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**Naming the Unnamable: A Cross-Linguistic  
Analysis of Swearing in TV Series**

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## TABLE OF CONTENTS

ABSTRACT .....	iii
1. INTRODUCTION.....	5
2. AUDIOVISUAL TRANSLATION.....	7
2.1. SUBTITLING.....	9
2.2. DUBBING.....	11
3. BAD LANGUAGE.....	12
3.1. TAXONOMY OF BAD LANGUAGE.....	15
4. TRANSLATION STRATEGIES .....	18
5. DATA AND METHODOLOGY .....	20
6. ANALYSIS AND DISCUSSION .....	21
6.1. ANALYSIS OF EXTRACTED DATA BY STRATEGIES.....	21
7. RESULTS.....	35
7.1. COMPARISON BETWEEN BAD LANGUAGE IN ENGLISH AND IN SPANISH.....	36
8. CONCLUSION .....	40
WORKS CITED .....	41
APPENDIX .....	43

## **ABSTRACT**

In this project, a comparative analysis of bad language in television series is carried out. Two English and one Spanish series have been chosen to observe the differences in translation that occur between the two languages. The aim is to analyze not only the English and Spanish subtitles, but also the dubbed version. Offensive language is one of the most problematic issues for translators and maintaining intentionality is a difficult task considering the cultural differences between English and Spanish. Thus, this study provides a theoretical framework which explains not only the particularities of audio-visual translation, but also of bad language. In addition, the different translation strategies used to achieve an effective transfer between the two languages are also presented to observe how the different problems that arise when translating are solved.

It should be considered that offensive language is used especially in informal situations. Consequently, it is more frequent to find a higher number of examples in spoken language. For this reason, series have been selected to observe the behavior of this linguistic phenomenon. Moreover, the selected series are characterized by a high degree of co-occurrence of this type of expressions, as well as by a quality translation that facilitates the extraction of data and conclusions. The most representative examples collected from a corpus consisting of 3 series and 39 chapters are shown. In total, 296 elements have been analyzed and are presented classified by translation strategies.

The purpose of this study is to determine in which language there are more swear words, which translation strategies are most used, and which offensive categories appear most often, as well as what happens to the offensive charge: whether it is maintained, disappears, increases, or decreases. Therefore, the differences and similarities between the two languages regarding the translation of bad language in television series are revealed.

**Key words:** audiovisual translation, subtitling, dubbing, swearing, comparative analysis.



## 1. INTRODUCTION

Bad language is becoming increasingly common in our vocabulary, despite its pejorative nature. As a consequence, the audiovisual industry has also introduced the use of these expressions in its productions, to reflect the behavior of viewers and to make them feel identified. With the increasing demand for audiovisual products, new international forms of communication, and especially translation, have also emerged. The role of translators involves a huge responsibility, especially when it comes to translating swear words or taboo expressions, as it is difficult to find equivalents in the target culture. In addition, factors such as subjectivity and cultural differences will influence the approach to this issue.

In this project I will analyze offensive and taboo language in the translation of television series. Specifically, two series in English and one in Spanish have been chosen to make a comparison between the two languages. The aim is to examine the translation between the original term (OT) and the target term (TT). For this purpose, the research will be divided into two sections: the theoretical framework and the analysis. First, it will be essential to explain what audiovisual translation is. Its importance has grown exponentially in recent years because the demand for audiovisual products has also risen internationally. The two categories I will focus on within audiovisual translation are subtitling and dubbing.

After explaining the basic characteristics of audiovisual translation, as well as the techniques of subtitling and dubbing, information about bad language will be introduced. In this section, I will not only present one of the definitions of bad language, but also the contexts in which it is used, and the cultural differences that influence the use of these expressions. As the variety of these expressions is so extensive, it is necessary to establish a classification. For this purpose, the taxonomy presented by Ávila-Cabrera (2015) will

be introduced. In this subsection, the differences between categories will be explained to facilitate the subsequent classification of the examples that constitute the analysis. The last point before focusing on the analysis will be section number 4, in which translation strategies are explained, also following the model of Ávila-Cabrera (2015). It presents the methodology that translators follow to solve the problems that arise when translating. These techniques can result in the offensive charge being maintained, but also in it being increased, decreased, or disappearing.

Once the theoretical basis has been established, I will start with the analysis. First, I will present the data, in which I indicate that I have chosen three series to perform the research and the reasons for this choice. Secondly, I will look for all the examples of swear words and expressions in the series and list them together with the corresponding translated versions. The next section will focus on the presentation and analysis of the most representative examples according to the translation strategy used. The aim is to show how the expressions are translated and the impact this has on the offence charge.

After analyzing the examples, the results will be presented, indicating which strategy has been used the most, and a comparison will be made between offensive language in English and in Spanish. In this last part I will not only show whether more offensive vocabulary is used in one language than in the other, but also which category of foul language is the most used, which is the tendency in the offensive charge, and which is the most used translation strategy. The paper will end with the conclusions drawn from the study.

## 2. AUDIOVISUAL TRANSLATION

To address the proposed research topic, it is necessary to begin with a brief overview of audiovisual translation (henceforth AVT). It has become evident that in recent decades the production of audiovisual content has increased exponentially. This will give rise to new forms of international and intercultural communication, as well as new ways of translating. Consequently, AVT is set to develop into one of the most prominent areas of investigation within the field of translation. Matkivska (2014) proposes the following definition of audiovisual translation (p. 38):

Audiovisual translation is generally a translation of verbal component of the video. Its main specific feature is the synchronization of verbal and nonverbal components. While dealing with an audiovisual product, translators do not work only with text but also with other aspects of media art which are of polyphonic nature. Thus, they work with dialogues/ comments, sound effects, image, and atmosphere of the video.

AVT is a relatively recent type of translation. There are many circumstances that have encouraged the development of this technique. According to Chaume (2004), it is presented as a solution to progressive globalization, due to its capacity to overcome the linguistic barrier through the diffuse of audiovisual content at an international level (p. 7).

Cintas (2009a) shows the increase in the number of television channels at international, national, and local level as one of the factors that have led to the development of AVT over time. Furthermore, the constant modification of the audience's viewing habits should also be mentioned. This would have led to the progressive decrease of analogue technology in exchange for the development of digital technology, thus promoting the emergence of online platforms that allow the viewing of audiovisual material, such as Netflix, HBO, Amazon Prime or YouTube, among others. The

development of digital technology and the emergence of new formats creates a wide range of possibilities for the production and consumption of AVT.

As a result of the increase in both production and demand for audiovisual content, AVT has seen its repercussion in terms of research studies. However, this type of translation is a challenging task as there must exist a correspondence between the verbal and non-verbal components. As Matkivska (2014) explains, AVT should not be understood as the simple “equivalence between the linguistic elements in two languages but also adequate link between verbal and non-verbal structures separately in the original work and its translation” (p. 39). In this situation, as Cintas (2009b) states:

The task of the translator is particularly slippery when dealing with the translation of identities and stereotypes since there is always the risk of the target language not rendering precisely the locations and dislocations of identity that are present, whether explicitly or implicitly, in the source language (p. 9).

The text must be translated with the aim of ensuring that there is no gap between the cultural identity and the linguistic one. This is the best method of delivering the original message without interfering with the viewer's understanding. Cultural identity is an essential factor when translating humor, swear words or taboo language, among others. Therefore, this process must necessarily entail a knowledge of cultural context, as well as the audiovisual limitations of the product, which makes the process even more difficult.

In AVT, different translation techniques coexist. The most common are *dubbing*, *subtitling* and *voice-over*. For the purposes of this study, the analysis of subtitling and dubbing is crucial. The following sections will provide an explanation of both techniques in audiovisual communication.

## 2.1. SUBTITLING

In accordance with the definition of Cintas (2009b), the subtitling technique should be understood as follows (p. 5):

Subtitling involves presenting a written text, usually along the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners, and the like) or of the soundtrack (songs, voices off).

Thus, subtitling aims to add written words to the audiovisual content, more precisely, the content composed of spoken words and images. The subtitler intends to interrelate the original word, the original image, and the added subtitles, considering the limited time viewers have to read the subtitles and watch the images. Following the classification of Cintas (2010), three types of subtitling can be established: *intralingual* subtitles, *interlingual* subtitles and *bilingual* subtitles.

In the first type, *intralingual* subtitles, the language of the subtitles and the language of the original spoken text is the same. It is usually designed for individuals with a hearing disability or used for educational purposes. Meanwhile, *interlingual* subtitles translate the original term (OT) into the target term (TT) so that the target language viewers (TL) can access the content of the original language (OL). Finally, *bilingual* subtitles include two different languages. This method is often used at film festivals or in geographical areas where two or more languages coexist.

In contrast to dubbing, subtitling transforms an acoustic message into a visual one. In this way, it facilitates the understanding of the dialogues since both the original message and the translated one are available to the viewer. However, as will be examined later, some viewers with knowledge of the original language may detect the absence or modification of certain elements in the subtitles. This will be closely related to technical limitations.

The study of subtitling, according to Matkivska (2014), should consider the technical and linguistic peculiarities it presents (p. 39). Firstly, there is a need for a correspondence between image, sound, and text. It is essential for the translated message to coincide with the original one. At the same time, the subtitling must not contradict the action of the characters. Secondly, the fact that the dialogue is translated into written text means that the translator must omit certain lexical units. Finally, the temporal and spatial restrictions imposed by the format used are also fundamental, that is, the subtitles must be adapted to the size of the screen so that the viewer is able to read them.

As part of these technical particularities, the use of 35 characters on two lines is common for respecting spatial synchrony. This is because only the lower part of the screen can be used. The purpose is that the subtitles should not cover a large part of the visual information. In fact, it should not occupy more than 20% of the screen. The objective is to create independent meaningful units in each line in a maximum time of 6 seconds, which is the time it takes an average person to read two lines of subtitles consisting of 60 or 70 signs.

Concerning linguistic peculiarities, “reduction is arguably the main strategy in use by subtitlers” (Cintas, 2010, p. 346). It can be partial or total and should be applied while ensuring that relevant information is not suppressed from the message. Subtitles cannot translate absolutely everything that is said, but they must transmit the fundamental meaning. This change from an oral to a written message presents certain difficulties, especially if colloquial features are concerned, since it is questionable whether they should indeed be included in writing. What tends to occur is a process of neutralization, such as in the case of swear words or taboo expressions. There is a belief that this type of language becomes more offensive when it is reproduced in written form. Consequently, this would lead to the suppression or blinding of these expressions in the TL.

## 2.2. DUBBING

Dubbing is considered the most used type of revoicing. The definition provided by Matkivska (2014) is the following: “dubbing is a type of interlinguistic audiovisual translation which presupposes complete change of the soundtrack of the source language into soundtrack of the target language with the aim of broadcasting in countries where the original language is not their mother tongue” (pp. 39-40). Thus, dubbing involves many complexities, especially in terms of synchronization.

Fodor (1969), in Díaz Cintas (2010), made a distinction between three types of synchronies. The first of these was phonetic synchrony, also known as lip synchrony. It takes care of "fitting the target text into the mouth openings of the onscreen characters, particularly in instances of close-ups" (Díaz Cintas, 2010, p. 443). It is essential that the translated dialogue is visually like the original. The complexity of dubbing is that it must ensure that the sounds of the TL and the lip movements of the actors correspond, since the aim is to convince the viewer that the actors are really speaking their language.

The second type of synchrony consists in the fact that the translation must correspond to the movements and gestures of the actors. The aim is that the dialogue should not be contradictory to what is represented in the images, for instance, a head movement should be accompanied by a negative state. In addition, appropriate voices should also be selected to match the character's personality.

The last synchrony is known as isochrony, and it ensures that the duration of the exchanges coincide with the moments in which the actors open and close their mouths. These are the instants at which viewers can notice the flaw, if any, that may qualify the audiovisual content as deficient. However, technical possibilities to retouch the lip movements to match the translation are becoming increasingly available.

The technique of dubbing offers more freedom than subtitling with respect to literalness. The content and form of the dialogues can be played with, since the original soundtrack has been erased and the viewers cannot compare it with the translation. It is also an excellent solution to overcome language barriers for illiterate people and children who cannot read yet.

### 3. BAD LANGUAGE

Before focusing on bad language itself, a few words seem in order concerning the different registers existing in a language. Register, a term used in linguistics, refers to "a particular choice of diction or vocabulary regarded as appropriate for a certain topic or social situation" (Hughes, 2006, p. 386). Two registers can be distinguished in the English language (Cabrera 2014): a formal, literary, and extremely polite register, and a lower one, which includes *slang*, colloquial language and swear words, to demonstrate closer proximity to the receiver. Speakers choose the register modality according to the communicative context.

Bad language is part of linguistic knowledge of most cultures<sup>1</sup> and is becoming increasingly common in places from which it used to be excluded. This terminology has not only invaded cultural environments such as music, films, and television series, but also dictionaries and social media. To establish a definition of bad language, it is first necessary to mention all the names that this concept has acquired over time, depending on the author. Thus, Andersson and Trudgill (1990) use the term *bad language*; Hughes refers to the concept as *rude language* and *foul language* (2006); Jay, T. (2008) *taboo*

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<sup>1</sup> As Hughes states (1991), not all cultures produce swearing: "swearing is not universal. According to Montagu, several substantial speech communities, including American Indians, the Japanese, the Malayans, and most Polynesians, do not swear" (p. 3).



*language*, among others. However, there is still no consensus among authors to define this reality in a unique form.

Defining bad language is a complex task, not only because of the absence of consensus, but also because it is an ambiguous concept influenced by both cultural and historical context. This ambiguity is also affected by how it is used by the individual, along with other factors such as age, beliefs, social context, and level of education. Based on this assumption, Jay, T. and Janschewitz, K. (2008) define *swearing* as follows (p. 268):

Swearing is the use of taboo language with the purpose of expressing the speaker's emotional state and communicating that information to listeners. In contrast to most other speech, swearing is primarily meant to convey connotative or emotional meaning; the meanings of the words themselves are primarily construed as connotative.

Bad language is closely associated with good and evil, concepts established by the surrounding culture. What is correct and what is not is decided by culture since nothing is right or wrong in itself. Thus, an expression may come to be seen as bad language that in another cultural context might not be so.

Following Jay, T. and Janschewitz, K. (2008), individuals attend to factors such as the relationship between the speaker and the listener and the social context to use foul language. People learn to choose the time, person, and communicative situation for swearing and in which context it would be offensive. Thus, speakers are more likely to swear in relaxed environments than in formal situations.

Within socio-cultural factors, the status of the speaker, that is, education, formation, and gender, also plays a role. For instance, men<sup>2</sup> are generally expected to be more likely

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<sup>2</sup> According to the analysis performed by Güvendir (2015), the following information can be extracted: "Research on the use of strong swear words stresses that males are inclined to utter them more than females.

to use bad language than women, just as highly educated and professional individuals are less likely to swear than those with a lower status. Therefore, based on all these premises, the use of bad language is not inappropriate in informal contexts and between equals. However, its use is not recommended in formal contexts and with high-status, unrelated individuals.

In addition, cultural differences must also be considered. Offensive language, as previously mentioned, exists in most cultural contexts. However, certain cultures have a more extensive use of bad language than others. In fact, Spanish is presented as a language extremely rich in offensive language, while English speakers, as Hughes (1991) states, tend to keep to established formulas and are less original when using this kind of language. Therefore, swearing is culturally specific. As expressed by Andersson and Trudgill (1990): "there is great variation in what is taboo or significant in different cultures, and, that this can show up in different ways – as prohibition, obligation, or strict regulation" (p. 57).

In this way, swear words in different languages may share the literal meaning, but not always the expressive function due to cultural differences. Furthermore, it should be mentioned that a swear word in English may have many possible translations into Spanish, and none of them may have an exact equivalence to the original one. Some kind of semantic or pragmatic difference always prevents the translation from working the same as the original text.

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This finding essentially implies that males are generally more aggressive than females and male brains do not have the potential to cope aggressive emotions and outbursts as much as female brains do" (p. 5).

### 3.1. TAXONOMY OF BAD LANGUAGE

Considering the factors that influence the use of bad language and the definition given by Jay, T. and Janschewitz, K. (2008), the taxonomy of this type of language will be analyzed following the model of Ávila-Cabrera (2015).

TAXONOMY OF OFFENSIVE AND TABOO LANGUAGE			
Category	Subcategory	Types	Examples
Offensive	Abusive Swearing	Cursing	Goddamn you!
		Derogatory tone	I'm sick of fucking hearing it
		Insult	Bunch of shithead
		Oath	I swear on my mother's grave
	Expletive	Exclamatory swearword/phrase	Fuck a duck!
	Invective	Subtle insult	<i>Ich habe nicht mit Ihnen gesprochen, Obersturmführer München</i> [I have not spoken to you, Lieutenant Munich]
Taboo	Animal name		You know what these chicks make
	Death / killing		He was gonna blow you to hell
	Drugs / excessive alcohol consumption		Coke is fucking dead
	Ethnic / racial / gender slur		<i>Amerikanisches Olympiagold lässt sich mit Negerschweiß aufwiegen</i> [American Olympic gold can be measured in Negro sweat]
	Filth		Dog eats its own feces
	Profane / blasphemous		Jesus Christ
	Psychological / physical condition		That guy was a drunken maniac
	Sexual reference / body part		<i>Ich habe eine Pistole auf Ihre Eier gerichtet seit sie hier sitzen</i> [I have had a pistol pointed at your balls since you sat down]

	Urination / scatology	Piss on this fucking turd!
	Violence	He's gonna beat your ass to death

Figure 1: Avila Cabrera's (2015) classification of offensive terms

First, Avila Cabrera makes a distinction between offensive language and taboo language. The first group includes all those terms that refer to swear words or foul exclamations that are considered insulting. Meanwhile, taboo terms are those that are considered inappropriate depending on certain factors such as the context, culture, or language in which they are used. Within each group, different subgroups are established.

There are three categories of offensive language: *abusive swearing*, *expletive* and *invective*. The first category includes *cursing*, *derogatory terms*, *insults*, and *oath*. *Cursing* is defined by Hughes (2006) as follows: “the strict and traditional meaning of *curse* are the appeal to a supernatural power to inflict harm or evil on a specific person, the form of words itself, and the sense that a person or place is harmed or blighted by being “under a curse”. *Cursing* now has the generalized sense of a profane or obscene expression of disgust, anger, or surprise, especially in American English, where it is commonly used as a synonym for *swearing*” (pp. 114-115). Thus, as will be observed later, cursing tends to be a recurrent expression.

*Derogatory terms* are used as an additional element to speech, as shown in the example in the table above: "I'm sick of fucking hearing it". *Insults*, mainly, are addressed to an individual with the purpose of insulting. Finally, there are two types of *oaths*: formal oaths and religious oaths. The former refers to a formal promise, while the latter is used with elements considered sacred. Moving on to the next group, *exclamatory swearwords* are usually used in moments of anger or tension. For their part, *subtle insults* are used to

insult without using swear words explicitly but try to avoid offensive terms and offend in an elegant way.

Regarding the category of *taboos*, Hughes (2006) defines it as those terms that "generally describe that which is unmentionable because, on a hierarchical scale, it is either ineffably sacred, such as the name of God, or unspeakably vile, such as cannibalism or incest" (p. 462). Under this category, subgroups are also established. In the first place are the names of animals that are used to designate people. It should be mentioned that many of these terms are neutral to designate men, but are pejorative towards women: *bitch, whore, slut, cow*, among others.

The next two categories include all expressions that refer to violence, death, drugs, or alcohol consumption. In addition, ethnic, racial or gender slurs, as well as filth, also belong to the taboo group. Another of the subcategories that are distinguished is that of blasphemies towards sacred figures, since this may hurt the sensitivity of some viewers depending on culture or age. Furthermore, taboos include expressions directed at people with certain psychological or psychic disorders, to continue with those terms related to sex or body parts. Lastly, expressions related to urination or scatology, and terms related to violence are also included.

As Avila Cabrera (2015) indicates, there are two strategies that are used to soften terms, or to harden them: dysphemisms and euphemisms (p. 20). Dysphemisms are used to replace an offensive term with a more offensive one. They are used by translators to harden the meaning of certain words. Meanwhile, euphemisms are used to soften offensive or taboo words, as Hughes (2006) states: "Euphemism refers to the use of deliberately indirect, conventionally imprecise, or socially "comfortable" ways of referring to taboo, embarrassing, or unpleasant topics" (p. 151).

#### 4. TRANSLATION STRATEGIES

Many problems arise when translating; therefore, several authors began to establish different methodologies to achieve an effective translation. For the study of translation strategies, the model proposed by Avila Cabrera (2015) will be followed.

1. **Literal translation**, also known as word-for-word translation. This is a direct translation of a term or expression from the OL into the TL. The objective is to maintain both the grammaticality and idiomaticity of the language.
2. **Borrowing**: an OL term is used in the TL. It may happen that this word is highlighted in the dialogue, or, on the contrary, that its use is generalized.
3. **Calques**: literal translations that within the TL are not very idiomatic. This type of strategy can result in translations whose meaning may appear to be encoded and may be difficult for the viewer to understand.
4. **Explicitness**: a strategy by which a term is specified so that the target language can access the meaning of the text more clearly. When a term with a more specific meaning is used, it is called a hyponym, and fewer characters are used to express the same meaning. Whereas when using a term with a broader meaning, a hypernym is used, which conveys the insult with a broader range of meaning.
5. **Substitution**: very common in subtitling. As stated by Avila Cabrera (2015, p. 13), this strategy is very recurrent when translating insults by means of offensive and taboo terms. This is due to the existing differences in the ways of insulting and speaking about taboos between different languages.
6. **Transposition**: a strategy to bridge the gaps caused by cultural differences between the languages involved. The aim is to bring the concept of the OL closer to the TL by means of a reference known in the target culture. This strategy is widely used in cases of humor.

7. **Lexical recreation:** occurs when the character has invented a term in the OL that is projected in the TL.
8. **Compensation:** this is a very frequent strategy in subtitling. It consists of the introduction of a term at a certain moment in the program when there is a translational loss. Besides, it may happen that there is no offensive or taboo term in the dialogue. Therefore, the subtitler decides to introduce it to balance the emotional charge of the scene.
9. **Omission:** this is a mandatory strategy to be used in subtitling due to space and time constraints. Subtitlers must be aware of the information that can be omitted because it is less relevant to the understanding of the message, and the information that must be reflected in the subtitles. Sometimes, an omission may occur without apparent technical justification. The reason for this is that the subtitler manipulates by means of omission to avoid offending a certain group of viewers.
10. **Reformulation:** strategy by which a word or linguistic structure is paraphrased. The purpose of this is to express the OT idiomatically.

From these strategies, it is evident that depending on the technique chosen by the subtitler, the impact of bad language on the audience may be stronger or weaker. Therefore, starting from the transfer of the offensive charge, the following processes can be observed:

- a) **Softening.** The subtitler tries to convey the offensive charge, but in a mitigated form. Thus, it may happen that the offensive term is not visible, but it does convey the charge of the word. Avila Cabrera (2015) presents the following example: “they should be fucking killed”. This phrase is subtitled in Pulp Fiction as “deberían

ejecutarlos”. Here the term *fucking* is not made visible, but the burden of the taboo term linked to death that we appreciate in "execute them" is transmitted (p. 16).

- b) It is **maintained**. The effect of the original is perceived in the TT.
- c) It **intensifies**. It increases the degree of offensiveness of the term concerned.

It can also happen that the offensive charge disappears, as in the following two cases:

- d) It is **neutralized**. The term used cancels the offensive charge of the original.
- e) **Omitted**, that is, the term is removed from the subtitle.

## 5. DATA AND METHODOLOGY

With the purpose of analyzing the translation of bad language from audiovisual content, both in English and Spanish, three series have been selected according to the following criteria.

The first series proposed for analysis is *Rick and Morty* since it is an animation series with an abundance of bad language. Furthermore, one of the reasons for its selection is that it has been recognized by the Asociación de Traducción y Adaptación Audiovisual en España (ATRAE) with the award for “Best translation and adaptation for dubbing”. Thus, it is assumed that the translation proposals will be appropriate for each communicative situation.

Another series, *Family Guy*, has also been chosen since it is one of the animated series in which many bad language and taboo expressions can be found. Although in this case English subtitles are closed caption<sup>3</sup>, it will be useful to analyze the variations that

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<sup>3</sup> This type of subtitles reflects the audio identically, so in this series there are no differences between the original version and the subtitles.



occur between the Spanish version and its subtitles, since I observed that they present several changes, in contrast to the original English version.

Finally, with the aim of studying the translation from Spanish to English, *La Casa de Papel* has been selected. This series has become the most watched English series on Netflix and in 2018 it was awarded an International Emmy Award in the category of “best drama”. The series has been translated into different languages and can currently be seen dubbed and subtitled in several languages.

From these series, a corpus comprising 39 episodes was compiled. A total of 296 occurrences of bad language were found and selected in an attempt to make a comparative analysis of this kind of language between English and Spanish. The whole list will be displayed in the appendix in tables including the examples in the original version, and their corresponding dubbed and subtitled versions. My intention is to find out which is the most abundant type of foul language in each object of study and to analyze the translation strategies that are used as well as the various translation options of the same term, which will lead to an account and discussion of the results obtained and the problems encountered.

## **6. ANALYSIS AND DISCUSSION**

### **6.1. ANALYSIS OF EXTRACTED DATA BY STRATEGIES**

Once the different types of offensive language have been explained, as well as the strategies for dealing with translation, the most significant examples will be analyzed as follows. From this selection, the aim is to highlight the most representative and recurrent examples, as well as the most used strategies to determine translation tendencies. Due to the space limitations that govern this study, not all the fragments will be commented on.

The rest of the examples are presented in the appendix, in which all of them can be seen with their corresponding subtitles both in the original version and in the target version.

First, I will explain the selected translation strategy to observe whether the foul language load has increased, decreased, or remained the same. For this purpose, the text is introduced together with the chapter in which it appears, the minute and its classification.

### A) Substitution Strategy

Substitution is shown to be the most used strategy. There are 85 examples in the corpus, 65 of which correspond to the two English series and 20 to the Spanish series. As has been observed, the offensive charge is usually maintained, since both the insults and the expressions selected for translation have a very similar meaning, as can be seen in the following examples. Thus, in the first example “stupid” is translated as “idiot”, which has an almost identical meaning, so that the charge is maintained.

(Ex: 1) <i>Rick and Morty</i> - Season 1, episode 5					
Minute	OT	TT	SE	SS	Type
10:44	If this was a story, this part wouldn't be included, <b>stupid.</b>	¡Si esto fuera un cuento, esta parte no saldría, <b>idiota!</b>	If this was a story, this part wouldn't be included, <b>stupid.</b>	¡Si esto fuera un cuento, esta parte no saldría, <b>idiota!</b>	Insult

(Ex: 2) <i>Family Guy</i> - Season 10, episode 7					
Minute	OT	TT	SE	SS	Type
16:30	<b>Damn it!</b>	Rayos	<b>Damn it!</b>	Mierda	Cursing

In example 2, for the subtitles, the original term “Damn it!” is translated as “Mierda”, an expression that comes very close to the meaning of the original phrase, so the offensive charge is maintained. However, it is noted that in dubbing it has been decided to omit the offensive charge by using the word “Rayos”. Regarding the expression “Damn it”, it should be mentioned that it is widely used in English to curse and show an angry attitude. Throughout the corpus, it has been possible to observe the different ways in which it is translated into Spanish: “¡Joder!”, “¡Coño!”, “¡Mierda!”. These examples confirm that the offensive charge in the expression “Rayos”, which could even be considered obsolete, is completely omitted if a comparison is made with the rest of the options.

Otherwise, it may happen that the offensive charge is reduced, as in the following case. The word “bastard” is frequently used in *Rick and Morty* and in most cases it is translated as “cabroncetes”<sup>4</sup>. This insult is highly offensive, despite the fact that the suffix reduces the charge, but in the example 3 it has been decided to use the term “desgraciado” as a translation option. Therefore, it is stated that “bastard” and “desgraciado” cannot be connotatively compared. In both cases an offensive charge is presented, but it is not equivalent to that of the original term but is lower. In the remaining cases, it has been solved to translate “bastard” as “cabrón”, “capullo”, “cerdo”, among others.

(Ex: 3) <i>Rick and Morty</i> - Season 1, episode 3					
Minute	OT	TT	SE	SS	Type
18:19	Poor little Rickless <b>bastards</b>	Pobres <b>desgraciados</b> sin Ricks	Poor little Rickless <b>bastards</b>	Pobres <b>desgraciados</b> sin Ricks	Insult

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<sup>4</sup> Considering the great lexical variety of Spanish for insults, other options for translation could be proposed, since the expression “cabroncete” is frequently used and can become repetitive.

There are also some situations in which the offensive charge increases in the target language due to the connotations of the term for which it is substituted (ex: 4). Thus, the word “puñetera” in Spanish is not as offensive as the word “fucking” in English. As stated in *RAE*, the term “puñetero” is defined as ‘molesto, fastidioso, cargante’. In turn, as indicated in the *Oxford English Dictionary*, the term “fucking” is used as an intensifier. Therefore, the offensive charge is magnified in both subtitles and dubbing.

(Ex: 4) <i>La Casa de Papel</i> - Season 3, episode 4					
Minute	OT	TT	SS	SE	Type
04:52	Nos vamos a fundir la <b>puñetera</b> Reserva Nacional	We’re gonna melt this <b>fucking</b> national reserve down	Nos vamos a fundir la <b>puñetera</b> Reserva Nacional	We’re gonna melt this <b>fucking</b> national reserve down	Derogatory tone

### B) Literal Translation Strategy

A total of 83 cases of literal translation have been found (65 between the two seasons of *Rick and Morty* and the 10 episodes of *Family Guy*, and 19 for the season of *La Casa de Papel*). In the examples below, there is a literal translation from OT to TT. As a result of using the same words, the offensive charge is neither reduced nor increased, but maintained.

(Ex: 5) <i>Rick and Morty</i> - Season 1, episode 5					
Minute	OT	TT	SE	SS	Type
18:56	It’s not my fault Jerry’s an <b>idiot</b>	Oye, no es culpa mía que Jerry sea un <b>idiota</b>	It’s not my fault Jerry’s an <b>idiot</b>	Oye, no es culpa mía que Jerry sea un <b>idiota</b>	Insult

(Ex: 6) <i>La Casa de Papel</i> - Season 3, episode 1					
Minute	OT	TT	SS	SE	Type
22:06	Todo <b>se va a la mierda</b>	And everything goes to shit	Todo <b>se va a la mierda</b>	And <b>everything goes to shit</b>	Exclamatory phrase

(Ex: 7) <i>Family Guy</i> - Season 10, episode 1					
Minute	OT	TT	SE	SS	Type
17:09	<b>If you had any balls,</b> you'd put that gun down	<b>Si tuvieras pelotas,</b> dejarías el arma	<b>If you had any balls,</b> you'd put that gun down	<b>Si tuvieras cojones,</b> dejarías el arma	Derogatory tone

Concerning subtitles, it should be mentioned that in the example 7 there is a modification in the Spanish version. The exclamatory phrase “si tuvieras cojones” results more idiomatic in the target language and its use is widespread, so it could be established as an example of a substitution. However, the option “si tuvieras pelotas” is also completely acceptable, despite the offensive charge is reduced. Thus, a literal translation is shown in dubbing and a substitution in subtitles.

### C) Reformulation Strategy

71 cases of reformulation were analyzed, making it the third most used strategy in the corpus. In these representations, a word or structure is paraphrased to convey the OT in an idiomatic way. As will be seen in the following examples, reformulation introduces a familiarizing effect that brings the OT closer to the TT. In these situations, it has been observed that the offensive charge can be maintained, decrease, or increased.

The following situations are presented as examples where the negative connotation is simply maintained using idiomatic expressions. Thus, this strategy is used in both the

English and Spanish series. In the example 8, it results to be more idiomatic to translate “get the hell out of here” as “salir de aquí cagando leches”, a construction frequently used in Spanish. In the same way that “ni de coña” (ex. 9), which is very common in our vocabulary, is translated into English as “no damn way”, so the translation is both accurate and idiomatic. In these situations, the offensive charge is maintained.

(Ex: 8) <i>Rick and Morty</i> – Season 1, episode 1					
Minute	OT	TT	SE	SS	Type
05:53	We got, we got... <b>get the hell out of here</b>	Tenemos, temenos... que <b>salir de aquí cagando leches</b>	Omission	Tenemos, temenos... que <b>salir de aquí cagando leches</b>	Exclamatory phrase

(Ex: 9) <i>La Casa de Papel</i> - Season 3, episode 4					
Minute	OT	TT	SS	SE	Type
00:10	Que no. Que yo ahí no entro <b>ni de coña</b> , vamos	No, no. There <b>is no damn way</b> I’m going there	Que no. Que yo ahí no entro <b>ni de coña</b> , vamos	No, no. There <b>is no damn way</b> I’m going there	Exclamatory phrase

Furthermore, it should be highlighted that one of the most reformulated expressions in the extracted examples is “what the hell”. This is because in Spanish it would not sound very common to say "qué infierno" in cases of unexpected events, so the phrase needs to be reformulated. In this way, several translation options are presented. To show surprise, the following terms have been used: “¿Qué mierda?” (ex. 10), “¿Qué cojones?” (ex. 11), “¿Qué coño?” (ex.12), in which the offensive charge is also maintained.

(Ex: 10) <i>Rick and Morty</i> – Season 1, episode 1					
Minute	OT	TT	SE	SS	Type
08:36	<b>What the hell</b> is it?	¿Eso <b>qué</b> <b>mierda</b> es?	What is it?	¿Eso <b>qué</b> <b>mierda</b> es?	Exclamatory phrase

(Ex: 11) <i>Rick and Morty</i> - Season 2, episode 3					
Minute	OT	TT	SE	SS	Type
13:31	<b>What the hell</b> is the problem?	¿ <b>Qué</b> <b>cojones</b> os pasa?	<b>What the</b> <b>hell</b> is the problem?	¿ <b>Qué</b> <b>cojones</b> os pasa?	Exclamatory phrase

(Ex: 12) <i>Rick and Morty</i> - Season 1, episode 11					
Minute	OT	TT	SE	SS	Type
14:38	<b>What the hell</b> was that?	¿ <b>Qué</b> <b>coño</b> era eso?	<b>What the</b> <b>hell</b> was that?	¿ <b>Qué</b> <b>coño</b> era eso?	Exclamatory phrase

This expression can also be used to indicate affirmation, as shown in the example 13. Although the subtitles omit the charge completely (SS: “Sí, ¿por qué no?”), the dubbed version does show the equivalence (TT: “Sí, qué coño”). In this case, the offensive phrase is not used to show a negative charge, but rather to intensify the positivity of the statement.

(Ex: 13) <i>Family Guy</i> - Season 10, episode 3					
Minute	OT	TT	SE	SS	Type
14:25	Yeah, <b>what the</b> <b>hell</b>	Sí, <b>qué</b> <b>coño</b>	Yeah, <b>what</b> <b>the hell</b>	Sí, ¿por qué no?	Exclamatory phrase

It may also happen that the offensive charge of the word is reduced due to the use of an idiomatic expression in the target language. Thus, in the following situation (ex. 14), the expression “soy un paquete” is less offensive than the proposal “I suck”. In the same way, “¡Ahora sí, pringao!” (ex. 15) does not have the same offensive charge as “We do now, sucka!”, so it appears neutralized.

(Ex: 14) <i>Rick and Morty</i> - Season 1, episode 5					
Minute	OT	TT	SE	SS	Type
05:51	Make yourself comfortable because <b>I suck</b>	Ponte cómodo, porque <b>soy un paquete</b>	Make yourself comfortable because <b>I suck</b>	Ponte cómodo, porque <b>soy un paquete</b>	Insult

(ex. 15) <i>Rick and Morty</i> - Season 1, episode 4					
Minute	OT	TT	SE	SS	Type
16:45	We do now, <b>sucka!</b>	¡Ahora sí, <b>pringao!</b>	We do now, <b>sucka!</b>	¡Ahora sí, <b>pringao!</b>	Insult

In last place, it is also possible that these constructions may be used to increase the offensive charge both in English and Spanish. As seen below, the connotative meaning of the term “tocahuevos” (ex: 16) is more offensive than the expression “an underfoot figure”. Likewise, the meaning of “estás cagado” (ex: 17) does not have the same offensive tone as the expression “you're fucked”. In these cases, the context must be considered, as the expression “estás cagado” is being used to indicate that the character is afraid, so the connotative meaning differs from the English translation. Therefore, a more appropriate expression should have been used in the target language to reflect the context in which the construction is used.



(Ex: 16) <i>Rick and Morty</i> – Season 1, episode 1					
Minute	OT	TT	SE	SS	Type
09:12	It makes you kind of <b>an underfoot figure</b>	Hace que seas un poco <b>tocahuevos</b>	It makes you kind of <b>an underfoot figure</b>	Hace que seas un poco <b>tocahuevos</b>	Insult

(Ex: 17) <i>La Casa de Papel</i> - Season 3, episode 4					
Minute	OT	TT	SS	SE	Type
00:46	<b>Estás cagado,</b> chaval	<b>You're fucked,</b> kid	<b>Estás cagado,</b> chaval	<b>You're fucked,</b> kid	Exclamatory phrase

#### D) Omission Strategy

A total of 46 cases of omission were identified in the corpus. As a consequence of using the omission strategy, swear words are omitted, so two different processes can occur with the offensive charge: it can be either neutralized (ex: 18, “¡De Summer, que es una borde total!”) or disappear (ex: 19, “¿Qué tienes que valga tanto?”). In the example 18, it has been decided to translate the term “bitch” as “borde”. The subtitler attempts to convey the offensive charge, but it is totally subdued in comparison with the connotations of the original term. According to the *RAE*, a person who is “borde” is characterized by being ‘impertinente, antipática, o mal intencionada’, so the negative charge is much less than the implications found in the term “bitch”.

In the example 19 has been observed that although swear terms are omitted both in the subtitles of the original version and in the translation (ex: 19, SE: “What is so valuable about you?”; SS: “¿Qué tienes que valga tanto?”), in the Spanish dubbing the offensive charge is shown (ex: 19, TT: “¿Qué cojones tienes que valga tanto?”), but in the English version it is omitted (ex: 19, OT: “What the (beep) is so valuable about you?”). Therefore,

while the omission of subtitles may be due to space constraints, the censorship of dubbing could be culturally motivated since the expression may be considered too offensive to the audience and should be censored.

(Ex: 18) <i>Rick and Morty</i> - Season 1, episode 3					
Minute	OT	TT	SE	SS	Type
13:12	From Summer being a total <b>bitch!</b>	¡De Summer, que es una <b>borde</b> total!	From Summer being a total <b>bitch!</b>	¡De Summer, que es una <b>borde</b> total!	Insult

(Ex: 19) <i>Rick and Morty</i> - Season 2, episode 2					
Minute	OT	TT	SE	SS	Type
12:28	<b>What the (beep)</b> is so valuable about you?	<b>¿Qué cojones</b> tienes que valga tanto?	What is so valuable about you?	¿Qué tienes que valga tanto?	Exclamatory swearword

Another reason that may suggest that these limitations are influenced by cultural factors is that in the Spanish series there are some examples in which the offensive charge is only omitted in the translated version, both subtitles and dubbing (ex: 20, OT: “¡Cagando leches, ya”, SE: “Get along”; ex: 21, OT: “¿Qué hace ese idiota?”, TT: “Isn’t this your little friend?”). It should also be considered, as explained in the theoretical framework, the existence of the belief that this type of language becomes more offensive when it is reproduced in writing, just as it can be interpreted in different forms depending on the cultural context. Consequently, this would lead to suppressing or blinding these expressions in the TL. In the examples shown below, the offensive charge is neutralized.

(Ex: 20) <i>La Casa de Papel</i> - Season 3, episode 4					
Minute	OT	TT	SS	SE	Type
16:07	¡Cagando leches, ya!	Get along	¡Cagando leches, ya!	Get along	Exclamatory phrase

(Ex: 21) <i>La Casa de Papel</i> - Season 3, episode 7					
Minute	OT	TT	SS	SE	Type
05:30	¿Qué hace ese idiota?	Isn't this your little friend?	¿Qué hace ese idiota?	Isn't this your little friend?	Insult

However, in most of the cases of omission that have been analyzed, the offensive construction is omitted both in the dubbing and in the subtitles in the original version and in the target version:

(Ex: 22) <i>Family Guy</i> - Season 10, episode 1					
Minute	OT	TT	SE	SS	Type
17:36	Why the (bleep) am I doing this?	¿Qué (bleep) hago?	Why the (bleep) am I doing this?	¿Por qué lo hago siquiera?	Exclamatory phrase

(Ex: 23) <i>Rick and Morty</i> - Season 1, episode 11					
Minute	OT	TT	SE	SS	Type
20:00	I don't give a (beep)	¡Me importa una...!	I don't give a (beep)	¡Me importa una...!	Exclamatory phrase

### E) Compensation Strategy

Regarding the compensation strategy, the opposite of what is shown in omission cases occurs. In these situations, the offensive or taboo term is introduced to compensate the

emotional charge of the scene. As a result, the offensive charge increases. There are only 9 different compensation situations and all of them appear in the two English series, but none in the Spanish series. In the following case (ex: 24), it is decided to compensate for the emotional charge by introducing the term “joder”, even though the original version does not show any offensive charge.

(Ex: 24) <i>Rick and Morty</i> - Season 1, episode 5					
Minute	OT	TT	SE	SS	Type
09:34	Oh, boy, Morty	<b>Joder,</b> Morty	Oh, boy, Morty	<b>Joder,</b> Morty	Cursing

It can also happen that the offensive charge is omitted in the subtitles while the dubbing includes an offensive expression that is non-existent in the original version. This is proposed as a case of compensation in dubbing (ex: 25, 26). For instance, in example 25, the construction “I don’t care about the sushi” is translated in the subtitles as “Eso es lo de menos”, while in the dubbing the offensive charge is added “Me la pela la sushi”. In the same way as in the example 26 the expression “Who cares?” is translated as “¿Qué más da?” and doubled as “Que les den” an expression that clearly shows the offensive charge.

(Ex: 25) <i>Family Guy</i> - Season 10, episode 1					
Minute	OT	TT	SE	SS	Type
01:25	I don’t care about the sushi	<b>Me la pela</b> el sushi	I don’t care about the sushi	Eso es lo de menos	Derogatory tone

(Ex: 26) <i>Family Guy</i> - Season 10, episode 1					
Minute	OT	TT	SE	SS	Type
14:52	Who cares?	<b>Que les den</b>	Who cares?	¿Qué más da?	Exclamatory phrase

### F) Calque Strategy

Only 6 cases of calques have been found and all of them are used in exclamatory phrases. In these literal translations, which within the TL are not very idiomatic, the offensive charge is maintained, as seen in the following cases:

(Ex: 27) <i>Rick and Morty</i> - Season 1, episode 4					
Minute	OT	TT	SE	SS	Type
16:25	What <b>the hell</b> ?	<b>¿Qué diablos?</b>	What the...?	<b>¿Qué diablos?</b>	Exclamatory phrase

(Ex: 28) <i>Family Guy</i> - Season 10, episode 7					
Minute	OT	TT	SE	SS	Type
16:29	<b>What the hell is that?</b>	<b>Qué puñetas</b> es eso	<b>What the hell is that?</b>	<b>Qué demonios</b> es eso	Exclamatory phrase

Concerning example 28, it can be seen that despite the use of a calque in the subtitling (“Qué demonios es eso”), in dubbing a reformulation has been chosen (“Qué puñetas es eso”). Thus, the offensive charge is also maintained, and the sentence is shown as idiomatic with respect to the audience.

### G) Transposition Strategy

2 cases of transposition have been identified which are helpful to understand the meaning of this strategy. The subtitler, to cover some gaps due to the cultural differences

between the two languages, brings the concept of the OL closer to the TL. Thus, example 29 shows that the expression “You have dropped so many balls” is translated as “La has cagado tantas veces”, both idiomatic expressions. Similarly, in example 30, “Va a haber jarana” is translated as “Shit's about to hit the fan”. The offensive charge is maintained, and, in addition, an idiomatic translation is achieved, so that the audience will understand the expression and its connotations clearly.

(Ex: 29) <i>Rick and Morty</i> - Season 2, episode 1					
Minute	OT	TT	SE	SS	Type
00:28	You <b>have dropped so many balls</b> , man	Lo tuyo es una <b>cagada</b> tras otra	You <b>have dropped so many balls</b> , man	La has <b>cagado</b> tantas veces	Exclamatory phrase

(Ex: 30) <i>La Casa de Papel</i> - Season 3, episode 3					
Minute	OT	TT	SS	SE	Type
13:01	Va a haber jarana	It's party time	Va a haber jarana	<b>Shit's</b> about to hit the fan	Exclamatory phrase

#### H) Recreation Strategy

Finally, concerning the strategy of recreation, no cases have been found. However, it should be mentioned that in *Rick and Morty* there are cases of lexical creation in the original version, but the translator has decided to reformulate the expression with words that are included in the dictionary. Therefore, despite the lexical creation, they cannot be considered as examples of recreation.

(Ex: 31) <i>Rick and Morty</i> - Season 1, episode 5					
Minute	OT	TT	SE	SS	Type

02:24	As for you <b>dingdongs</b>	Y vosotros, <b>tarados</b>	As for you <b>dingdongs</b>	Y vosotros, <b>tarados</b>	Subtle insult
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## 7. RESULTS

Having analyzed the most characteristic examples of each series, I will now present the results of this study. In this corpus, 298 elements have been examined, of which 280 items can be classified as offensive expressions, and 18 belong to the taboo group. As shown in the previous section, the most frequently used elements were insults (125) and exclamatory phrases (82).

In terms of translation strategies, the most frequently used is substitution, which accounts for 28% of the cases studied, followed by literal translation, with 27%, and reformulation, with 24% of the examples. The fourth most frequently used strategy is omission, with 15%, while compensation, calque and transposition appear to a lower percentage. In most cases, it has been observed that the offensive charge is maintained, which coincides with the most used translation strategy: substitution and literal translation.

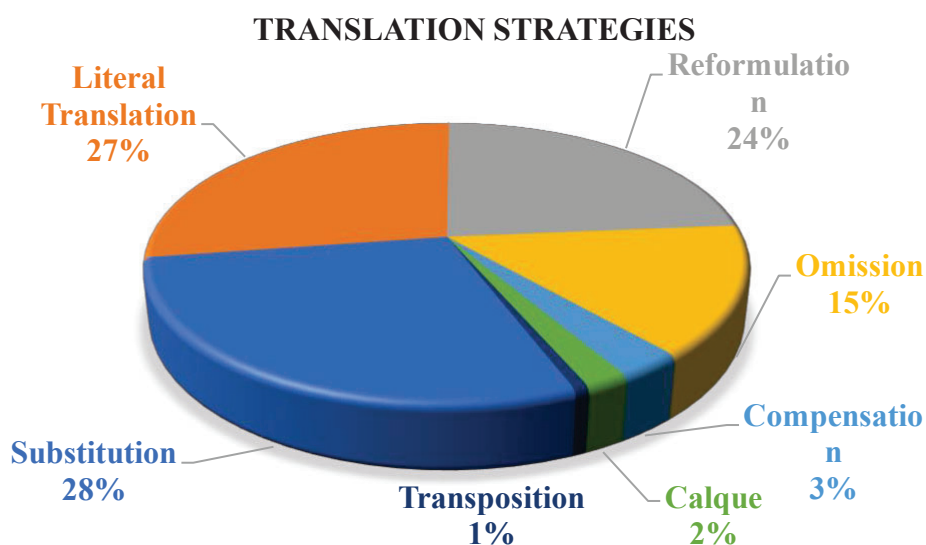


Figure 2: Percentage of translation strategies employed.

### 7.1. COMPARISON BETWEEN BAD LANGUAGE IN ENGLISH AND IN SPANISH

In order to show which categories of offensive and taboo language are most recurrent, the words and expressions in each version have been counted, both in the English series and in the Spanish series<sup>5</sup>. In the first season of *Rick and Morty*, a total of 51 taboo and offensive words and expressions have been counted. Meanwhile, in *La Casa de Papel*, 78 examples of swear words have been identified. This shows that in only one season, the Spanish series has a higher number of foul expressions than the English series. With the aim of reflecting the data obtained, the following graph has been produced:

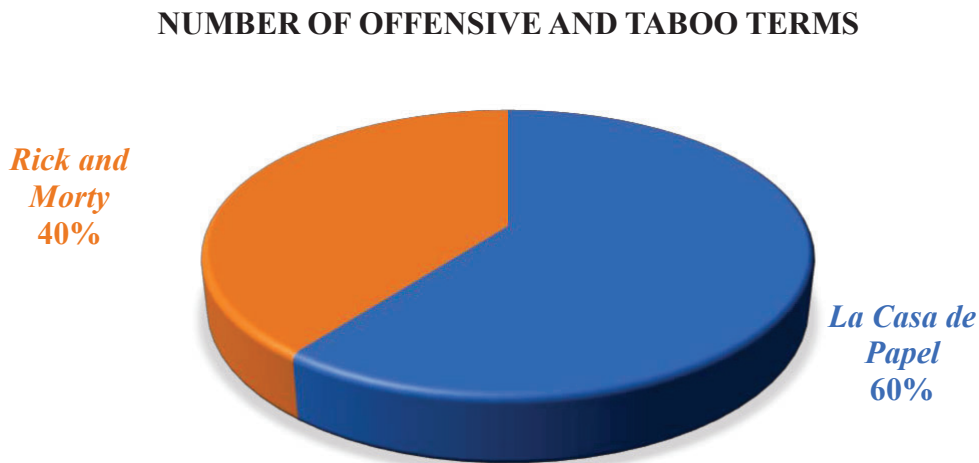


Figure 3: Offensive and taboo terminology in OL, English/Spanish comparison

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<sup>5</sup> In this case, to develop the comparison between English and Spanish only the elements of the first season of *Rick and Morty* and the third season of *La Casa de Papel* have been considered to make the study as equitable as possible.



Furthermore, to determine whether certain offensive or taboo expressions are used more in one language than in the other, data was also collected by category. Thus, the following information was obtained:

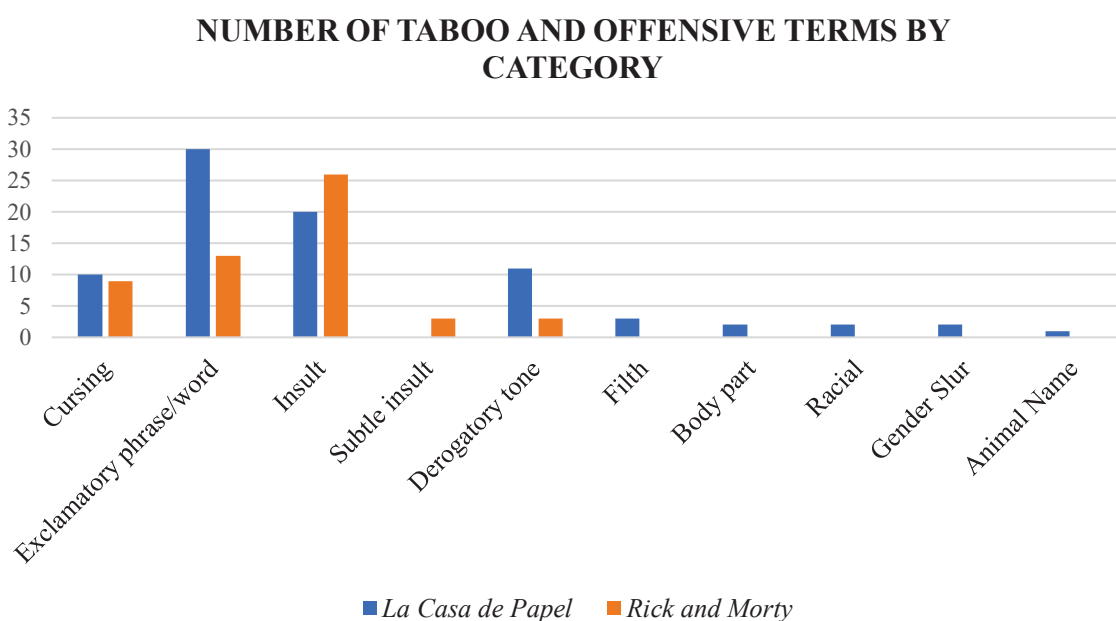


Figure 4: Taboo and offensive terms in English and Spanish divided by category.

The figure reveals that the most common categories in both languages are cursing, exclamatory phrases, insults, and derogatory tone. However, differences are shown between English and Spanish. On the one hand, it is observed that the most repeated category in *La Casa de Papel* are exclamatory phrases, 30 examples have been counted compared to the 13 present in *Rick and Morty*. On the other hand, in the English series, the most common category is insults, 26 cases against 20 in the Spanish series. Nevertheless, the most remarkable fact is that only in *La Casa de Papel* are there examples of filth, body part, racial or gender insults. This confirms that the offensive vocabulary in Spanish is much more diverse than in English. In addition, an analysis of how the offensive charge behaves in the translation of each language has also been carried out, and the results have been totally revealing.

## OFFENSIVE CHARGE

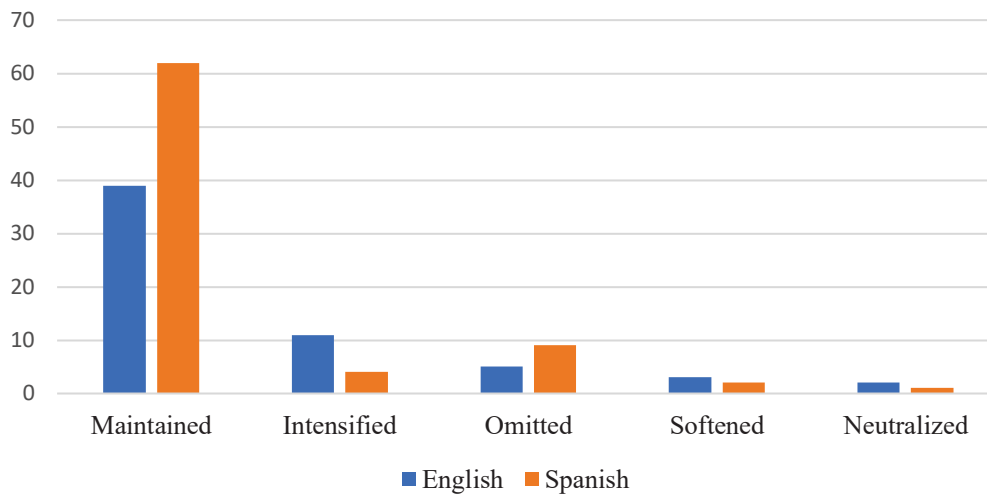
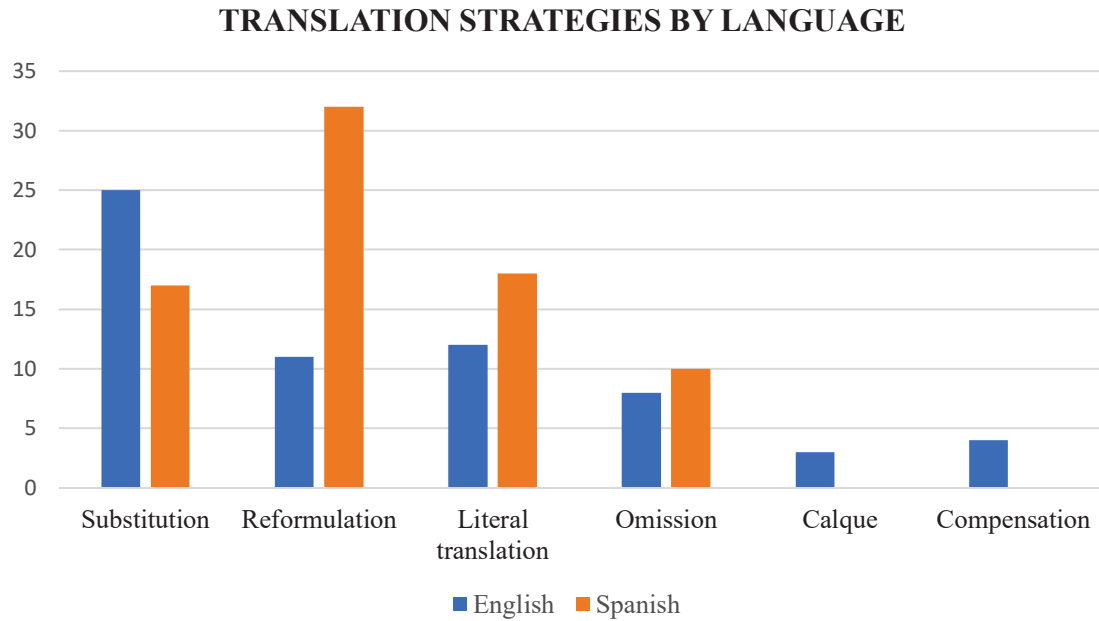


Figure 5: Comparison of the offensive charge in English and Spanish

Looking at these results, it can be concluded that the general tendency in both English and Spanish is to maintain the offensive charge. In Spanish, 62 cases are shown in which the charge is maintained, compared to 39 in *Rick and Morty*. However, the difference is that *La Casa de Papel* shows more examples in which the offensive charge is omitted, with 9 cases, whereas in the English series, the most frequently used procedure after maintenance is intensification, with 11 cases.

It is revealing the fact that in the English series all the omissions that occur are in the original language itself, while in dubbing the offensive charge is maintained. However, in the Spanish series, the cases of omission that can be identified are in the subtitles, but none of them can be found in the dubbed version. Therefore, it could be concluded that in the English version the cases of omission occur for cultural reasons and the offensive charge is censored with respect to the audience. On the other hand, in the Spanish series, as the omission is found in most cases in the subtitles, it could be due to space limitation restrictions.



*Figure 6: Comparison of translation strategies in English and Spanish*

The most used strategies in English were substitution, followed by literal translation, reformulation, and omission. In Spanish, on the other hand, the most used strategy was reformulation, followed by literal translation, substitution, and omission. The use of reformulation is due to the translator's need to ensure that the audience receives the information in the most idiomatic way possible, and Spanish has a great lexical variety with respect to offensive language. Although the changes in the offensive charge do not necessarily reflect the strategies employed, we can see that in these cases there is a logical relationship. Thus, the fact that it is omitted more in the Spanish version than in the English version coincides with the translation strategies, because omission is used more in *La Casa de Papel* than in *Rick and Morty*. Moreover, reformulation and substitution are also in agreement with the changes in the offensive charge, which in most cases has tended to be maintained.

## 8. CONCLUSION

This study has demonstrated how challenging bad language is for the translator. Preserving the essence of the expression and moderating the intensity is a difficult task, as factors such as the intention of the sequence, time, and target audience are all factors that need to be considered. Thus, from the analysis that has been carried out, it can be concluded that the main objective, in most cases, is to preserve the intention and intensity of the original expression.

After having analyzed the examples collected by strategy, it has been observed that the most frequently used strategy is substitution, followed by literal translation and reformulation. In most cases, the offensive charge is maintained by using idiomatic expressions in the target language to make it easier for the audience to understand. Furthermore, it has been shown that in the Spanish series the number of taboo and offensive expressions is higher than in the English series, with insults and exclamatory phrases being the most frequently used expressions. Finally, it has also been confirmed that the variety of foul language in Spanish is much more diverse than in English, since in the Spanish series examples of filth, body part, racial or gender insults have been found, in contrast to the examples analyzed in the English series.

It has also become evident that swearing is present in audiovisual products. This encourages the naturalness or spontaneity of situations that in the past tended to be softened or omitted, but nowadays the attention given to the preservation of foul language seems to have grown. The present study is a contribution to research on the complicated translation of offensive and taboo elements, and it is hoped that it will contribute to future studies on a subject that is receiving increasing acceptance and attention from researchers and the public.

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## APPENDIX

*Rick and Morty* – Season 1, episode 1

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
03:03	Damn it!	¡Joder!	Damn it!	¡Joder!	Substitution	Cursing	Maintained
05:53	We got, we got... <b>get the hell out of here</b>	Tenemos, temenos... que <b>salir de aqui</b> <b>cagando leches</b>	Omission	Tenemos, temenos... que <b>salir de aqui</b> <b>cagando leches</b>	Reformulation	Exclamatory phrase	Maintained
08:01	<b>Holy crap</b> , Morty, run!	<b>¡Me cago en todo!</b> ¡Corre!	Holy crap, Morty, run!	<b>¡Me cago en todo!</b> ¡Corre!	Substitution	Cursing	Maintained
08:36	<b>What the hell</b> is it?	¿Eso <b>qué mierda</b> es?	What is it?	¿Eso <b>qué mierda</b> es?	Reformulation	Exclamatory phrase	Maintained
09:12	It makes you kind of <b>an underfoot figure</b>	Hace que seas un poco <b>tocahuevos</b>	It makes you kind of <b>an underfoot figure</b>	Hace que seas un poco <b>tocahuevos</b>	Reformulation	Insult	Intensified

*Rick and Morty* - Season 1, episode 2

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
07:50	Welcome to your nightmare, <b>bitch!</b>	¡Bienvenida a tu pesadilla, <b>zorra!</b>	Welcome to your nightmare, <b>bitch!</b>	¡Bienvenida a tu pesadilla, <b>zorra!</b>	Literal translation	Insult	Maintained
09:05	<b>Holy crap!</b>	<b>¡La leche!</b>	<b>Holy crap!</b>	<b>¡La leche!</b>	Reformulation	Cursing	Neutralized
09:35	We're <b>screwed!</b>	¡Estamos <b>jodidos!</b>	We're <b>screwed!</b>	¡Estamos <b>jodidos!</b>	Literal translation	Exclamatory swearword	Maintained
14:50	<b>Holy crap! God damn!</b>	<b>¡Joder! ¡Qué mierda!</b>	<b>Holy crap! God damn!</b>	<b>¡Joder! ¡Qué mierda!</b>	Reformulation	Cursing	Maintained

*Rick and Morty* - Season 1, episode 3

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
12:06	You <b>son of a bitch!</b>	¡Serás <b>hijoputa!</b>	You <b>son of a bitch!</b>	¡Serás <b>hijoputa!</b>	Literal translation	Insult	Maintained



13:12	From Summer being a total <b>bitch!</b>	¡De Summer, que es una <b>borde</b> total!	From Summer being a total <b>bitch!</b>	¡De Summer, que es una <b>borde</b> total!	Omission	Insult	Neutralized
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*Rick and Morty* - Season 1, episode 4

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
0:33	This is sloppy craftsmanship	Esto es obra de un <b>lerdo</b>	This is sloppy craftsmanship	Esto es obra de un <b>lerdo</b>	Substitution	Subtle insult	Intensified
16:25	What <b>the hell?</b>	¿Qué diablos?	What the...?	¿Qué diablos?	Calque	Exclamatory phrase	Maintained
16:31	How <b>dumb</b> are you?	Qué <b>idiota</b> eres	How <b>dumb</b> are you?	Qué <b>idiota</b> eres	Literal translation	Insult	Maintained
16:45	We do now, <b>sucka!</b>	¡Ahora sí, <b>pringao!</b>	We do now, <b>sucka!</b>	¡Ahora sí, <b>pringao!</b>	Reformulation	Insult	Softened
17:04	Show this gullible <b>turd</b> to his shuttle	Acompañad al <b>pardillo</b> a una lanzadera	Show this gullible <b>turd</b> to his shuttle	Acompañad al <b>pardillo</b> a una lanzadera	Substitution	Insult	Maintained

Rick and Morty - Season 1, episode 5

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
02:24	As for you <b>dingdongs</b>	Y vosotros, <b>tarados</b>	As for you <b>dingdongs</b>	Y vosotros, <b>tarados</b>	Substitution	Subtle insult	Intensified
05:51	Make yourself comfortable because <b>I suck</b>	Ponte cómodo, porque <b>soy un</b> <b>paquete</b>	Make yourself comfortable because <b>I suck</b>	Ponte cómodo, porque <b>soy un</b> <b>paquete</b>	Reformulation	Insult	Softened
06:52	<b>Holy crap!</b>	¡Oh, <b>mierda!</b>	<b>Holy crap!</b>	¡Oh, <b>mierda!</b>	Literal translation	Cursing	Maintained
09:23	This is a <b>wash!</b>	Esto se nos ha ido de las manos	This is a <b>wash!</b>	Esto es claramente <b>una</b> <b>mierda</b>	Substitution	Exclamatory swearword	Maintained
09:34	Oh, boy, Morty	<b>Joder</b> , Morty	Oh, boy, Morty	<b>Joder</b> , Morty	Compensation	Cursing	Intensified
09:56	<b>Damn it! Damn it!</b> <b>Damn it!</b>	¡ <b>Mierda!</b> ¡ <b>Mierda!</b> ¡ <b>Mierda!</b>	<b>Damn it!</b> <b>Damn it!</b> <b>Damn it!</b>	¡ <b>Mierda!</b> ¡ <b>Mierda!</b> ¡ <b>Mierda!</b>	Reformulation	Cursing	Maintained
10:44	If this was a story, this part wouldn't be included, <b>stupid.</b>	¡Si esto fuera un cuento, esta parte no saldría, <b>idiota!</b>	If this was a story, this part wouldn't be	¡Si esto fuera un cuento, esta parte no saldría, <b>idiota!</b>	Substitution	Insult	Maintained

			included, <b>stupid.</b>				
13:40	Stop being a tease, you sweet (beep)!	¡Deja ya de provocarme <b>zorrita de mierda!</b>	Stop being a tease, you sweet (beep)!	¡Deja ya de provocarme <b>zorrita de mierda!</b>	Substitution	Insult	Intensified
16:54	Oh, what the (beep) is going on?	¿ <b>Qué cojones</b> pasa aquí?	Oh, what the (beep) is going on?	¿ <b>Qué cojones</b> pasa aquí?	Reformulation	Exclamatory phrase	Intensified
18:56	It's not my fault Jerry's an <b>idiot</b>	Oye, no es culpa mia que Jerry sea un <b>idiota</b>	It's not my fault Jerry's an <b>idiot</b>	Oye, no es culpa mia que Jerry sea un <b>idiota</b>	Literal translation	Insult	Maintained

*Rick and Morty - Season 1, episode 6*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
05:12	Leave him alone, <b>jerk!</b>	¡Déjale en paz, <b>capullo!</b>	Leave him alone, <b>jerk!</b>	¡Déjale en paz, <b>capullo!</b>	Substitution	Insult	Maintained

06:41	God, grandpa, you're such a <b>dick</b>	Dios, abuelo, ¡qué <b>cabrón</b> eres!	God, grandpa, you're such a <b>dick</b>	Dios, abuelo, ¡qué <b>cabrón</b> eres!	Substitution	Insult	Maintained
08:15	<b>Oh, crap</b>	<b>¡Maldita sea!</b>	<b>Oh, crap</b>	<b>¡Maldita sea!</b>	Reformulation	Cursing	Maintained
10:00	You wish, you <b>stupid bitch!</b>	¡Más quisieras <b>zorra estúpida!</b>	You wish, you <b>bitch!</b>	¡Más quisieras <b>zorra estúpida!</b>	Literal translation	Insult	Intensified
12:16	That's <b>stupid</b>	¡Qué <b>gilipollez!</b>	That's <b>stupid</b>	¡Qué <b>gilipollez!</b>	Substitution	Exclamatory word	Maintained
14:46	Give me a break	No me <b>jodas</b>	Give me a break	No me <b>jodas</b>	Compensation	Derogatory tone	Intensified
14:48	He is a selfish, irresponsible <b>ass</b>	Es un <b>capullo</b> egoísta	He is a selfish, irresponsible <b>ass</b>	Es un <b>capullo</b> egoísta	Substitution	Insult	Maintained

*Rick and Morty* - Season 1, episode 7

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
0:15	Your planet just got cellphones and the coverage <b>still sucks!</b>	¡Tu planeta ha creado los móviles y la cobertura <b>apesta!</b>	Your planet just got cellphones and the coverage <b>still sucks!</b>	¡Tu planeta ha creado los móviles y la cobertura <b>apesta!</b>	Literal translation	Exclamatory phrase	Maintained
06:13	Thanks, <b>dumb dumb</b>	Gracias, <b>paleto</b>	Thanks, <b>dumb dumb</b>	Gracias, <b>paleto</b>	Substitution	Insult	Maintained
13:23	Such and <b>asshole</b>	¡Qué <b>capullo!</b>	Such and <b>asshole</b>	¡Qué <b>capullo!</b>	Substitution	Insult	Maintained

Rick and Morty - Season 1, episode 8

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
11:41	(beep) you, John. You (beep) <b>dumb, stupid, idiot</b>	Tío, que te <b>jodan Jon, puto subnormal, capullo, idiota</b>	(beep) you, John. You (beep) <b>dumb, stupid, idiot</b>	Tío, que te... Jon... <b>subnormal, capullo, idiota</b>	Literal translation	Insult	Maintained
11:54	<b>I don't give a (beep)</b> . I'm Gazorpazorp-(beep)-filed, <b>bitch</b>	Me da igual, soy el <b>puto</b> Gazorpazorpfield, <b>puta</b>	<b>I don't give a (beep)</b> . I'm Gazorpazorp-(beep)-filed, <b>bitch</b>	Me da igual, soy el... Gazorpazorpfield, <b>puta</b>	Omission / substitution	Exclamatory phrase / insult	Maintained
16:23	<b>Get the (beep) out of here</b>	¡Y ahora a tomar <b>por culo!</b>	<b>Get the (beep) out of here</b>	¡Y ahora a tomar por...!	Omission	Exclamatory phrase	Omitted
16:27	I don't <b>give a (beep)</b> what you think	Me importa <b>tres co...</b> lo que tú pienses, Jerry	I don't <b>give a (beep)</b> what you think	Me importa <b>tres co...</b> lo que tú pienses, Jerry	Omission	Derogatory tone	Omitted

Rick and Morty - Season 1, episode 9

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
03:42	Pluto was a planet. Some <b>assholes</b> disagree	Plutón era un planeta. Un comité <b>de pijos capullos</b> dice que no	Pluto was a planet. Some <b>assholes</b> disagree	Plutón era un planeta. Un comité <b>de pijos</b> <b>capullos</b> dice que no	Compensation / Substitution	Insult	Intensified
06:04	I'm not a <b>hack</b>	No soy un <b>mierda</b>	I'm not a <b>hack</b>	No soy un <b>mierda</b>	Substitution	Insult	Intensified
06:13	You <b>stupid piece of shit, motherfucker</b>	<b>Pedazo de mierda, hasta los cojones, hijo de puta</b>	You <b>stupid piece of shit</b>	Pedazo de...	Omission	Insult	Omitted
15:33	<b>Suit yourself</b>	Pues que te den	<b>Suit yourself</b>	Pues que te den	Compensation	Derogatory tone	Intensified
17:37	I'm the devil, <b>biatch!</b>	¡Soy el Diablo, <b>perras!</b>	I'm the devil, <b>biatch!</b>	¡Soy el Diablo, <b>perras!</b>	Substitution	Insult	Maintained

19:56	<b>You stupid bitch</b>	<b>¡Puto cabrón!</b>	<b>You stupid bitch</b>	<b>¡Puto cabrón!</b>	Substitution	Insult	Maintained
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*Rick and Morty - Season 1, episode 10*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
06:23	Aw, <b>son of a...</b>	Ah, <b>hijo de...</b>	Aw, man	Ah, <b>hijo de...</b>	Omission	Insult	Omitted
08:41	<b>Oh shit!</b>	¡Ah, <b>mierda!</b>	<b>Oh shit!</b>	¡Ah, <b>mierda!</b>	Literal translation	Cursing	Maintained
16:39	No, I'm allergic to <b>dipshits</b>	No, es que soy alérgico a los <b>mierdas</b>	No, I'm allergic to <b>dipshits</b>	No, es que soy alérgico a los <b>mierdas</b>	Substitution	Insult	Maintained
16:51	Do your worst, you <b>bastards!</b>	¡Adelante, <b>cabroncetes!</b>	Do your worst, you <b>bastards!</b>	¡Adelante, <b>cabroncetes!</b>	Substitution	Insult	Maintained
18:19	Poor little Rickless <b>bastards</b>	Pobres <b>desgraciados</b> sin Ricks	Poor little Rickless <b>bastards</b>	Pobres <b>desgraciados</b> sin Ricks	Substitution	Insult	Softened



21:15	What's that <b>dipshit</b> doing?	¿Qué hace ahí fuera ese <b>caraculo</b> ?	What's that <b>dipshit</b> doing?	¿Qué hace ahí fuera ese <b>caraculo</b> ?	Substitution	Insult	Maintained
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*Rick and Morty* - Season 1, episode 11

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
02:10	Because... I'm having a party, <b>bitch!</b>	¡Porque... la voy a dar yo, <b>perra!</b>	Because... I'm having a party, <b>bitch!</b>	¡Porque... la voy a dar yo, <b>perra!</b>	Substitution	Insult	Maintained
08:28	Turns out it just adds up to a lame, <b>weird loser</b>	Resulta que el resultado es un <b>pringao raro y memo</b>	Turns out it just adds up to a lame, <b>weird loser</b>	Resulta que el resultado es un <b>pringao raro y memo</b>	Literal translation	Subtle insult	Maintained
09:20	Brad is such a <b>jerk</b>	Brad es un <b>capullo</b>	Brad is such a <b>jerk</b>	Brad es un <b>capullo</b>	Substitution	Insult	Maintained

14:38	<b>What the hell</b> was that?	¿ <b>Qué coño</b> era eso?	<b>What the hell</b> was that?	¿ <b>Qué coño</b> era eso?	Reformulation	Exclamatory phrase	Maintained
17:03	Nancy told us what a <b>bitch</b> you are	Nancy nos ha contado lo <b>zorra</b> que eres	Nancy told us what a <b>bitch</b> you are	Nancy nos ha contado lo <b>zorra</b> que eres	Literal translation	Insult	Maintained
17:52	He's just a huge <b>asshole</b>	No es más que un... <b>imbécil</b> total	He's just a huge <b>asshole</b>	No es más que un... <b>imbécil</b> total	Substitution	Insult	Maintained
18:29	Wow. We are so <b>screwed</b>	Vaya, estamos bien <b>jodidos</b>	Wow. We are so <b>screwed</b>	Vaya, estamos bien <b>jodidos</b>	Literal translation	Exclamatory swearword	Maintained
20:00	I don't give a (beep)	¡Me importa una...!	I don't give a (beep)	¡Me importa una...!	Omission	Exclamatory phrase	Omitted

*Rick and Morty* - Season 2, episode 1

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:28	You <b>have dropped so many balls</b> , man	Lo tuyo es una <b>cagada</b> tras otra	You <b>have dropped so many balls</b> , man	La has <b>cagado</b> tantas veces	Transposition	Exclamatory phrase	Maintained
01:04	It means relax and stop being a <b>pussy</b>	Que te relajés y no seas <b>marica</b>	It means relax and stop being a <b>pussy</b>	Que te relajés y no seas <b>marica</b>	Substitution	Insult	Maintained
02:21	Think for yourselves. <b>Don't be sheep</b>	Pensad un poco, no seáis <b>borregos</b>	Think for yourselves. <b>Don't be sheep</b>	De tal palo tal astilla. No seáis <b>borregos</b>	Substitution	Subtle insult	Maintained
03:29	Shup up, Morty, <b>you vindictive little turd</b>	Callate, Morty, <b>mierdecilla</b> vengativo	Shup up, Morty, <b>you vindictive little turd</b>	¡Callate, <b>mierdecilla</b> vengativo!	Substitution	Insult	Maintained
04:29	We're not on any timeline, <b>dummie</b>	¡No estamos en ninguna línea, <b>atontao!</b>	We're not on any timeline, <b>dummie</b>	¡No estamos en ninguna línea, <b>atontao!</b>	Literal translation	Insult	Maintained
07:06	You're <b>pieces of shit</b>	Ambos sois un <b>pedazo de mierda</b>	You're <b>pieces of shit</b>	Ambos sois un <b>pedazo de mierda</b>	Literal translation	Insult	Maintained

08:16	I'm your dreams, <b>bitch</b>	Sigue soñando, <b>perra</b>	I'm your dreams, <b>bitch</b>	Sigue soñando, <b>perra</b>	Substitution	Insult	Maintained
10:16	If you're not gonna help, <b>get the (bleep) out of here</b>	¡Si no vas a ayudar, <b>a tomar por culo!</b>	If you're not gonna help, <b>get out</b>	¡Si no vas a ayudar, <b>a tomar por culo!</b>	Reformulation	Exclamatory phrase	Intensified
10:32	<b>Holy (beep)!</b> Now what!	<b>¡Oh, joder,</b> y ahora qué!	<b>Holy (beep)!</b> Now what!	<b>¡joder,</b> y ahora qué!	Substitution	Cursing	Intensified
12:13	<b>What the (beep)?</b>	<b>¿Qué cojones...?</b>	<b>What the (beep)?</b>	<b>¿Qué cojones...?</b>	Reformulation	Exclamatory phrase	Intensified
12:23	<b>Shut the (beep) up</b>	A ver, <b>¡a callar la puta boca!, ¡joder!</b>	<b>Shut the (beep) up</b>	A ver, <b>¡a callar la puta boca!, ¡joder!</b>	Literal translation	Exclamatory phrase	Intensified

*Rick and Morty - Season 2, episode 2*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:26	<b>What the hell</b> are you doing here?	<b>¿Qué demonios</b> haces tú aquí?	What are you doing here?	<b>¿Qué demonios</b> haces tú aquí?	Calque	Exclamatory phrase	Maintained
01:20	<b>What the hell?</b>	<b>¿Qué diablos...?</b>	<b>What the hell?</b>	<b>¿Qué diablos...?</b>	Calque	Exclamatory phrase	Maintained

02:58	<b>Aw, crap.</b> Hey, what's up?	<b>Mierda.</b> Eh, ¿qué pasa?	<b>Aw, crap.</b> Hey, what's up?	<b>Mierda.</b> Eh, ¿qué pasa?	Literal translation	Cursing	Maintained
10:31	Whatever, you <b>little punk-ass little bitch</b>	Haz lo que te dé la gana	Whatever, you <b>little punk-ass little bitch</b>	Haz lo que te dé la gana, <b>cagón cara de mierda</b>	Substitution	Insult	Maintained
12:27	<b>Son of a...</b>	<b>Hijo de...</b>	Omission	Omission	Omission	Insult	Omitted
12:28	<b>What the (beep)</b> is so valuable about you?	<b>¿Qué cojones</b> tienes que valga tanto?	What is so valuable about you?	¿Qué tienes que valga tanto?	Omission	Exclamatory swearword	Omitted
13:07	Number one is me, <b>asshole!</b>	El número uno soy yo, <b>capullo</b>	Number one is me!	Ese soy yo, <b>capullo</b>	Literal translation	Insult	Maintained

*Rick and Morty* - Season 2, episode 3

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
07:43	<b>God damn it,</b> stop	¡Vale ya, <b>coño!</b>	<b>God damn it,</b> stop	¡Vale ya, <b>coño!</b>	Substitution	Cursing	Maintained
10:29	What'd you say to me, <b>you piece of shit?</b>	¿Qué me has llamado, <b>pedazo de mierda?</b>	What'd you say to me, <b>you piece of shit?</b>	¿Qué me has llamado, <b>pedazo de mierda?</b>	Literal translation	Insult	Maintained

12:34	Above a <b>(beep)</b> alien dungeon!	¡Encima de una <b>puta</b> mazmorra alienígena!	Above a <b>(beep)</b> alien dungeon!	¡Encima de una <b>puta</b> mazmorra alienígena!	Literal translation	Derogatory tone	Intensified
13:31	<b>What the hell</b> is the problem?	¿ <b>Qué cojones</b> os pasa?	<b>What the hell</b> is the problem?	¿ <b>Qué cojones</b> os pasa?	Reformulation	Exclamatory phrase	Maintained
14:51	I can't give a <b>crap</b> about it	Incapaz de que <b>me importe una mierda</b>	I can't give a <b>crap</b> about it	Incapaz de que <b>me importe una mierda</b>	Literal translation	Exclamatory phrase	Maintained
16:11	Because the two of you are <b>the (beep) worst!</b>	¡Porque vosotros dos <b>sois lo puto peor!</b>	Because the two of you are <b>the (beep) worst!</b>	¡Porque vosotros dos <b>sois lo p... peor!</b>	Omission	Derogatory tone	Omitted
16:26	<b>What the (beep)?</b>	¡ <b>Pero ¿qué cojones?!</b>	<b>What the (beep)?</b>	¡ <b>Pero ¿qué co... ?!</b>	Omission	Exclamatory swearword	Omitted
16:28	So good luck with your <b>shitty marriage</b>	En fin, suerte con vuestro <b>matrimonio de mierda</b>	So good luck with your <b>shitty marriage</b>	En fin, suerte con vuestro <b>matrimonio de mierda</b>	Literal translation	Derogatory tone	Maintained
17:22	<b>Screw those guys</b>	A esos <b>que les den</b>	<b>Screw those</b>	A esos <b>que les den</b>	Literal translation	Exclamatory phrase	Maintained

*Rick and Morty* - Season 2, episode 4

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:37	Who the <b>(beep)</b> are you?	¿Quién <b>coño</b> eres tú?	Who the <b>(beep)</b> are you?	¿Quién <b>coño</b> eres tú?	Reformulation	Exclamatory phrase	Intensified
01:03	These little <b>bastards</b> embed themselves in memories	Estos <b>cabroncetes</b> telepatas se integran en los recuerdos	These little <b>bastards</b> embed themselves in memories	Estos <b>cabroncetes</b> telepatas se integran en los recuerdos	Substitution	Insult	Maintained
04:23	Think before you talk, <b>(beep)</b>	Piensa antes de hablar, <b>gilipollas</b>	Think before you talk, <b>shit</b>	Piensa antes de hablar, <b>gilipollas</b>	Substitution	Insult	Intensified
15:51	She's my <b>bitch</b> of a sister	Es la <b>zorra</b> de mi hermana	She's my <b>bitch</b> of a sister	Es la <b>zorra</b> de mi hermana	Literal translation	Insult	Maintained

*Rick and Morty* - Season 2, episode 5

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
04:24	<b>(beep)</b> all previous existing religions	A la <b>(beep)</b> las religiones que había hasta ahora	<b>(beep)</b> all previous existing religions	A la <b>(beep)</b> las religiones que había hasta ahora	Omission	Exclamatory phrase	Omitted

04:43	The thing that literally controls the <b>(beep)</b> weather	Controla el <b>puto</b> clima	The thing that literally controls the weather	Controla el <b>puto</b> clima	Literal translation	Derogatory tone	Intensified
07:09	<b>Holy crap!</b>	<b>¡La leche!</b>	<b>Holy crap!</b>	<b>¡La leche!</b>	Reformulation	Cursing	Neutralized
11:13	<b>Damn.</b> You didn't say you <b>(beep)</b> with portals and <b>shits</b>	<b>¡Coño,</b> no sabía que <b>f...</b> con portales y esas cosas!	<b>Damn.</b> You didn't say you <b>(beep)</b> with portals	<b>¡Coño,</b> no sabía que <b>f...</b> con portales y esas <b>mierdas!</b>	Omission	Cursing	Maintained
11:26	<b>Oh, (beep)</b>	<b>J(beep)</b>	<b>Oh, (beep)</b>	<b>J(beep)</b>	Omission	Cursing	Omitted
13:29	I ain't worried about earth blowing up	A mí me <b>la pela</b> que la tierra explote	I ain't worried about earth blowing up	A mí me <b>la pela</b> que la tierra explote	Compensation	Exclamatory phrase	Intensified
13:35	<b>What the (beep)</b>	<b>¿Que co...?</b>	Omission	<b>¿Que co...?</b>	Omission	Exclamatory phrase	Omitted
14:51	All of Rick's moves are <b>dick moves!</b>	¡Rick siempre está haciendo <b>cabronadas!</b>	All of Rick's moves are <b>dick moves!</b>	¡Rick siempre está haciendo <b>cabronadas!</b>	Reformulation	Exclamatory phrase	Maintained



Rick and Morty - Season 2, episode 6

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:24	<b>Mother...</b>	<b>Hijop...!</b>	<b>Omission</b>	<b>Hijop...!</b>	Omission	Insult	Omitted
01:21	<b>What the hell?</b>	¡Tío! ¿Qué cojones...?	What?	¡Tío! ¿Qué cojones...?	Reformulation	Exclamatory phrase	Maintained
02:48	<b>Holy crap!</b>	<b>¡La leche!</b>	<b>Crap!</b>	<b>¡La leche!</b>	Reformulation	Cursing	Neutralized
03:25	Someone's gonna <b>get laid</b> in college	Te vas a hinchar a <b>follar</b> en la universidad	Someone's gonna <b>get laid</b> in college	Te vas a hinchar a <b>follar</b> en la universidad	Reformulation	Sexual reference	Intensified
04:56	(Beep) you	Que <b>te jo...</b>	(Beep) you	Que <b>te jo...</b>	Omission	Exclamatory phrase	Omitted
05:18	Fix it or <b>it's your ass</b>	Arréglalo o estás <b>jodido</b>	Fix it or <b>it's your ass</b>	Arréglalo o estás <b>jodido</b>	Reformulation	Derogatory tone	Maintained
05:58	<b>Dumb</b> name	<b>Mierda...</b> de nombre	<b>Dumb</b> name	<b>Mierda...</b> de nombre	Substitution	Derogatory tone	Maintained
07:37	Eating that <b>mother (beep)</b> ice cream!	A comer ese <b>p...</b> helado	Eating that <b>mother (beep)</b> ice cream!	A comer ese <b>p...</b> helado	Omission	Insult	Omitted
12:01	<b>Asshole!</b>	<b>¡Gilipollas!</b>	Omission	<b>¡Gilipollas!</b>	Literal translation	Insult	Maintained

13:58	I hope your God is as <b>big a dick</b> as you	Espero que tu dios sea tan <b>capullo</b> como tú	I hope your God is as <b>big a dick</b> as you	Espero que tu dios sea tan <b>capullo</b> como tú	Substitution	Insult	Maintained
14:21	I created a universe of <b>idiots</b>	Creé un universe de <b>idiotas</b>	I created a universe of <b>idiots</b>	Creé un universe de <b>idiotas</b>	Literal translation	Insult	Maintained
14:39	Wow. <b>Gay</b>	Vaya. <b>¡Gay!</b>	Wow. <b>Gay</b>	Vaya. <b>¡Gay!</b>	Literal translation	Gender slur	Maintained
16:18	That <b>asshole</b> 'll risk all he cares about!	<b>¡Ese cabrón</b> piensa arriesgar todo lo que le importa!	That <b>asshole</b> 'll risk all he cares about!	<b>¡Ese cabrón</b> piensa arriesgar todo lo que le importa!	Substitution	Insult	Maintained

*Rick and Morty - Season 2, episode 7*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:49	I probably could hang out in the zit-covered, hormone-addled	Podría convertirme en adolescente y vivir en el mundo de granos,	I probably could hang out in the zit-covered, hormone-	Podría convertirme en adolescente y vivir en el mundo de granos,	Substitution	Insult	Maintained

	low-stakes <b>assworld</b>	hormonas locas y <b>gilipollas</b>	addled low- stakes <b>assworld</b>	hormonas locas y <b>gilipollas</b>			
02:48	My shoe fits up your <b>ass</b>	Métete la flauta por <b>el culo</b>	My shoe fits up your <b>ass</b>	Métete la flauta por <b>el culo</b>	Literal translation	Derogatory tone	Maintained
02:55	<b>Jerk</b>	<b>Capullo</b>	<b>Jerk</b>	<b>Capullo</b>	Literal translation	Insult	Maintained
03:52	Read it and weep, <b>bitch</b>	Ahora lloriquea, <b>imbécil</b>	Read it and weep, <b>bitch</b>	Ahora lloriquea, <b>imbécil</b>	Substitution	Insult	Maintained
05:06	(beep) Tiny Rick!	¡El <b>p...</b> mini Rick!	(beep) Tiny Rick!	¡El <b>p...</b> mini Rick!	Omission	Derogatory tone	Omitted
09:14	What the (beep)?	Pero <b>¿Qué co...?</b>	What the <b>(beep)?</b>	Pero <b>¿Qué co...?</b>	Omission	Exclamatory phrase	Omitted
12:33	I'll see you (beep) at the dance!	Nos vemos en el baile, <b>cabr...</b>	I'll see you at the dance!	Nos <b>vemos en el</b> <b>baile, cabr...</b>	Omission	Insult	Omitted
13:21	That judgmental monster <b>bitch!</b>	¡Menuda <b>zorra</b> criticona!	That judgmental monster <b>bitch!</b>	¡Menuda <b>zorra</b> criticona!	Literal translation	Insult	Maintained
15:37	<b>Screw</b> your top!	¡A la <b>mierda</b> tu camisa!	<b>Screw</b> your top!	¡A la <b>mierda</b> tu camisa!	Literal translation	Exclamatory phrase	Maintained

16:48	<b>What the hell</b> are you doing?	¿Qué <b>coño</b> haces?	<b>What the hell</b> are you doing?	¿Qué <b>coño</b> haces?	Reformulation	Exclamatory phrase	Maintained
18:05	Put the <b>stupid</b> wires on my head	Ponme los <b>putos</b> cables en la sien	Put the <b>stupid</b> wires on my head	Ponme los cables en la sien	Omission	Derogatory tone	Omitted
19:02	Not such a <b>stupid worm</b> now	Ya no eres un <b>gusano idiota</b>	Not such a <b>stupid worm</b> now	Ya no eres un <b>gusano idiota</b>	Literal translation	Derogatory tone	Maintained

*Rick and Morty* - Season 2, episode 8

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
03:19	If we replace his heart with your human <b>penis</b>	Si reemplazamos su corazón con su <b>pene</b> humano	If we replace his heart with your human <b>penis</b>	Si reemplazamos su corazón con su <b>pene</b> humano	Literal translation	Body part	Maintained
04:35	That's right, <b>assholes!</b>	¡Así es, <b>capullos!</b>	That's right, <b>assholes!</b>	¡Así es, <b>capullos!</b>	Literal translation	Insult	Maintained
04:58	Has all that <b>shit</b> on his face	Tiene la cara llena de <b>mierdas</b>	Has all that <b>shit</b> on his face	Tiene la cara llena de <b>mierdas</b>	Literal translation	Filth	Maintained

08:43	I don't <b>give a shit</b>	Me importa una <b>mierda</b>	I don't <b>give a shit</b>	Me importa una <b>mierda</b>	Literal translation	Exclamatory phrase	Maintained
11:02	Eat some <b>(beep) shit</b> , you <b>(beep) stupid bitch</b>	Cómete <b>una puta mierda, puto gilipollas</b>	Eat some <b>(beep) shit</b> , you <b>(beep) stupid bitch</b>	Cómete una <b>p... mierda, p... gilipollas</b>	Literal translation / substitution	Derogatory tone / insult	Maintained
v11:38	Yeah, <b>just masturbating!</b>	¡Sí, solo me <b>masturbaba!</b>	Yeah, <b>just masturbating!</b>	¡Sí, solo me <b>masturbaba!</b>	Literal translation	Sexual reference	Maintained
13:04	And they said, <b>“oh, shit, well”</b>	Y dicen: <b>“¡Joder”!</b>	And they said, <b>“well”</b>	Y dicen: <b>“¡Joder”!</b>	Compensation	Cursing	Maintained
13:07	Pichaël, you're a <b>(beep) piece of shit</b>	<b>¡Joder</b> , Pichaël!, jeres un <b>pedazo de mierda!</b>	Pichaël, you're a <b>piece of shit</b>	<b>¡joder</b> , Pichaël!, jeres un <b>p... mierdas!</b>	Compensation and omission	Cursing / Insult	Maintained
16:09	Gross! What an <b>asshole!</b>	¡Qué asco!, <b>¡qué gilipollas!</b>	Gross! What an <b>asshole!</b>	¡Qué asco!, <b>¡qué gilipollas!</b>	Substitution	Insult	Maintained
18:40	<b>Jesus</b> , Morty	<b>¡Coño</b> , Morty!	Omission	<b>¡Coño</b> , Morty!	Substitution	Cursing	Intensified
20:07	Someone replied <b>dumb-ass</b>	Uno contestó llamándote <b>capullo</b>	Someone replied <b>dumb-ass</b>	Uno contestó llamándote <b>capullo</b>	Substitution	Insult	Maintained
20:34	<b>It is a shit</b> , Jerry	No seas <b>gilipollas</b> , Jerry	Omission	No seas <b>gilipollas</b> , Jerry	Substitution	Insult	Maintained

20:37	<b>What the hell?</b>	¿Qué cojones dice?	<b>What the hell?</b>	¿Qué cojones dice?	Reformulation	Exclamatory phrase	Maintained
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*Rick and Morty* - Season 2, episode 9

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
04:06	You little <b>turd</b>	<b>Puto mierdecilla</b>	You little <b>turd</b>	<b>Puto mierdecilla</b>	Substitution	Insult	Maintained
04:24	This is (beep) awesome!	¡Esto es una <b>puta</b> pasada!	This is (beep) awesome!	¡Esto es una <b>puta</b> pasada!	literal translation	Exclamatory phrase	Intensified
05:46	Okay, <b>ass face</b>	Vale, <b>caraculo</b>	Okay, <b>ass</b>	Vale, <b>caraculo</b>	Substitution	Insult	Maintained
06:43	Back up, <b>asshole</b>	¡Atrás, <b>capullo!</b>	Back up, <b>asshole</b>	¡Atrás, <b>capullo!</b>	Literal translation	Insult	Maintained
06:47	Back <b>the fuck</b> up	¡Atrás, <b>joder!</b>	Back <b>the fuck</b> up	¡Atrás, <b>joder!</b>	Reformulation	Cursing	Maintained
07:05	(Beep) Amish <b>bitch</b> shot me!	¡Esa <b>zorra</b> amish me ha dado!	(Beep) Amish <b>bitch</b> shot me!	¡Esa <b>puta</b> amish me ha dado!	Substitution	Insult	Intensified
07:08	You let your <b>wiener</b> did the walking	¡Dejas tu <b>pito</b> al mando y ahora estoy muerto!	Your <b>wiener</b> did the walking	¡Dejas tu <b>pito</b> al mando y ahora estoy muerto!	Substitution	Body part	Maintained

07:21	It's in the car <b>deep ass</b>	¡Está en el coche, <b>caramierda!</b>	It's in the car	¡Está en el coche, <b>caramierda!</b>	Substitution	Insult	Maintained
08:35	Who (beep) is Taddy Mason?	¿Quién c... es Taddy Mason?	Who's Taddy Mason?	¿Quién c... es Taddy Mason?	Omission	Exclamatory phrase	Omitted
09:00	Holy (beep), dad! Shut the (beep) up!	¡ <b>Joder</b> , papá, cierra la <b>puta</b> boca!	Holy (beep), dad! Shut up!	¡J..., papá, cierra la p... boca!	Omission	Cursing / Exclamatory phrase	Omitted
14:29	We got some (beep) company	¡Tenemos p... compañía!	We got son company	¡Tenemos p... compañía!	Omission	Exclamatory phrase	Omitted
15:52	I was going to use your ship to destroy the <b>rich</b> <b>assholes</b>	Iba a usar vuestra nave para destruir a los <b>capullos</b> ricos	I was going to use your ship to destroy the <b>rich assholes</b>	Iba a usar vuestra nave para destruir a los <b>capullos</b> ricos	Literal translation	Insult	Maintained
16:06	You're acting like a <b>freaking</b> <b>lunatic</b>	Actúas como un <b>puto</b> lunático	You're acting like a lunatic	Actúas como un <b>puto</b> lunático	Substitution	Insult	Intensified
19:20	You <b>son of a</b> <b>bitch</b>	Serás <b>hijo de puta</b>	You <b>son of a</b> <b>bitch</b>	Serás <b>hijo de</b> <b>puta</b>	Literal translation	Insult	Maintained

*Rick and Morty - Season 2, episode 10*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:23	Oh, <b>shit!</b>	<b>Joder</b>	Oh, <b>shit!</b>	¡La leche!	Omission	Cursing	Neutralized
08:17	Cheers to that, mother (beep)	¡Brindo por eso, c...!	Cheers to that, mother (beep)	¡Brindo por eso, c...!	Omission	Cursing	Omitted
10:20	That's a confetti gun, you <b>idiot!</b>	¡Es un lanzaconfetis, <b>idiota!</b>	That's a confetti gun, you <b>idiot!</b>	¡Es un lanzaconfetis, <b>idiota!</b>	Literal translation	Insult	Maintained
13:32	Get in the (beep) ship!	¡Subid a la <b>p...</b> nave!	Get in the ship!	¡Subid a la <b>p...</b> nave!	Omission	Exclamatory swearword	Omitted
16:07	This world <b>sucks!</b>	Este mundo es una <b>mierda</b>	This world <b>sucks!</b>	Este mundo es una <b>mierda</b>	Substitution	Derogatory tone	Maintained

*Family Guy - Season 10, episode 1*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
01:25	I don't care about the sushi	Me la pela el sushi	I don't care about the sushi	Eso es lo de menos	Compensation	Derogatory tone	Omitted



08:30	There is a <b>giant poo</b> on your desk	Te he dejado una <b>cagada</b> enorme en la mesa	There is a <b>giant poo</b> on your desk	Hay una <b>mierda gigante</b> en tu mesa	Literal translation	Filth	Maintained
12:58	Look at yourself, you <b>filthy whore</b>	Mírate, menuda <b>guarra</b> estás hecha	Look at yourself, you <b>filthy whore</b>	Mírate bien, <b>zorrasquera</b>	Substitution	Insult	Maintained
13:56	You're a <b>jerk!</b>	Eres un <b>imbécil</b>	You're a <b>jerk!</b>	Eres un <b>imbécil</b>	Literal translation	Insult	Maintained
14:00	<b>Go to hell, Peter!</b>	<b>¡vete al cuerno!</b>	<b>Go to hell, Peter!</b>	<b>¡vete al infierno!</b>	Literal translation	Exclamatory phrase	Maintained
14:14	(bleep) this guy	<b>Puto</b> loco	(bleep) this guy	Que se fastidie	Omission	Insult	Omitted
14:52	Who cares?	<b>Que les den</b>	Who cares?	<b>¿qué más da?</b>	Compensation	Exclamatory phrase	Omitted
17:36	Why the (bleep) am I doing this?	¿Qué (bleep) hago?	Why the (bleep) am I doing this?	¿Por qué lo hago siquiera?	Omission	Exclamatory phrase	Omitted

*Family Guy* - Season 10, episode 2

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
11:31	You're such a <b>bastard</b> to me	Siempre me atacas como un <b>capullo</b>	You're such a <b>bastard</b> to me	Te portas como un <b>cabrón</b> conmigo	Substitution	Insult	Maintained
15:53	Yes, you're a <b>bitch</b>	Sí, eres una <b>zorra</b>	Yes, you're a <b>bitch</b>	Sí, eres una <b>zorra</b>	Literal translation	Insult	Maintained
18:33	Cause he's a selfih, <b>fat idiot!</b>	No eres más que un <b>gordo egoista</b>	Cause he's a selfih, <b>fat idiot!</b>	Porque es un <b>idiota gordo y egoista</b>	Literal translation	Insult	Maintained

*Family Guy* - Season 10, episode 3

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
03:08	We're in a handicapped spot, you <b>slut!</b>	Has aparcado en minusválidos, <b>zorra</b>	We're in a handicapped spot, you <b>slut!</b>	Has aparcado en minusválidos, <b>puta</b>	Literal translation	Insult	Maintained
04:39	You <b>fat, ugly bitch!</b>	<b>Zorra gorda y fea</b>	You <b>fat, ugly bitch!</b>	<b>Zorra gorda y asquerosa</b>	Literal translation	Insult	Maintained
11:31	<b>Like hell</b> she did	No te lo crees ni tú	<b>Like hell</b> she did	Y <b>una mierda</b>	Reformulation	Derogatory tone	Maintained

12:08	She can't marry that <b>bastard</b>	No puede casarse con ese <b>cerdo</b>	She can't marry that <b>bastard</b>	No puede casarse con ese <b>cabrón</b>	Substitution	Insult	Maintained
12:27	A bunch of us guys get together and just <b>kick his (beep) ass?</b>	Le dabamos una paliza <b>de tres pares de co (...)</b>	A bunch of us guys get together and just <b>kick his (beep) ass?</b>	¿un grupo de tíos como nosotros se juntaba y <b>le daba una paliza?</b>	Omission	Exclamatory phrase	Neutralized
12:37	We kill the <b>bastard</b>	Cargámoslo	We kill the <b>bastard</b>	Matamos a ese <b>cabrón</b>	Substitution	Insult	Maintained
13:35	Let's waste this <b>dick</b>	Carguémonos a ese <b>imbécil</b>	Let's waste this <b>dick</b>	Acabemos con ese <b>cabrón</b>	Substitution	Insult	Maintained
14:25	Yeah, <b>what the hell</b>	Sí, <b>qué coño</b>	Yeah, <b>what the hell</b>	Sí, ¿por qué no?	Omission	Exclamatory phrase	Neutralized
15:04	I don't hate you (beep) guts	No odio tu <b>puto</b> careto	I don't hate you (beep) guts	No te odio a muerte	Reformulation	Derogatory tone	Neutralized
15:05	Well, then <b>what the hell</b> are we doing here?	<b>Qué puñetas</b> hacemos aquí?	Well, then <b>what the hell</b> are we doing here?	¿Y para qué hemos venido aquí?	Omission	Exclamatory phrase	Omitted
16:24	See you later, <b>schmucks</b>	Hasta luego <b>mamones</b>	See you later, <b>schmucks</b>	Hasta luego, <b>idiotas</b>	Substitution	Insult	Maintained

17:09	If you had <b>any balls</b> , you'd put that gun down	<b>Si tuvieras pelotas</b> , dejarías el arma	If you had <b>any balls</b> , you'd put that gun down	<b>Si tuvieras cojones</b> , dejarías el arma	Reformulation	Derogatory tone	Maintained
18:43	<b>What the hell</b>	<b>Qué demonios</b>	<b>What the hell</b>	<b>Qué demonios</b>	Calque	Exclamatory phrase	Maintained

*Family Guy - Season 10, episode 4*

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
01:57	Big (beep) deal	Que co... me importa	Big (beep) deal	Pues no es para tanto	Omission	Derogatory tone	Omitted
10:12	<b>What the hell</b>	<b>Qué demonios</b>	<b>What the hell</b>	<b>Qué puñetas</b>	Reformulation	Exclamatory phrase	Maintained
15:40	<b>Dirty whores</b> , al lof you	Pero qué <b>guarronas</b> son todas	<b>Dirty whores</b> , al lof you	Sois todas unas <b>zorras</b>	Substitution	Insult	Maintained
16:30	<b>Damn it!</b>	Rayos	<b>Damn it!</b>	<b>Mierda</b>	Substitution	Cursing	Maintained
17:24	<b>What the hell's</b> the matter with you	<b>Qué demonios</b> te pasa	<b>What the hell's</b> the matter with you	<b>Qué coño</b> te pasa	Reformulation	Exclamatory phrase	Maintained

*Family Guy* - Season 10, episode 5

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:48	You <b>son of a bitch</b>	Serás <b>hijo de perra</b>	You <b>son of a bitch</b>	<b>Hijo de puta</b>	Literal translation	Insult	Maintained
03:48	They're setting up (beep) cutaways	Están dando entras a los (beep) flashbacks	They're setting up (bleep) cutaways	Están haciendo <b>putos</b> cortes transversales	Literal translation	Derogatory tone	Intensified
9:32	You guys (beep) did this	Por vuestra culpa, <b>tontos</b> de los co(beep)	You guys (beep) did this	Por vuestra culpa, <b>joder</b>	Reformulation	Derogatory tone	Intensified

*Family Guy* - Season 10, episode 6

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
02:09	Cause his <b>bum</b> doesn't open up too <b>poo</b> anymore and a nurse has to go digging up there	¿porque ya no se le abre el <b>culo</b> para <b>cagar</b> y una enfermera tiene que meterse por ahí	Cause his <b>bum</b> doesn't open up too <b>poo</b> anymore and a nurse has to go digging up	¿Por qué su <b>trasero</b> ya no puede echar la <b>caca</b> y una enferma le tiene que escarbar para	Literal translation	Body part/Filth	Maintained

	to get up after his stuff?	dentro para conseguir sacárselo?	there to get up after his stuff?	ayudarle a expulsarla?			
02:59	<b>What the hell</b>	Qué narices	<b>What the hell</b>	Qué demonios	Calque	Exclamatory phrase	Maintained
04:12	God, that is one nice <b>ass</b>	Dios, eso si que es un buen <b>culo</b>	God, that is one nice <b>ass</b>	Dios mío, <b>qué culazo</b>	Literal translation	Derogatory tone	Maintained
05:17	This food is so (beep) good, Lois	Esta comida está de p(beep) madre	This food is so (beep) good, Lois	Está bueno de narices, Lois	Omission	Derogatory tone	Neutralized
10:59	I guess that was just his <b>dirty hobo penis</b> , huh?	Me da que era el <b>pene de un asqueroso vagabundo</b>	I guess that was just his <b>dirty hobo penis</b> , huh?	Te ha confundido el <b>miembro del vagabundo</b>	Literal translation	Body part	Maintained
15:25	Nice try, <b>skank</b>	Ni lo sueñes, <b>guarra</b>	Nice try, <b>skank</b>	Vaya maniobra, tía	Omission	Insult	Omitted
17:38	That's just some <b>dumb drag queen</b>	No es más que un <b>travestorro descerebrado</b>	That's just some <b>dumb drag queen</b>	No es más que un <b>travesti lelo</b>	Substitution	Insult	Maintained

Family Guy - Season 10, episode 7

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
04:31	Are we <b>trash</b> ?	¿Somos <b>basura</b> ?	Are we <b>trash</b> ?	¿Somos <b>escoria</b> ?	Literal translation	Derogatory tone	Maintained
06:00	<b>What the hell?!</b>	¿Qué <b>puñetas</b> ?	<b>What the hell?!</b>	¿qué <b>coño</b> ?	Reformulation	Exclamatory phrase	Maintained
12:29	Nand have been doing chores like (bleep) crazy	Nos pasamos el día currando como p(bleep) locos	Nand have been doing chores like (bleep) crazy	Nos pasamos el día trabajando como unos <b>putos locos</b>	Literal translation	Derogatory tone	Intensified
14:15	And take your <b>whore</b> dughter with you!	Y la <b>zorra</b> de su hija también	And take your <b>whore</b> dughter with you!	Y la <b>sucia</b> de su hija también	Substitution	Insult	Softened
16:29	<b>What the hell is that?</b>	Que puñetas es eso	<b>What the hell is that?</b>	Qué demonios es eso	Calque	Exclamatory phrase	Maintained
16:56	You <b>bastard</b>	So <b>canalla</b>	You <b>bastard</b>	<b>Bastardo</b>	Substitution	Insult	Maintained

Family Guy - Season 10, episode 8

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
01:06	Peter, <b>where the hell are you?</b>	¿Se puede saber dónde estás?	Peter, <b>where the hell are you?</b>	Pete, ¿ <b>dónde coño</b> estás?	Reformulation	Exclamatory phrase	Maintained
02:55	<b>What the hell</b> happened to us?	¿Pero qué nos ha pasado?	<b>What the hell</b> happened to us?	¿ <b>Qué coño</b> nos ha pasado?	Reformulation	Exclamatory phrase	Maintained
10:32	<b>What the hell</b> is that?	¿Qué es esa cosa?	<b>What the hell</b> is that?	¿ <b>Qué coño</b> es eso?	Reformulation	Exclamatory phrase	Maintained
12:16	I'm gonna find the biggest guy here and <b>kick his ass</b>	Buscaré al preso más grande y le daré una <b>paliza</b>	I'm gonna find the biggest guy here and <b>kick his ass</b>	Voy a encontrar al tío más grande y le <b>patearé el culo</b>	Literal translation	Violence	Maintained
12:40	Look, sometimes in life you got tos ay, " <b>what the hell,</b> "	Hay veces en las que tienes que decir: ¿ <b>qué puñetas?</b>	Look, sometimes in life you got tos ay, " <b>what the hell,</b> "	hay momentos en que tienes que decir: ¿ <b>qué coño?</b>	Reformulation	Exclamatory phrase	Maintained
16:00	All right, I guess this is the night <b>bitches</b> die	Bien, hoy es la noche en la que mueren las <b>zorras</b>	All right, I guess this is the	Vale, supongo que es la noche en	Literal translation	Insult	Maintained



			night <b>bitches</b> die	que las <b>zorras</b> mueren			
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*Family Guy* - Season 10, episode 9

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
00:56	And the one <b>douchebag</b> who wears a tank top	Y el <b>imbécil</b> que sale en camiseta cada vez que hay una tormenta	And the one <b>douchebag</b> who wears a tank top	Y con un <b>imbécil</b> que lleva camiseta imperio	Substitution	Insult	Maintained
01:58	You <b>bastard!</b>	¡So <b>cerdo!</b>	You <b>bastard!</b>	¡ <b>Cabrón!</b>	Substitution	Insult	Maintained
03:57	<b>What the hell</b> are you talking about?	¡pero <b>qué rayos</b> dice!	<b>What the hell</b> are you talking about?	¡pero <b>qué coño</b> dice!	Reformulation	Exclamatory phrase	Maintained
08:52	Oh, she sounds like a <b>bitch</b> . Yeah, what a <b>bitch</b>	Oh, seguro que es una <b>zorra</b> . Sí, eso, <b>zorra</b>	Oh, she sounds like a <b>bitch</b> . Yeah, what a <b>bitch</b>	Suena como una <b>zorra</b> . Sí, qué <b>zorra</b> .	Literal translation	Insult	Maintained
16:10	Bingo, <b>bitches!</b>	Bingo, <b>zorras</b>	Bingo, <b>bitches!</b>	Bingo, <b>zorras</b>	Literal translation	Insult	Maintained

Family Guy - Season 10, episode 10

Minute	Original Version	Spanish Version	Subtitle EN	Subtitle SP	Strategy	Type	Charge
03:10	Chris, <b>what the hell?</b>	Chris, qué pasa	Chris, <b>what the hell?</b>	Chris, <b>qué coño pasa</b>	Reformulation	Exclamatory phrase	Maintained
05:03	Look at Quagmire hitting on that <b>skank</b> . You know he's gonna close the deal	Mira Quagmire tirándole los tejos a esa <b>zorra</b> , y fijo que <b>se la tira</b>	Look at Quagmire hitting on that <b>skank</b> . You know he's gonna close the deal	Fijate en Quagmire ligando con esa <b>putilla</b> . Seguro que triunfa.	Substitution / omission	Insult	Maintained
16:01	You're a <b>huge bitch</b>	Eres <b>una gran zorra</b>	You're a <b>huge bitch</b>	Eres <b>una zorra del quince</b>	Reformulation	Insult	Maintained
16:42	Let me in, you <b>son of a bitch</b>	Déjame entrar <b>hijo de perra</b>	Let me in, you <b>son of a bitch</b>	Déjame entrar <b>hijo de puta</b>	Substitution	Insult	Maintained
17:10	See you later, <b>suckers</b>	Nos vemos, <b>pringaos</b>	See you later, <b>suckers</b>	Hasta luego, <b>mamones</b>	Literal translation	Insult	Maintained
19:16	There you are, you <b>son of a bitch</b>	Aquí estás <b>cerdo hijo de perra</b>	There you are, you <b>son of a bitch</b>	Aquí estás, <b>hijo de puta</b>	Literal translation	Insult	Maintained

*La Casa de Papel* - Season 3, episode 1

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
06:05	A punto de <b>joderse</b>	But all of this is about to be <b>fucked</b>	A punto de <b>joderse</b>	But all of this is about to be <b>fucked</b>	Literal translation	Exclamatory phrase	Maintained
11:35	Enciéndelo, <b>¡coño!</b>	Turn it on. <b>Shit</b>	Enciéndelo, <b>¡coño!</b>	Turn it on. <b>Shit</b>	Substitution	Cursing	Maintained
11:59	<b>¡Joder!</b>	<b>Fuck!</b>	<b>¡Joder!</b>	<b>Fuck!</b>	Literal translation	Cursing	Maintained
13:30	Tres días comiendo techo en esta <b>puñetera</b> isla	Three days of doing nothing in this <b>fucking island</b>	Tres días comiendo techo en esta <b>puñetera</b> isla	Three days of doing nothing in this <b>fucking island</b>	Literal translation	Derogatory tone	Softened
13:47	<b>Joder</b> , que yo me he criado comiendo pizzas y patatas, <b>coño</b>	<b>Shit</b> , in all my life, I only ate pizzas and fries	Que yo me he criado comiendo pizzas y patatas, <b>coño</b>	<b>Shit</b> , in all my life, I only ate pizzas and fries	Substitution	Cursing	Maintained
14:13	Que se nos pongan las pupilas como unos <b>putos mapaches</b>	And we get wasted and our pupils look <b>like fucking raccons'</b>	Que se nos pongan las pupilas como a	And we get wasted and our pupils look <b>like fucking raccons'</b>	Literal translation	Derogatory tone	Maintained

			unos <b>putos mapaches</b>				
16:14	Ya te tengo, <b>hija de puta</b> , te tengo	I got you now, <b>bitch!</b> I got you!	Ya te tengo, <b>hija de puta</b> , te tengo	I got you now, <b>bitch!</b> I got you!	Substitution	Insult	Maintained
22:06	Todo se va a la <b>mierda</b>	And everything goes to <b>shit</b>	Todo se va a la <b>mierda</b>	And everything goes to <b>shit</b>	Literal translation	Exclamatory phrase	Maintained
26:40	¿Qué hace esta <b>hija de puta</b> aquí?	Why is this <b>bitch</b> here?	¿Qué hace esta <b>hijaputa</b> aquí?	Why is this <b>bitch</b> here?	Substitution	Insult	Maintained
26:54	La gente de <b>mierda</b>	Only absolute <b>shit</b>	La gente de <b>mierda</b>	Only absolute <b>shit</b>	Reformulation	Insult	Maintained
29:51	Tokyo <b>no me jodas</b>	Tokyo, are you <b>fucking</b> serious?	Omission	Tokyo, are you <b>fucking</b> serious?	Reformulation	Exclamatory phrase	Maintained
30:43	En qué <b>puñetero</b> agujero del mundo	<b>Goddam</b> hole he's in right now	En qué <b>puñetero</b> agujero del mundo	<b>Goddam</b> hole he's in right now	Reformulation	Derogatory tone	Maintained
34:18	¿Qué <b>cojones</b> estamos haciendo aquí?	<b>What the fuck</b> are we doing here?	¿Qué <b>cojones</b> estamos haciendo aquí?	<b>What the fuck</b> are we doing here?	Reformulation	Exclamatory phrase	Maintained

34:53	¡Usted me debe la <b>puta</b> vida!	You owe me this <b>fucking</b> life!	¡Usted me debe la <b>puta</b> vida!	<b>You owe me this life!</b>	Literal translation	Exclamatory phrase	Omitted
35:10	Tokio, lo siento mucho, pero es su <b>puto</b> problema	I'm sorry but that is his <b>fucking</b> problem	Tokio, es su <b>puto</b> problema	I'm sorry but that is his problem	Literal translation	Derogatory tone	Omitted
37:47	Me siento responsable de que algún <b>hijo de puta</b> le esté dando descargas eléctricas	I really feel responsible that some <b>son of a bitch</b> is giving him electric shocks	Me siento responsable de que algún <b>hijo de puta</b> le esté dando descargas eléctricas	I really feel responsible that some <b>son of a bitch</b> is giving him electric shocks	Literal translation	Insult	Maintained

*La Casa de Papel* - Season 3, episode 2

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
08:54	No, a mí con esa <b>mierda</b> , no	No, don't give me that <b>bullshit</b>	No, a mí con esa <b>mierda</b> , no	No, don't give me that <b>bullshit</b>	Literal translation	Derogatory tone	Maintained
10:58	Cuando calculabas tu plan, <b>hijo de puta</b>	With all your calculations, you <b>son of a bitch</b>	Cuando calculabas tu	With all your calculations, you <b>son of a bitch</b>	Literal translation	Insult	Maintained

			plan, <b>hijo de puta</b>				
20:59	Porque soy más atracadora que <b>la madre que me parió</b>	'cause I'm as much of a thief as you <b>mother fuckers</b>	Porque soy más atracadora que <b>la madre que me parió</b>	'cause I'm as much of a thief as you <b>mother fuckers</b>	Reformulation	Insult	Intensified
21:01	<b>Machista de mierda</b>	You <b>sexist asshole</b>	<b>Machista de mierda</b>	You <b>sexist asshole</b>	Substitution	Insult	Maintained
28:30	Déjate de <b>hostias</b>	Quit <b>fuckin</b> aorund	Déjate de <b>hostias</b>	Quit <b>fuckin</b> aorund	Reformulation	Exclamatory phrase	Intensified
32:50	<b>¿Qué cojones</b> está pasando?	<b>What the fuck</b> is happening?	<b>¿Qué cojones</b> está pasando?	<b>What the fuck</b> is happening?	Reformulation	Exclamatory phrase	Maintained

*La Casa de Papel* - Season 3, episode 3

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
8:50	Las tocas y <b>a tomar por culo</b>	Touch one, and you <b>take it up your ass</b>	Las tocas y <b>a tomar por culo</b>	Touch them, and <b>you're fucked</b>	Reformulation	Exclamatory phrase	Maintained

11:09	¿ <b>Dónde cojones</b> has visto tú que estemos en tablas?	<b>What the fuck makes</b> you think this is a stalemate?	¿ <b>Dónde cojones</b> has visto tú que estemos en tablas?	Quits? You think we've reached a draw?	Omission	Exclamatory phrase	Omitted
11:12	Pero yo a esta <b>zorra</b> sí me la cargo	I'll put a bullet in this <b>bitch's</b> head	Pero yo a esta <b>zorra</b> sí me la cargo	But I'll do this <b>bitch</b> in	Substitution	Insult	Maintained
12:30	¡ <b>Joder!</b> Pero ¿qué mierda?	<b>Fuck! Holy shit!</b>	<b>Joder!</b> Pero ¿qué mierda?	<b>What the fuck!</b>	Reformulation	Exclamatory phrase	Maintained
12:33	¿ <b>Qué mierda</b> ha sido todo eso?	<b>What the fuck</b> just happened?	¿ <b>Qué mierda</b> ha sido todo eso?	What just happened?	Omission	Exclamatory phrase	Omitted
13:01	Va a haber jarana	It's party time	Va a haber jarana	<b>Shit's</b> about to hit the fan	Transposition	Exclamatory phrase	Maintained
16:21	Creía que le había pasado algo al zagal, <b>coño</b>	I thought something happened to the kid. <b>Damn</b>	Creía que le había pasado algo al zagal, <b>coño</b>	What can I say? I was happy	Omission	Cursing	Omitted

22:50	¡Todo a la <b>mierda!</b>	<b>Shit shit shit,</b> everything has gone to <b>shit</b>	¡Todo a la <b>mierda!</b>	<b>Everything's</b> <b>gone to hell!</b>	Reformulation	Exclamatory phrase	Maintained
23:48	No veo una <b>puta</b> <b>mierda</b>	I can't <b>fucking</b> see <b>shit</b>	No veo una <b>puta mierda</b>	I can't see <b>shit</b>	Reformulation	Exclamatory phrase	Softened
25:15	No hablaré de tu <b>coño, hija de puta</b>	I said I'll never mention your <b>pussy</b> again, <b>bitch</b>	No hablaré de tu <b>coño, hija</b> <b>de puta</b>	I'll never mention your <b>pussy, bitch</b>	Literal translation / substitution	Body part / insult	Maintained
28:56	Ahora vas a venir conmigo <b>por mis</b> <b>santos cojones</b>	You're coming with me <b>right</b> <b>fucking now</b>	Ahora vas a venir conmigo <b>por mis santos</b> <b>cojones</b>	You're coming with me <b>right</b> <b>fucking now</b>	Reformulation	Exclamatory phrase	Maintained
32:40	Lo primero, quiero a la <b>reina de las</b> <b>hijas de puta</b> aquí	First of all, I want the <b>queen of all</b> <b>bitches</b> here now	Lo primero, quiero a la <b>reina de las</b> <b>hijas de puta</b> aquí	I want the <b>queen</b> <b>bitch</b> here	Substitution	Insult	Maintained
33:38	<b>Joder</b>	<b>Fuck me</b>	<b>Joder</b>	<b>Fuck, yeah</b>	Reformulation	Cursing	Maintained
37:11	¡ <b>Los putos amos!</b>	The <b>fucking</b> <b>bosses!</b>	¡ <b>Los putos</b> <b>amos!</b>	<b>The fucking best!</b>	Reformulation	Exclamatory phrase	Maintained



*La Casa de Papel* - Season 3, episode 4

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
00:10	Que no. Que yo ahí no entro <b>ni de coña</b> , vamos	No, no. There is <b>no damn way</b> I'm going there	Que no. Que yo ahí no entro <b>ni de coña</b> , vamos	No, no. There is <b>no damn way</b> I'm going there	Reformulation	Exclamatory phrase	Maintained
00:46	<b>Estás cagado</b> , chaval	<b>You're fucked</b> , kid	<b>Estás cagado</b> , chaval	<b>You're fucked</b> , kid	Reformulation	Exclamatory phrase	Intensified
02:16	Este es un <b>cabrón</b> muy salado	Erik's a <b>tough bastard</b>	Este es un <b>cabrón</b> muy salado	Erik's a <b>tough bastard</b>	Substitution	Insult	Maintained
04:52	Nos vamos a fundir la <b>puñetera</b> Reserva Nacional	We're gonna melt this <b>fucking</b> national reserve down	Nos vamos a fundir la <b>puñetera</b> Reserva Nacional	We're gonna melt this <b>fucking</b> national reserve down	Substitution	Derogatory tone	Intensified
06:09	<b>La madre que los parió...</b>	Those <b>mother fuckers</b>	<b>La madre que los parió...</b>	Those <b>mother fuckers</b>	Reformulation	Insult	Maintained
11:09	<b>¿Qué coño</b> es eso?	<b>What the fuck</b> is this?	<b>¿Qué coño</b> es eso?	<b>What the fuck</b> is this?	Reformulation	Exclamatory phrase	Maintained

16:07	¡Cagando leches, ya!	<b>Get along</b>	¡Cagando leches, ya!	<b>Get along</b>	Omission	Exclamatory phrase	Omitted
19:44	Ya sé que nos ha estado escuchando, pedazo de <b>cabrón</b>	I know you've been listening to us, <b>you piece of shit</b>	Ya sé que nos ha estado escuchando, pedazo de <b>cabrón</b>	I know you've been listening to us, <b>you piece of shit</b>	Substitution	Insult	Maintained
21:37	<b>La madre que los parió</b>	Look at those <b>mother fuckers!</b>	<b>La madre que los parió</b>	Look at those <b>mother fuckers!</b>	Reformulation	Exclamatory phrase	Maintained
21:40	Raquel, ¿se puede saber <b>qué coño</b> estás haciendo?	Raquel, can you tell me <b>what the fuck</b> is going on?	Raquel, ¿ <b>qué coño</b> estás haciendo?	Raquel, can you tell me <b>what the fuck</b> is going on?	Reformulation	Exclamatory phrase	Maintained
37:41	<b>No me joda</b> , gobernador	You're <b>fucking</b> kidding	<b>No me joda</b> , gobernador	You're <b>fucking</b> kidding	Reformulation	Exclamatory phrase	Maintained
37:42	Valiente <b>gilipollas</b>	You're a brave man	Valiente <b>gilipollas</b>	You're a brave man	Omission	Insult	Omitted

*La Casa de Papel* - Season 3, episode 5

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
03:10	¡Silencio, <b>joder!</b>	Be quiet, <b>fuck!</b>	¡Silencio, <b>joder!</b>	Be quiet, <b>fuck!</b>	Literal translation	Cursing	Maintained
04:13	<b>Me importan una mierda</b> los balcones	<b>I don't give a shit</b> about the balconies	<b>Me importan una mierda</b> los balcones	<b>I don't give a shit</b> about the balconies	Reformulation	Exclamatory phrase	Maintained
04:57	<b>Me cago en la puta</b>	<b>Motherfucker</b>	<b>Me cago en la puta</b>	<b>Motherfucker</b>	Reformulation	Cursing / insult	Maintained
05:24	Te estoy diciendo que salgas, <b>perro</b>	Get out now you <b>son of a bitch</b>	Te estoy diciendo que salgas, <b>perro</b>	Get out now	Omission	Animal name	Omitted
07:10	<b>Hijos de la gran puta</b>	Those <b>motherfuckers</b>	<b>Hijos de la gran puta</b>	Those <b>motherfuckers</b>	Substitution	Insult	Maintained
07:54	Es posible que esos <b>hijos de puta...</b>	It's imposible these <b>fucking bastards</b>	Es posible que esos <b>hijos de puta...</b>	It's imposible these <b>bastards</b>	Substitution	Insult	Maintained
28:23	<b>Serbio de los cojones</b>	You <b>fucking serbian</b>	<b>Serbio de los cojones</b>	You <b>fucking serbian</b>	Substitution	Racial	Maintained

40:33	Lo que yo creo es que eres <b>un hijo de puta, sudaca, tuerto y maricón</b>	I think you're just a <b>mother fucking faggot, one-eyed, piece of shit, whortless sudaca</b>	Lo que yo creo es que eres <b>un hijo de puta, sudaca, tuerto y maricón</b>	I think you're just a <b>mother fucking faggot, one-eyed, piece of shit, whortless sudaca</b>	Substitution	Insult / racial / gender slur	Maintained
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*La Casa de Papel - Season 3, episode 6*

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
05:52	Por culpa de esos <b>hijos de puta</b>	Because of those <b>fucking bastards</b>	Por culpa de esos <b>hijos de puta</b>	Because of those <b>fucking bastards</b>	Substitution	Insult	Maintained
06:24	Porque estos <b>cabrones</b> , si no eres contundente, <b>se limpian el culo</b> contigo	Those <b>sneaky bastards will wipe their asses</b> with us	Porque estos <b>cabrones</b> , si no eres contundente, <b>se limpian el culo</b> contigo	Those <b>sneaky bastards will wipe their asses</b> with us	Substitution / Literal translation	Insult / derogatory tone	Maintained
10:07	¡Que <b>me cago en la puta</b> vida!	Come on, get in	¡Que me cago en la vida!	Come on, get in	Omission	Cursing	Omitted

13:49	La antena, <b>joder</b>	The antenna, <b>fuck</b>	La antena, <b>joder</b>	The antenna, <b>fuck</b>	Literal translation	Cursing	Maintained
15:48	Ahora a callar la <b>puta boca</b>	Now all of you <b>shut the fuck up!</b>	Ahora a callar la <b>puta boca</b>	Now all of you <b>shut the fuck up!</b>	Reformulation	Derogatory tone	Maintained
20:47	<b>¿Qué cojones</b> es esto?	<b>What the fuck</b> is this?	<b>¿Qué cojones</b> es esto?	<b>What the fuck</b> is this?	Reformulation	Exclamatory phrase	Maintained
24:34	Llevas las botas con <b>más mierda que el culo de una vaca</b>	It's just that more <b>shit</b> on your boots than a <b>cow's ass</b>	Llevas las botas con <b>más mierda que el culo de una vaca</b>	It's just that more <b>shit</b> on your boots than a <b>cow's ass</b>	Literal translation	Filth	Maintained
28:48	Ve una cámara y se agarra a ella como <b>un mamón a una teta</b>	So when you see a camera, you cling to it like a baby on a tit	Ve una cámara y se agarra a ella como <b>un mamón a una teta</b>	So when you see a camera, you cling to it like a baby on a tit	Omission	Insult	Neutralized

*La Casa de Papel* - Season 3, episode 7

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
04:54	¿ <b>Qué coño</b> hacéis en el Banco de España?	<b>What the fuck</b> are you doing in the Bank of Spain?	¿ <b>Qué coño</b> hacéis en el Banco de España?	<b>What the fuck</b> are you doing in the Bank of Spain?	Reformulation	Exclamatory phrase	Maintained
05:30	¿Qué hace ese <b>idiota</b> ?	Isn't this your little friend?	¿Qué hace ese <b>idiota</b> ?	Isn't this your little friend?	Omission	Insult	Omitted
07:33	¡ <b>Putos locos!</b>	<b>Fucking psychos!</b>	¡ <b>Putos locos!</b>	<b>Fucking psychos!</b>	Substitution	Insult	Maintained
08:56	Levantadme ese ánimo, <b>cojones</b>	So chins up, for <b>fuck's sake</b>	Levantadme ese ánimo	So chins up, for <b>fuck's sake</b>	Reformulation	Cursing	Maintained
13:59	No lo vas a ver en tu <b>puta</b> vida	And you'll never meet him <b>in your fucking life</b>	No lo vas a ver en tu <b>puta</b> vida	And you'll never meet him <b>in your fucking life</b>	Literal translation	Derogatory tone	Maintained
24:09	Abre el <b>puto</b> cerdo	Cut open the <b>fucking pig</b>	Abre el <b>puto</b> cerdo	Cut open the <b>fucking pig</b>	Literal translation	Derogatory tone	Maintained
33:58	¡ <b>Mierda!</b> Que suba, <b>joder</b>	Shit. Pull up, for <b>fuck's sake</b>	¡ <b>Mierda!</b> Que suba, <b>joder</b>	Shit. Pull up, for <b>fuck's sake</b>	Literal translation / reformulation	Cursing	Maintained

La Casa de Papel - Season 3, episode 8

Minute	Original Version	English Version	Subtitle SP	Subtitle EN	Strategy	Type	Charge
04:52	Rodeada de <b>mierda</b> de gallina	And surrounded by <b>chicken shit</b>	Rodeada de <b>mierda</b> de gallina	And surrounded by <b>chicken shit</b>	Literal translation	Filth	Maintained
09:05	Luego estamos los que somos un poquito más <b>hijos de puta</b>	And then there's people like me, who can be a <b>fucking bitch</b> about it	Luego estamos los que somos un poquito más <b>hijos de puta</b>	Then there's the other kind. We're a <b>little bit more of a dick</b>	Substitution	Insult	Maintained
10:28	Qué se te pasa a ti por la <b>puta</b> cabeza	Tokyo, <b>what the fuck</b> are you doing?	Qué se te pasa a ti por la cabeza	Tokyo, <b>what the fuck</b> are you thinking?	Reformulation	Derogatory tone	Maintained
14:52	<b>¡Me cago en la madre que parió a Panete!</b>	This is <b>fucking unbelievable!</b>	<b>¡Me cago en la madre que parió a Panete!</b>	<b>Fuck everything!</b>	Reformulation	Exclamatory phrase	Maintained
27:11	<b>¿Qué cojones</b> es eso?	<b>What the hell</b> is that?	<b>¿Qué cojones</b> es eso?	<b>What the fuck</b> is that?	Reformulation	Exclamatory phrase	Maintained
28:10	Urgente <b>mis cojones</b>	Quicky, <b>my ass</b>	Urgente <b>mis cojones</b>	Urgent? <b>Fuck, no</b>	Reformulation	Exclamatory phrase	Maintained

34:04	Personal <b>mis cojones</b>	Personal <b>my ass</b>	Personal <b>mis cojones</b>	It's not <b>fucking</b> personal	Reformulation	Exclamatory phrase	Maintained
38:45	<b>Hija de la gran puta</b>	<b>Mother fucking cock sucker</b>	<b>Hija de la gran puta</b>	You <b>bitch!</b>	Reformulation	Insult	Maintained
47:34	Pero <b>qué cojones...</b>	<b>What the fuck</b>	Pero <b>qué cojones...</b>	Omission	Omission	Exclamatory phrase	Omitted