. Time to smoke a **J**. – Kažkur tur jau "kasiak ". Metas d m užtraukt.*

(155) 00:40:21,222 --> 00:40:23,394

***God damn!** Where the fuck you at? – Kur gi tu, bliamba?*

(156) 00:40:28,395 --> 00:40:29,956

*I'm not used to seeing you **bitch** like this. – Dar nema iau tav s tokio.*

(157) 00:42:43,474 --> 00:42:44,817

***Damn**, baby, you said that shit? – Tu rimtai taip pasakei?*

(158) 00:43:45,202 --> 00:43:48,619

*Stay your **ass** in the car! You hear me? Stay in the car! – Lik mašinoj, girdi? Niekur neik!*

(159) 00:44:42,962 --> 00:44:44,555

*What? What **the hell** are you doing here? – Kas? K ̄ia išdarin ji?*

(160) 00:45:45,266 --> 00:45:46,444

***Damn** that bitch is bad. – O merga buvo gera.*

(161) 00:51:07,966 --> 00:51:08,915

*Here you go, **homey**. Appreciate it. No doubt. – Prašom.*

3. Equivalence

3.1. Equivalence of Fuck

(162) 00:01:00,545 --> 00:01:02,400

*Fuck you. **Fuck you**, that's my shit! – Užsikrušk, ̄ia mano d ž !*

(163) 00:15:13,414 --> 00:15:14,942

*Now, pick it up! **Fuck you!** – O dabar sutvarkyk! Užsikrušk!*

(164) 00:20:48,151 --> 00:20:50,094

*<...> right now trying **to fuck**. – <...> kurias bandau išdulkinti.*

(165) 00:21:09,059 --> 00:21:10,970

*Look, they half the ages of the bitches that you **fucking** right now. – Jos perpus jaunesn s už tas, kurias dabar **dulkini**.*

(166) 00:21:17,511 --> 00:21:19,683

*Look, check this out, if you and your boys are trying **to fuck** right now <...> – Jei tu ar tavo vaikinai norite **pasidulkinti** <...>.*

(167) 00:22:50,105 --> 00:22:52,823

*I shouldn't have **fucked** her. That pussy was good, though. – Nereik jo jos **dulkinti**, bet buvo gera.*

(168) 00:09:14,867 --> 00:09:16,532

*Shit. That's good. You know me, I'm always down **to fuck** some hoes. – Geras, bliamba. Aš tai visada **padulkin iau** merg .*

3.2. Equivalence of Bitch

(169) 00:13:25,421 --> 00:13:26,599

Son of a bitch.** – **Kal s vaikas.

(170) 00:15:26,765 --> 00:15:28,806

*Your mother is **the bitch!** Okay? – Tai tavo mama **kal** . Aišku?*

(171) 00:32:49,590 --> 00:32:52,941

*No! Not five, nine. Nine, you stupid **bitch!** – Ne! Ne penki, o devyni, devyni tu kvaila **kale!***

3.3. Other Cases of Equivalence

(172) 00:05:50,427 --> 00:05:53,657

*I should've gave it to that fat bastard. Man, if my **shit** was working right... – B iau parod s tai storai kiaulei. Tik tas š **das** nesuveik .*

(173) 00:06:23,500 --> 00:06:26,885

***Shit.** We're in this bitch now, we ain't got no damn ride. – Š **das.** Nebeturime rat .*

(174) 00:06:26,959 --> 00:06:29,382

*That **shit** was stolen anyway. So what? – Vis vien pavog m t š **d** . Tai kas?*

(175) 00:09:48,954 --> 00:09:50,929

*Don't **mommy** me. Look at Eric. – **Nemamytink** man s, o pasiži r k Erik .*

(176) 00:12:26,990 --> 00:12:29,129

*Go, go, go, go, go. I'm **on your ass**, boy. – Varyk, varyk. Lipu **tau ant šiknos.***

(177) 00:13:59,007 --> 00:14:01,561

*He probably didn't even send it, and you're here **spazzing out** for no reason. – Jis gal nieko ir nesiant , **spazmuoji** ia be reikalo.*

(178) 00:14:47,544 --> 00:14:51,343

*Watch who you're talking to, Jesús. I'm not one of your little **flunkies.** – Klausyk k kalbi. Aš tau ne **tarnait** .*

(179) 00:15:05,218 --> 00:15:09,475

*Mira, this could be the last day of your life. Fuck those **eggs.** – Tai gali b ti paskutin gyvenimo diena. Velniop tuos **kiaušus.***

(180) 00:15:45,847 --> 00:15:48,466

*This is how we gonna end up, man. Smoke, **shit**, sleep. – Ir mums taip baigsis. R kysim, **šiksim**, miegosim.*

(181) 00:16:07,778 --> 00:16:09,273

*Oh! **Shit!** – Š **das!***

(182) 00:17:08,963 --> 00:17:09,978

Damn!** – **Prakeikimas!

(183) 00:35:44,084 --> 00:35:47,763

*Oh! My bad. I thought y'all was **hookers**. Just trying to pick y'all up. – Atleiskite, maniau, j s **prostitut** s.*

(184) 00:35:51,960 --> 00:35:56,021

*Listen here, all right, with your flat **asses**. – Na ir varykite su savo plošiom **subin** m.*

(185) 00:36:16,068 --> 00:36:19,616

*I know I got a **joint** up in here somewhere. Time to smoke a J. – Kažkur tur jau “**kasiak** ”. Metas d m užtraukt.*

(186) 00:38:40,497 --> 00:38:42,920

***Shit! Shit!** Shut up, man. – Š **das!** Š **das!** Nusiramink.*

(187) 00:45:12,417 --> 00:45:14,305

*Take that shit. I'll **rock** it. – Pasiimk. **Prakalsim**.*

(188) 00:46:25,704 --> 00:46:27,778

*I think that motherfucker's trying **to set us up**, man. - Manau, kad jis nor jo mus **išdurti**.*

(189) 00:46:27,849 --> 00:46:31,779

*He's not gonna **set us up**, man. It's my cousin. I keep telling you, man. - Jis nenor jo **išdurti**,*

jis mano pusbrolis.

(190) 00:46:42,289 --> 00:46:45,040

*You know the little freak **chick**, Kira, right? – Žinai t **mažul** Kir ?*