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Treball de Fi de Grau

Analysis of the Translation
of Colloquialisms in *Paquita Salas*

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DEPARTAMENT D'ESTUDIS ANGLÉSOS I ALEMANYS

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Abstract

Audiovisual translation is very important nowadays due to the internet and globalization because anything that is created in one language can be exported to other languages and, therefore, it reaches more people.

This research was conducted to see if the English translation of the Spanish series *Paquita Salas* is faithful to the original version or not according to its subtitles. The study was carried out on the episode *Bailes regionales* (episode 05, season 03) analyzing all the colloquialisms that appear, taking into account the translation techniques or strategies, the intention of the character, and the factors that may have intervened in the translation.

The findings demonstrate that, even though the content in English is equally entertaining, its translation is not much faithful to the original version.

Keywords: translation; Paquita Salas; Spanish;

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1. Introduction

Translation is a wide concept that includes many subgroups, such as literary translation, legal translation, or even audiovisual translation. This last group is one of the biggest translation groups due to the new content that is created daily through the streaming platforms that exist nowadays (Disney+, Netflix, or HBO). Many series and films are constantly translated with the help of two main tools: subtitling, which is the superposition of written text onto the screen, and dubbing, which is the replacement of the original audio with another that is translated in a different language.

There are many examples of English series or films that are translated into Spanish, but there are not many Spanish series or films that are eventually translated into English (or other languages, in general). However, there are some examples of famous Spanish series at an international level, such as *Money Heist (la casa de papel)*, *Elite*, and *Cable Girls (las chicas del cable)*, which are translated into other many languages. These examples are both dubbed and subtitled in English, but there are other Spanish series that are only subtitled, which is the case of *Paquita Salas*.

Regarding the translation of series or films into other languages, many projects analyze English content that is exported to Spanish, but not many analyze Spanish content that is exported to English. That is the reason why I chose to talk about *Paquita Salas*, because the series, besides the fact that it is in Spanish, also includes many Spanish cultural references, so I wanted to see how translators managed to translate them into English.

In translation, it is important to preserve the original meaning but, sometimes, to be faithful to the original text is a difficult task to assess. Yet, there are many translation techniques or strategies that are useful to help people to translate certain words or

expressions into other languages. In addition, *Paquita Salas* is full of Spanish colloquialisms (which is the spontaneous language that is used every day), so in this project I am going to discuss their English translation, comment on the different factors that may have intervened in the process and conclude whether the translated version is faithful to the original version or not.

2. Theoretical Framework

2.1. Translation

Translation is an important part of nowadays communication. It is used to transfer knowledge and information from one language to another, so it is a bridge that connects people from different languages and cultures. Translation is sometimes a complex task to assess because the meaning of the original text (source text) must not be lost in the translated text (target text) and, depending on the word or expression, the translator must look for a cultural equivalent.

2.1.1. Factors to consider in translation

In the process of translation, translators must take into account different parameters regarding the target text. First, they must consider the purpose of the text, and who is the receiver of it. Second, the translation must sound natural and fluent in the target text, so the person in charge must take into account linguistic, textual, situational, and sociohistorical factors. Third, the translator must consider all the possible options before making the final decision.

2.1.2. Techniques for the translation

When people translate a text, they consciously or unconsciously use some techniques to make good translations. Vinay and Darbelnet (1995:30-42) offer a classification of these solution types that can help translators with difficult texts. These techniques are:

- Borrowing: to use one word from one language in another. E.g., *tortilla*, or *tequila*.
- Calque: to use the syntactic structure from one language in another without violating target-language syntax. E.g., (English) *Compliments of the Season!* / (French) *Compliments de la saison*.
- Literal translation: to translate from one language to another word-for-word. E.g., (English) *Where are you?* / (French) *Où êtes-vous?*
- Transposition: to replace a word class from the source text with another in the target text. E.g., (English) *as soon as she got up* / (French) *dès son lever*: (the English verb becomes a noun in French).
- Modulation: to express the message from a different point of view. E.g., (English) *It is not difficult to show...* / (French) *Il est facile de démontrer...:* (the English version uses the word “difficult”, while the French version uses the word “facile”, which means “easy” in English).
- Correspondence: to use an equivalent in the target text that has the same meaning or idea as the source text. E.g., translation of onomatopoeias, proverbs, and idioms.
- Adaptation: to adapt the content from the source text to the target text to have the same or similar function. E.g., in France, the most important activity is *cycling*, while in the UK, the most important activity is *cricket*.

2.1.3. Other translation strategies

Besides the translation types that Vinay and Darbelnet (1995:30-42) propose, there are other strategies that are frequently used in translation, such as free translation, or simplification.

- Hurtado (1990) mentions, in a Spanish article, the free translation strategy. She defines this concept in Spanish as:

Aquella que no transmite el sentido del texto original, porque el traductor interpreta libremente el querer decir del autor o se permite libertades injustificadas en la reformulación.

Therefore, translations sometimes differ from the original version due to the translator's interpretation.

- Blum-Kulka and Levenston (1978) define the concept of simplification as “the process and/or the result of making do with less words.” Therefore, translators reduce the number of words that are used in the target language and, also, summarize the message, making it simpler than the original version.

2.1.4. Roman Jakobson's classification

The linguist and theorist Roman Jakobson (1959) suggests a classification of different types of translation. He differentiates three main categories:

- Intralingual translation or rewording: translation that reorders a word or expression of the same language without changing its meaning.
- Interlingual translation or translation proper: translation from one language to another. This is basically what we usually perceive as translation.

- Intersemiotic translation or transmutation: translation that we normally do of an image or a sign into our language.

2.1.5. Types of translation related to text

The techniques that I mentioned before are very useful to translate a text, but they must adapt to the context for which people translate. Translation is a wide concept that includes many different areas, such as:

- Literary translation: the translation of works, such as novels, poems, or plays.
- Commercial translation: the translation of industrial or business words.
- Legal translation: the translation of contracts, agreements, wills, marriage certificates, etc.
- Financial translation: the translation of statements, bank records, etc.
- Technical translation: the translation of instructions or manuals.
- Medical translation: the translation of documents that talk about healthcare or other elements related to medicine.
- Audiovisual translation: the translation of multimedia content, including their script or songs.

In this project, I am going to focus on the last group: audiovisual translation.

2.2. Audiovisual Translation

As mentioned in the previous section, translation covers a wide range of subareas. One of them is the audiovisual translation, very important nowadays due to the amount of media content that is created and shared daily around the world on social media or on streaming platforms, such as Netflix, Disney+, or HBO.

Chaume (2013) describes the concept of audiovisual translation (sometimes called AVT) as:

a mode of translation that simultaneously convey codified meanings using different sign systems: the acoustic channel, through which acoustic vibrations are transmitted and received as words, [...] the soundtrack and special effects; and the visual channel, through which light waves are transmitted and received as images.

Chaume (2013) also describes a large list of the different groups that are involved in this subarea of translation. However, the most frequent categories that he mentions are:

- Subtitling: the superposition of a written text onto the screen (in the center top or bottom) that is synchronized with the speeches of the actors, sounds, or music.
- Dubbing: the replacement of the original audio of a film, song, or series with another that is translated into a different language than the original.
- Voice-over: the superposition of an audio that is dubbed in another language over the original audio but lowering the voice of this latter version. Therefore, you can hear both audios at the same time, but with different volumes.
- Narration: the reading of a text by a speaker who, without acting, tells what the viewer sees on the screen.

Chaume (2013) also mentions some services that are incorporated in the audiovisual translation that help people who suffer from blindness (audio description) or deafness (Subtitles for Deaf and Hard-of-Hearing, also called SDH).

- Audio description: detailed oral explanation of what happens in a film or a series.
- SDH: Subtitles that describe everything that happens that is relevant in the film, including sounds or even the tone of someone talking.

Unfortunately, the series *Paquita Salas* is only subtitled, but not dubbed. Therefore, in this project, I am going to focus on the subtitling section: what it is, its classification, and the importance of translation in terms of content (so that the text does not lose its main intention).

In addition, Guillot (2020) affirms that audiovisual translation is “a consequence of digitization and global media dissemination”. In this sense, people can nowadays create new content and it can be translated into another language easily. This content can be adapted to new languages and situations, so they can reach a greater public.

2.2.1. Subtitling

Subtitling, as I previously explained, is one of the most important areas of audiovisual translation. This tool is used in two different ways: to describe the situation in the same language of the audiovisual work, or to describe the situation in another language. However, this task is not easy, as it must follow some rules in terms of syntax, organization, meaning, or timing.

Some basic rules must be applied. First, the maximum of subtitling at once is 2 lines and 35 characters per line shown on the screen. Second, the subtitle should not be retained on-screen during a shot change if it is not intended. Third, there must be a clear margin of the subtitle on either side of the visual cuts before and after. Fourth, simplify the syntax if the sentences are too long to save space on the screen. Finally, the font and color must be readable.

However, besides these rules, there are also some recommendations that the *subtitler* has to consider, such as linguistics, and the cultural elements that may appear in the source text. To find an appropriate equivalent of the source text in the target text is a complex

task to do. The *subtitled* is free to choose whether a translation is better than another. However, some elements may infer in those decisions, such as social or personal restrictions: how the translator perceives the world in terms of religion, sexual orientation, race, or even humor might affect the selection of the final decision.

Pedersen (2017) proposes a quality assessment model called “FAR” to help people who subtitle to consider which is the best option to use. This model is based on three parameters: Functional equivalence (to answer the question: do subtitles express the original meaning?), Acceptability (to answer the question: do subtitles sound correct and natural in the target language?), and Readability (to answer the question: can subtitles be read fluently?). The model is useful regarding pragmatics, intercultural communication, or other aspects of language (taboo language, politeness, or dialects).

Some things are important to consider when translating. First, the translator cannot use tools such as footnotes or glosses, so the translation must be clear. Second, cultural references can be in different forms such as sociolect, history, dialect, and slang. Therefore, there is the possibility of using some strategies to find the best solution, such as equivalency, omission, paraphrasing, or target language adaptation. Third, avoid ambiguity when possible because some translations may create misunderstandings. Finally, the average reading speed of the viewers: De Linde and Kay (1999) confirm that the reading speed of a viewer is around 150 to 180 words per minute. This fact can depend on the text and the person. In addition, Díaz Cintas (2003) suggests that it is useful to apply 4 seconds in single lines and 6 seconds in double lines.

2.2.2. Types of subtitles

Subtitles are used depending on the situation in which they appear and the function that they perform. Díaz Cintas (2003) differentiates some groups:

- Subtitling of complete sentences.
- Subtitling of reduced sentences: omits elements and reduces syntax.
- Bilingual: offers the subtitles of the audiovisual content in two different languages.
- Simultaneous subtitling: subtitles are produced the moment when something happens, so it is not prepared. This type of subtitles is normally used in live TV shows.
- Intralinguistic subtitling: subtitles that display the visual content using the same language. This group includes different situations in which these are used, such as:
 - People who are deaf, or that have a hearing impairment.
 - Karaoke, or films/series.
 - Variants of the same language, mainly because the actor or actress has an accent that is difficult to understand.
 - News and advertising.
- Interlinguistic subtitles: subtitles that display the visual content using another language.

Therefore, subtitles include many different elements and describe how people talk, considering their tone, register, and vocabulary.

2.3. Colloquialisms

Communication is a mainstay in our society because human beings always need to interact with other people. People use language in two different ways: orally and written. The emitter chooses the words that will be used and creates the message. However, how a message is written depends on the context, the receiver, and the time.

The language that is used in a conversation or a message depends on two groups. On the one hand, there is standard English, which is used in the formal style of speech, normally for professional or academic purposes. People avoid contractions, specific person pronouns, and many other elements. On the other hand, there is non-standard English, which is used in the informal style of speech, normally for casual or spontaneous situations with family or friends. In these situations, people use contractions, person pronouns, or colloquialisms.

In this project, I am going to focus on non-standard English, particularly in colloquialisms. Colloquialisms are words or expressions that belong to colloquial language, which is defined by Fernández, Matamala, and Vilaró (2014) as:

The language spoken in everyday conversations [...] frequently to be found in filmic products, in which dialogues occupy a prominent position. However, this is generally a planned colloquial language which only reproduces some of the main features of real spontaneous colloquial language.

Therefore, the main characteristics of colloquialisms are spontaneity, emotions, and usually non-normativity. Nowadays, a relevant element regarding colloquialisms is the influence of the internet in our daily life. Social media such as Twitter, Instagram, or

TikTok has inferred how we express ourselves because people can reference to social media content and, therefore, can create neologisms, or other linguistic features.

2.3.1. Classification of colloquialisms

Unfortunately, there are not many articles that describe or classify colloquialisms by their features. Andrade (2020) suggests a general classification that considers three different groups:

- Cultural colloquialisms, “coloquialismos culturales” in Spanish: words or expressions that are based on society’s referents, beliefs, and values. These colloquialisms are shared by the speakers regarding their way of life and social organization.
- Socio-geographical colloquialisms, “coloquialismos socio-gráficos” in Spanish: words or expressions that are understood by individuals who share the same sociolect within the same geographic space.
- Jargon or context colloquialisms, “coloquialismos de jergas y contexto” in Spanish: words or expressions that are used by speakers who share a social/professional group. This group includes other subgroups, such as swear words, neologisms, etc.

Therefore, with this list, we can conclude that this part of the language evolves through time. In fact, vocabulary is an open class, so new words or expressions are constantly added to this group.

2.3.2. The translation of swear words

As previously mentioned, languages include many items in the formal and informal register. One of the most important and interesting elements from the informal register

that people use is swear words. Montague (1967) defines the concept of “swearing” as “the act of verbally expressing the feeling of aggressiveness that follows upon frustration in words possessing strong emotional associations”. Thus, swear words are words or expressions that imply strong emotions and, according to Valdeón (2020), are related to cursing, profanity, blasphemy, and obscenity. Some examples of this language feature can be found in contexts such as conversations, books, films, or TV programs.

McEnery (2006) categorizes individual English swear words into five groups according to the degree of the offense, from milder to stronger:

- Very mild: *bloody, crap, damn, God, hell, sod, son-of-a-bitch, tart.*
- Mild: *arse, balls, bitch, bugger, Christ, cow, Jesus, moron, pissed off, screw, shit, slut, tit, tits, tosser.*
- Moderate: *arsehole, bastard, bollocks, piss, poofter, prick, shag, wanker, whore.*
- Strong: *fuck.*
- Very strong: *cunt, motherfucker.*

Valdeón (2020) claims that this categorization and the degree of the offense may diverge depending on the context and the speaker’s perception. In addition, Valdeón (2020) affirms that he did not find any similar classification in Spanish (from milder to stronger) as McEnery’s (2006) English swear words, so he created one himself. He categorizes Spanish swear words and expressions into four groups:

- Very mild: *imbécil, maldito, cabrear, culo, Jesús, la Virgen.*
- Mild: *furcia, mear, zorra, Dios, por Dios.*
- Moderate: *coña, mierda.*

- (Very) strong: *cabrón, coño, joder, jodido, hostia, cojones, cojonudo, acojonar, puta, putos, putear, hijo de puta, de puta madre, me la suda, cagar.*

Valdeón (2020), according to some previous studies on AVT (Baños 2013, Ávila-Cabrera, 2016; Valdeón, 2010 & 2015), describes different strategies regarding swear words and their translation into the target language (focusing on the word *fuck*):

- Preservation or literal translation. E.g., the translation of *fuck* as *joder*.
- Omission. E.g., the word *fuck* is deleted.
- Toning down: the translation is not the usual or common one, so the original word is translated softer or as a more neutral word. E.g., the translation of the verb *fuck* is translated as *tirarse a*.
- Intensification: the translation of a swearword in the target language is a higher degree of offense than the one that appears in the source language. E.g., a mild word like *dammed* is replaced by *jodido*, which is *fucked* (strong connotation).
- Addition. E.g., the word *joder* is added even if it does not appear in the source text.
- Replacement of swear words. E.g., a swearword like *jodido* is translated as a neutral/informal word.

The use of these techniques can vary depending on the context, the pragmatics, and the perception of the translator. In addition, it is argued that the frequency of swear words can vary across languages and cultures.

2.4. Why I chose *Paquita Salas*

For the Treball de Fi de Grau, I wanted to choose a topic that had to do with translation. In the future, I want to study this area of language, and I think that this project is a great

opportunity to analyze the basic theory of audiovisual translation. When I got the topic, I started to think about a comedy series that was interesting and famous in Spain. Then, I decided to focus on a series that was originally in Spanish because I wanted to see how its references and expressions were translated into English. Even though *Paquita Salas* only uses English subtitles, I think that this project can be an interesting example to see how Spanish content is exported to other languages and to see which techniques are used in that translation process.

2.5. The plot of *Paquita Salas*

Paquita Salas is a Spanish comedy series created by Javier Ambrossi and Javier Calvo, that started airing in 2016. The series talks about Paquita Salas, a talent agent that looks for new Spanish actors to represent. The series also focuses on Magüi Moreno and Noemí Argüelles and how they involve Paquita in many humorous situations.

As previously mentioned, the series includes many Spanish cultural elements, such as songs by famous singers (like Rosalía, or Isabel Pantoja), or the appearance of real celebrities in some episodes, such as Úrsula Corberó, Miki Núñez, or Antonio Resines.

Many people like *Paquita Salas* because it includes many Spanish icons and because it talks about many actual topics, such as social media, fame and its consequences, politics, the LGBTIQ+ community, or society's superficiality.

2.5.1. Main characters of *Paquita Salas*

In *Paquita Salas*, there are too many characters to mention in a list because some of them only appear once. However, the most important characters in the series are:

- Paquita Salas (starred by Brays Efe) is the talent agent.
- Magüi Moreno (starred by Belén Cuesta) is Paquita's secretary.

- Lidia San José (starred by Lidia San José) is an actress, represented by Paquita.
- Álex de Lucas (starred by Álex de Lucas) is Magüi's boyfriend.
- Noemí Argüelles (starred by Yolanda Ramos) is the community manager of the agency.
- Belén de Lucas (starred by Anna Castillo) is Álex de Luca's cousin and is represented by Paquita.
- Mariona Terés (starred by Mariona Terés) is a no-longer represented actress by Paquita.
- Belinda Washington (starred by Belinda Washington) is an actress, represented by Paquita.
- Bárbara Valiente (starred by Terelu Campos) is the director of B-Fashion, a fashion company.
- María Rosa Cobo (starred María Rosa Cobo) is a tarotist, friend of Paquita.
- Charo (starred by Gracia Olayo) is Paquita's childhood friend who still lives in Navarrete, the town where Paquita used to live.
- Pepe (starred by Carlos Ruiz) is Charo's husband. He and Paquita have been lovers for a long time.
- Sonia (starred by Luis Isasi) is Charo and Pepe's daughter.

3. **Methodology**

As previously mentioned, this project aims to analyze the translation (from Spanish to English) of colloquialisms of the series *Paquita Salas*, a Spanish series available on Netflix, and then discuss the different elements and techniques that are used. This project evaluates and describes the characteristics that intervene in audiovisual translation and the problems that may occur in the translating process.

To begin with, I am going to read multiple articles about translation, audiovisual translation, subtitling, colloquialisms, swear words, and how those swear words are translated into English. These articles are important to understand the basics of audiovisual translation and its rules, so this project is aimed to research about translation, which I am interested in, and about a series that I love.

In this project, I am going to analyze the episode *Bailes regionales* (episode 05, season 03) from *Paquita Salas*. For the analysis, I am going to compare and comment on the translation process from the Spanish to the English subtitles to see whether the translator is faithful to the original version or not. This section is also important because we can observe if certain strategies or techniques are used multiple times on different occasions in the translation process. In addition, other parameters that I am going to comment on are the type of colloquialism, the context of the scene, the classification of swear words (according to their language), and if there are any linguistic features. I think that the episode *Bailes regionales* is a perfect example to see how Spanish content is exported to other languages and cultures, as it uses many Spanish references and idiomatic examples.

Unfortunately, the series is only translated into other languages through subtitling (French, Arabic, English, and Romanian), but not through dubbing. Therefore, I am only going to focus on the English subtitles of *Paquita Salas*.

For the analysis of the project, as there are many examples to comment on, I am going to analyze all the colloquialisms that appear in the episode according to a grid, and then collect all the relevant data from them. Once I have all the elements that are relevant to the project, I am going to group them according to their features, create a pie graph that

shows the information that is obtained, and then comment on each group. Also, I have included all the grids that were used for the analysis in the appendix section of the project.

I am going to analyze the colloquialisms according to the following grid:

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
Type of colloquialism		
Translation		
Translation technique		
Other translation strategies		
Context of the scene		
Commentary		

Figure 1. Example of a grid for the analysis

This grid (*figure 1*) contains detailed information on the colloquialism that is going to be analyzed: the time in which the scene takes place; the comparison between the English and the Spanish subtitles (in this case, the colloquialisms will be underlined, and in bold); the techniques or strategies that are used in the translation (according to Vinay and Darbelnet [1995:30-42], Hurtado [1990], or Blum-Kulka and Levenston [1978]); the

context of the scene; and the commentary of the colloquialism/swear word (according to Valdeón [2020], McEnery [2006], Vinay and Darbelnet [1995:30-42], Hurtado [1990], or Blum-Kulka and Levenston [1978]).

The main purpose of a series is to entertain the viewers with the content, so it is important to keep the original meaning in the target language. In addition, while I was researching about audiovisual translation and the informal register, two interesting questions came to my mind:

- Do the English subtitles entertain in the same way as the Spanish subtitles?
- Is the translator faithful to the original content?

This project aims to answer these questions to discover if the English subtitles in *Paquita Salas* entertain in the same way as Spanish subtitles and to analyze how close the English translation is to the original.

4. Analysis of *Paquita Salas*

As I have mentioned in the methodology section, I am going to analyze the translation of colloquialisms of *Bailes regionales*, the 5th episode from the 3rd season of the series *Paquita Salas*.

I have used a grid to analyze each of the colloquialisms that appear in the episode (*see appendix*), but this section only summarizes them into categories, depending on their features, and comments on them in general terms. I am going to count the different examples according to different parameters from the theoretical framework:

- For the classification of Spanish colloquialisms, I am going to use Andrade's (2020) categories.

- For the translation techniques, I am going to use Vinay and Darbelnet's (1995:30-42) list.
- For the free translation strategy, I am going to use Hurtado's (1990) theory.
- For the simplification strategy, I am going to use Blum-Kulka and Levenston's (1978) theory.
- For Spanish swear words, I am going to use Valdeón's (2020) classification of Spanish swear words (from very mild to [very] strong).
- For the translation of Spanish swear words into English, I am going to use Valdeón's (2020) classification of the translation strategies.
- For English swear words, I am going to use McEnery's (2006) classification of English swear words (from very mild to very strong).

In the analysis, it is important to consider the context of the element that is going to be analyzed. In the episode *Bailes regionales*, Paquita returns to her village, Navarrete, after receiving the news of the death of her mother. Belinda's sexual video, unintentionally published, went viral and Paquita's team must pay the consequences. Belinda and Clara, an old representative of Paquita's agency who invented her artistic career to be famous, go to a party. Unfortunately, they are recorded and geolocated by the Spanish media.

Given the context of the episode, I am going to divide the analysis into seven parts: type of colloquialism according to Andrade's (2020) classification; colloquial expressions; swear words; translation strategies for swear words according to Valdeón (2020); idioms; single words; and translation techniques according to Vinay and Darbelnet (1995:30-42).

In all sections, there is a brief explanation of what expressions are included in that group; a grid that shows the number of times that the technique/strategy is used; a pie graphic;

and an explanation of the graphic. In addition, only some sections (colloquial expressions; swear words; idioms; and single words) have an example included which perfectly shows the characteristics of the specific group. This is because they are specific, so examples can be given to prove that they belong to that group. However, general groups (type of colloquialism according to Andrade's [2020] classification; translation techniques according to Vinay and Darbelnet [1995:30-42]; and translation strategies for swear words according to Valdeón [2020]) do not include an example.

The examples, as explained in the methodology section, contain detailed information on the colloquialism that is going to be analyzed: the time in which the scene takes place; the comparison between the English and the Spanish subtitles (in this case, the colloquialisms will be underlined and in bold); the techniques or strategies that are used in the translation (depending on the authors that I have mentioned above); the context of the scene; the commentary of the colloquialism/swear word (depending on the authors that I have mentioned above). Also, Netflix does not provide any information about the English *subtitled* of the series, the gender or the number of people that are included.

4.1. Type of colloquialism according to Andrade's (2020) classification

This group is a summary of the classification of all the colloquialisms that appear in the episode. This group is divided into three parts according to the number of times that they are used:

According to Andrade's (2020) colloquialism classification		
Jargon or context	Socio-geographical	Cultural
46 times (95.83%)	2 times (4.17%)	0 times (00.00%)

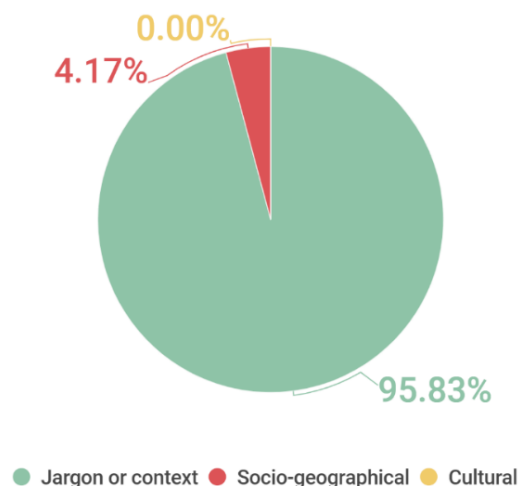


Figure 2. Classification of the type of colloquialism

In this graphic, we can see that there are only two types of colloquialisms in the episode: jargon or context, and socio-graphical. There is a great distinction between both groups: the first type includes swear words, expressions, idioms, etc. (which includes almost all the examples, 46 in total), while the second type only includes the two single words *crack* and *moza* (which cannot be classified in any other category). However, the translator does not use any cultural colloquialisms in any case.

4.2. Colloquial expressions

This group includes expressions that normally have a figurative meaning.

An example of a colloquial expression:

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
25:12	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(CHARO) -[inaudible] <u>Di que sí</u> , llora.	(CHARO) - <u>It’s okay, sweetie. It’s okay.</u>
	<u>It’s going to be okay.</u>

Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		
Paquita starts to cry because she is tired of acting as if nothing affects her. Charo says that Paquita has to allow herself to be sad and to cry.		
Commentary		
<p>The Spanish colloquialism is the expression “di que sí”, an expression that is used to show agreement and to encourage the other person to do something (in this case, to cry). The English version of this colloquialism is “it’s okay, sweetie. It’s okay. It’s going to be okay”. The translator uses, according to Hurtado (1990), the free translation strategy to express the same idea as the Spanish version, which is to comfort the other person and to say that it is okay to cry. Also, Charo, in the English version, uses the affectionate word “sweetie” to refer to Paquita, an addition that the Spanish version does not include.</p> <p>Also, I would like to mention that the Spanish expression “di que sí” sounds more distant, while the English version “it’s okay, sweetie. It’s okay. It’s going to be okay” sounds more familiar and charming.</p>		

This group is divided into three parts according to the number of times that a different technique/strategy is used:

According to Vinay and Darbelnet (1995:30-42)	According to Hurtado (1990): Free translation	According to Blum-Kulka and Levenston (1978): Simplification
3 times (16.67%)	8 times (44.44%)	7 times (38.89%)

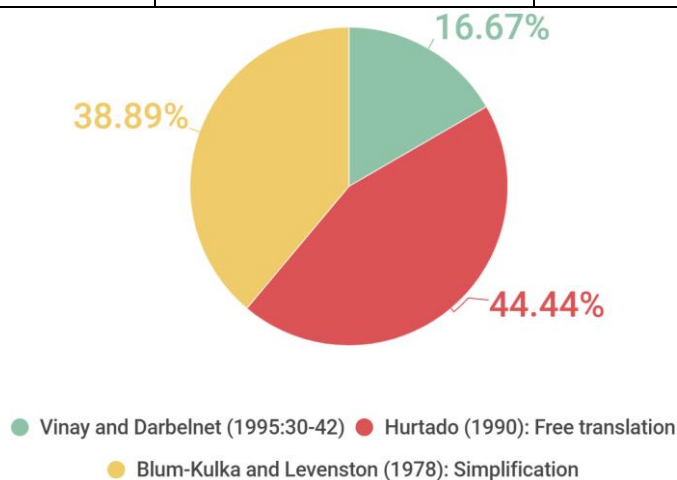


Figure 3. Classification of colloquial expressions

In this graphic, we can see that the translator is not very faithful to the original version because he/she does not translate literally from Spanish or does not look for equivalents in English. Instead, the translator uses other expressions (which may simplify the original version or, in contrast, use completely different expressions) that fit in the context of the scene. Mostly, he/she uses Hurtado's (1990) free translation strategy, which allows to create and thus change the original subtitles. Then, the second strategy that is used is Blum-Kulka and Levenston's (1978) simplification, which takes the original version as a basis to simplify the message in the English version. Finally, Vinay and Darbelnet's (1995:30-42) translation techniques are the least considered option by the translator because he/she does not apply those techniques much throughout the episode.

4.3. Swear words

This group is the most predominant one. It includes all the swear words that appear in the episode, but not all of them are translated into English. Also, this group includes the four basic parameters of swearing suggested by Valdeón (2020): cursing, profanity, blasphemy, and obscenity.

An example of a swear word:

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)		
Time:		
4:48		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(NOEMÍ) -Porque la muerte duele y a esta <u>hija de puta</u> le duele.		(NOEMÍ) -Because death is sad. And this <u>bitch</u> is in mourning.
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation and Simplification
Context of the scene		
Noemí talks about Paquita's attitude toward her mother’s death. Paquita acts like she is okay, and she does not seem sad despite her situation.		
Commentary		

The Spanish colloquialism is the expression “hija de puta” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this colloquialism is “bitch” which, according to McEnery’s (2006) classification of English swear words, belongs to the mild category. According to Hurtado (1990) the translator uses the free translation strategy because he/she does not translate it literally, so the best option depending on the context is chosen. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification technique as well because the three words that appear in the original version are translated as one in the translated version. Also, the translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the toning down strategy, which consists of the translation of a word with a softer connotation (from [very] strong to mild).

This group is divided into three parts according to the number of times that a different technique/strategy is used:

According to Vinay and Darbelnet (1995:30-42)	According to Hurtado (1990): Free translation	According to Blum-Kulka and Levenston (1978): Simplification
11 times (31.43%)	14 times (40.00%)	10 times (28.57%)

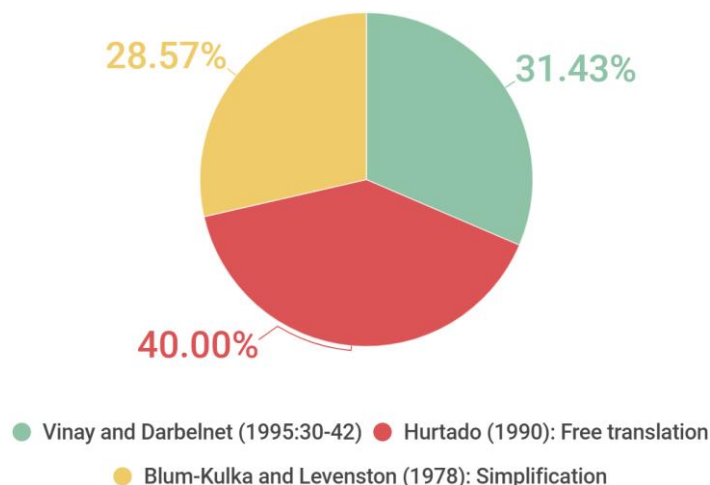


Figure 4. Classification of swear words

In this graphic, we can see that different techniques or strategies were used more equally. Comparing it to the previous graphic (*see figure 3*), there are more examples in this group and, depending on the occasion, the translator has changed the insults, and thus their intensity. Also, this is the most complex group to translate because it contains many interjections and to find an accurate translation in English is difficult. The translator uses Vinay and Darbelnet's (1995:30-42) translation techniques on many occasions, a fact that is very important in comparison to the use of these techniques in other groups. Mostly, he/she uses Hurtado's (1990) free translation strategy, which allows him/her to choose the best option. Finally, the third most-used strategy is Blum-Kulka and Levenston's (1978) simplification because the number of words that appear as insults in the English version are reduced and, therefore, the meaning of the expression is simplified.

4.3.1. Translation strategies for swear words according to Valdeón (2020)

This group is a summary of what translation strategies for swear words are used the most. Valdeón (2020) suggests six different categories to consider in the translation of Spanish swear words into English, and all of them are used in the translated version of the episode.

According to Valdeón's (2020) classification of the translation of swear words		
Preservation	Omission	Toning down
8 times (21.62%)	9 times (24.32%)	11 times (29.73%)
Intensification	Addition	Replacement of swear words
2 times (5.41%)	3 times (8.11%)	4 times (10.81%)

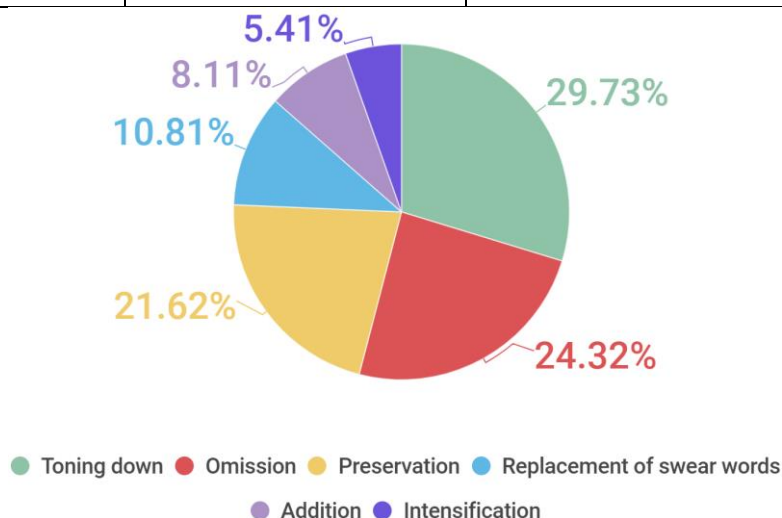


Figure 5. Classification of the translation of swear words

In this graphic, we can see many elements to comment on. First, the most-used strategy is toning down, which is usually from (very) strong to very mild. Therefore, at first sight, we can affirm that the English version is softer or more neutral. Second, the translator uses the omission strategy, which completely deletes the Spanish swear word in the English version. In addition, this strategy shows that sometimes he/she is not very faithful to the original subtitles because the translator omits the humoristic connotation and, therefore, the intention of the character. Third, the translator also uses the preservation strategy, in which cases he/she looks for English equivalents to keep the meaning and the intensity of the scene. Fourth, he/she uses the replacement of swear words strategy, which accomplishes the intention of the character, so a more neutral word that has the same

meaning as the original is used. Fifth, the translator uses the addition strategy, which sometimes shows that the translation is not very faithful to the original subtitles because he/she adds an English swear word to intensify the character’s speech. Finally, the translator uses the intensification strategy to use a stronger swear word in English. This is the strategy that does not equal or lower the intensity of the character's insults (as we have seen in the previous strategies) but rather intensifies their effect.

4.4. Idioms

This group includes all the Spanish idioms that are used in the episode.

An example of the translation of an idiom:

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)		
Time:		
4:19		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(NOEMÍ) -La muerte es la muerte, <u>no es moco de pavo.</u>		(NOEMÍ) -Death is death, <u>it’s a serious matter.</u>
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		

Noemí talks about Paquita’s situation and how she pretends that she is not affected by her mother's death.

Commentary

The Spanish colloquialism is the expression “no es moco de pavo”, which means that something is a serious matter (in this case, Paquita’s mother’s death). The English version of this colloquialism is “it’s a serious matter”, which is the literal meaning of the Spanish version. Both expressions are critical of the fact that Paquita acts like she is not in mourning, and Noemí says that Paquita must allow herself to be sad. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy and preserves the meaning of the original version but omits the idiomatic feature.

This group is divided into three parts according to the number of times that a different technique/strategy is used:

According to Vinay and Darbelnet (1995:30-42)	According to Hurtado (1990): Free translation	According to Blum-Kulka and Levenston (1978): Simplification
3 times (75.00%)	0 times (00.00%)	1 time (25.00%)

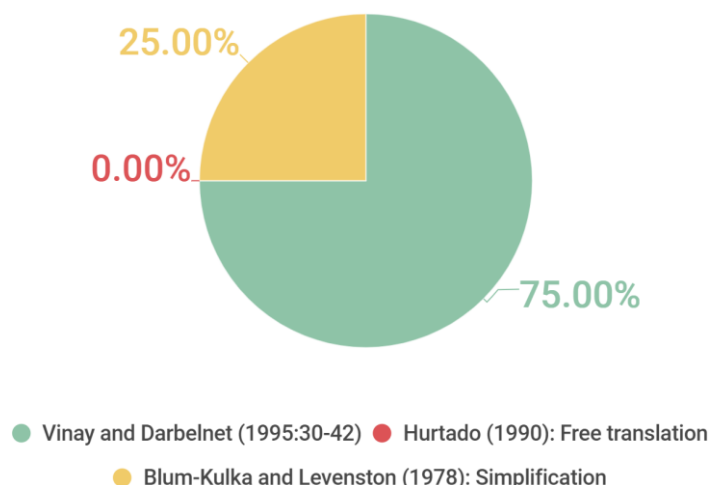


Figure 6. Classification of idioms

In this graphic, we can see that only two groups of techniques and strategies were used. The translator does not use Hurtado’s (1990) free translation in any case. Instead, the most-used techniques are Vinay and Darbelnet’s (1995:30-42) with most of the examples (3 in total). However, Blum-Kulka and Levenston’s (1978) simplification is only used once. Therefore, considering that idioms are a Spanish language feature, it is logical that the use of English equivalents or the use of the simplification strategy are more effective in those cases to preserve the meaning of the original version instead of using a completely different expression as in free translation. The translation of idioms in English in this episode is quite faithful to the source language.

4.5. Single words

This group includes the words that are not classified into the previous categories because they are characteristic of the Spanish language.

An example of the translation of a single word:

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)

Time:

28:28	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) -El Ángel Inocente, hermanos e hijos.	(NOEMÍ) -The innocent Angel, father and sons.
(PAQUITA) -¿Hermanos e hijos de quién?	(PAQUITA) -Whose father and sons?
(NOEMÍ) -La funeraria.	(NOEMÍ) -The funeral home.
(PAQUITA) -Ah.	(PAQUITA) – Oh...
(NOEMÍ) -Que se llevan a la <u>moza</u> , que es la protagonista. Que se va de viaje.	(NOEMÍ) -They're here for the <u>young lady</u> ; the belle of the ball. She's going on a trip.
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the socio-geographical colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Simplification
Context of the scene	
The reporters are still in front of Paquita's house. Suddenly, someone rings the doorbell of the house and Noemí lets them in because they are from the funeral home.	
Commentary	
The Spanish colloquialism is the single word “moza”, which describes a woman who is young and is normally used in the north area of Spain. The English version of this	

colloquialism is “young lady”, which is the literal meaning of the Spanish version. Noemí uses the word “moza” in a friendly (but also ironically) way to refer to Paquita’s mother, describing her as a “young lady”, even though she was old. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy because the English version uses the literal definition of what a “moza” is, so no equivalent concepts are used in the target language.

This group is divided into three parts according to the number of times that a different technique/strategy is used:

According to Vinay and Darbelnet (1995:30-42)	According to Hurtado (1990): Free translation	According to Blum-Kulka and Levenston (1978): Simplification
0 times (00.00%)	1 time (50.00%)	1 time (50.00%)

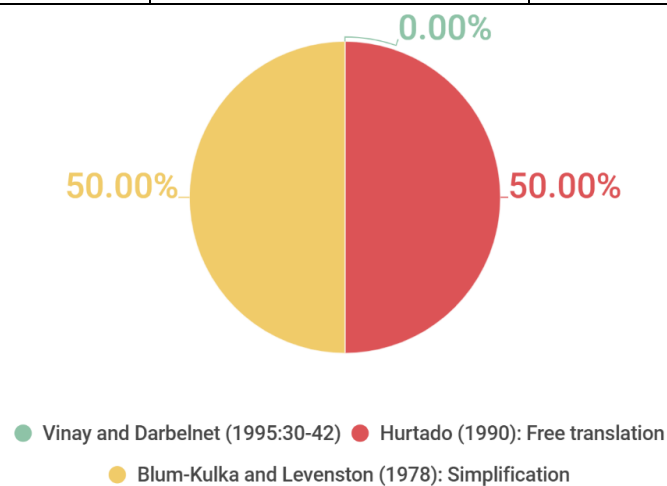


Figure 7. Classification of single words

In this graphic, we can see that only two strategies were used with the same number of examples in each. The translator does not use Vinay and Darbelnet’s (1995:30-42) translation techniques in any case. Considering that those single words are characteristic of the Spanish language, they have no equivalent in the English language. Therefore, the

translator uses words in English that do not have much to do with the original word or, in contrast, he/she uses an explanation of what the Spanish word means. He/she uses Hurtado's (1990) free translation for *crack* and Blum-Kulka and Levenston's (1978) simplification for *moza*.

4.6. Translation techniques according to Vinay and Darbelnet (1995:30-42)

This group is a summary of what translation techniques are used the most throughout the episode. This group, as the translator only uses the literal translation and the correspondence techniques, is divided into two parts according to the number of times that each technique is used:

According to Vinay and Darbelnet (1995:30-42)	
Literal translation	Correspondence
14 times (82.35%)	3 times (17.65%)

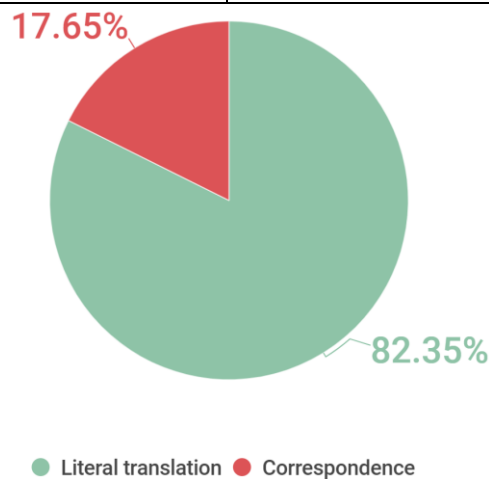


Figure 8. Classification of the translation techniques

In this graphic, we can see that the translator uses the literal translation technique more than the correspondence technique. In general, there is a great distinction between the use

of each technique, as they are normally used for a specific group of translations. For instance, literal translation is normally found in the translation of colloquial expressions (3 times) and swear words (10 times). However, the correspondence technique is normally found in idioms (2 times) and hardly in swear words (1 time). The translator tends to translate literally the Spanish content and not find an English equivalent, which can directly influence the level of naturality and humor in the translation, as some connotations may be lost.

5. Conclusions

Translation is a difficult task to assess because translators must consider all the possible options that can fit in the target language. Also, there are multiple techniques or strategies that are helpful for certain expressions or words that may be difficult to translate.

The purpose of a series is to entertain, and its script has a specific intention (humoristic, dramatic, etc.), so to preserve the meaning of the original version or to look for equivalent expressions in other languages is an essential, but a difficult thing to do. Sometimes, it is difficult for translators to be faithful to the original version, so they have to come up with new expressions.

Paquita Salas is an example of a mixture of faithfulness and free translation. In the methodology, I raised two questions regarding the English translation of the series, and this project has helped me to be able to answer them:

- Do the English subtitles entertain in the same way as the Spanish subtitles?

The English version accomplishes the function of preserving the meaning of the original version. However, there are some occasions in which the idiomatic feature or the nuances of the Spanish expressions are lost. In addition, I think that translators, besides focusing

on what is said, also must focus on how something is said, so in the case of *Paquita Salas*, he/she mainly focuses on the message of the character rather than the words that are used in the message itself. Yet, even if some equivalent expressions from the source text are not used in the translated version, the content of the series is still the same, so the English version of *Paquita Salas* is entertaining as well, but not as much as the Spanish version.

- Is the translator faithful to the original content?

As previously mentioned, the translated version only preserves or uses English equivalent expressions or words a few times. Even though simplification is a useful technique for certain series, I think that comedy series are an exceptional case in which the expressions that are used normally carry a joke, a swear word, an irony, etc. The case of faithfulness to the original version does not apply much in the English translation of *Paquita Salas* since the translator does not tend to use an expression similar to the original one.

Besides the two questions above, I would like to mention that, as I have commented in the analysis section (*see figure 7. Classification of the translation of swear words*), the English version is softer and more neutral. The translator decreases the intensity of swear words, replaces them with neutral words, or in contrast, completely omits them. However, there are a few occasions in which the English version uses a stronger language than the Spanish one, but that is not the predominant trend.

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7. Filmography

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8. Appendix

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
01:35	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(RYAN) -Yo he visto la obra. (CLARA) -¿Mi obra? (RYAN) -Sí, tu obra. Increíble. Genial. Genial, genial. (CLARA) - <u>Bueno, a ver, tampoco está muy allá, ¿eh?</u>	(RYAN) -I’ve seen your play. (CLARA) -My play? (RYAN) -Yes, your play. It’s incredible. Amazing. Just great. (CLARA) - <u>Nah, it’s really not that great.</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Simplification
Context of the scene	
Clara meets Ryan, an American young man who is living in Navarrete, Paquita’s town. Ryan says that he saw Clara’s play and that he liked it.	
Commentary	

The Spanish colloquialism is the expression “bueno, a ver, tampoco está muy allá, ¿eh?”, which means that something could have been done better and that she is not very happy with how it was done. In addition, with this expression, Clara shows that she is humble and honest with what she does (and that she is a perfectionist). The English version of this colloquialism is “nah, it’s really not that great”, which is the literal meaning of the Spanish version. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy, so he/she does not use an equivalent expression and only uses the basic meaning of the Spanish version.

Also, I would like to mention that the word “nah” is an interesting element in the English translation because it is a variable of the word “no”, but informally.

Figure 9. Analysis of “bueno, a ver, tampoco está muy allá, ¿eh?”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
3:30	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(MAGÜI) -Paquita... <u>está mal</u> . Traga, traga, traga, traga. Hace como que todo bien, todo OK, pero... yo sé...	(MAGÜI) -Paquita <u>is kinda down</u> . She takes everything in, and pretends like everything’s fine, but I know her better than that.
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	

Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		
In this scene, Magüi describes how Paquita feels about the death of her mother. Paquita pretends that she is okay, but Magüi says that she is not.		
Commentary		
The Spanish colloquialism is the expression “está mal”, which means that Paquita is sad. The English version of this colloquialism is “is kinda down”, which consists of two elements: the adverb (and premodifier) “kinda”, an informal way to say “kind of”, and the adjective “down”, which gives a bit more information about Paquita and that, in this context, the word means that Paquita is very sad (or even depressed). The translator uses, according to Hurtado (1990), the free translation strategy, using an expression that preserves the meaning and the emphasis of the character showing that Magüi cares about Paquita’s feelings.		

Figure 10. Analysis of “*está mal*”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
3:50	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(MARÍA ROSA) -Los astros venían anunciando lo que le está ocurriendo a	(MARÍA ROSA) -The stars already foretold what is happening to Paquita.

<p>Paquita. Sobre todo porque le salía la carta de la luna, que nos estaba hablando de enfermedad, <u>pero no me hizo ni puñetero caso.</u></p>	<p>Especially, because she chose the moon card, which warns about disease. <u>But she didn't listen to me.</u></p>				
<p>Type of colloquialism</p>					
<p>According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.</p>					
<p>Translation</p>					
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 60%;">Classification of the translation</td> <td style="width: 40%;">Type of technique/strategy</td> </tr> </table>		Classification of the translation	Type of technique/strategy		
Classification of the translation	Type of technique/strategy				
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">Translation technique</td> <td style="width: 70%;"></td> </tr> </table>	Translation technique				
Translation technique					
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">Other translation strategies</td> <td style="width: 70%;">X</td> </tr> </table>	Other translation strategies	X	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;"></td> <td style="width: 70%;">Simplification</td> </tr> </table>		Simplification
Other translation strategies	X				
	Simplification				
<p>Context of the scene</p>					
<p>María Rosa is a seer. She affirms that she warned Paquita that something bad would happen, but Paquita did not listen to her. The warnings were Paquita's mother's death.</p>					
<p>Commentary</p>					
<p>The Spanish colloquialism is the expression “no me hizo ni puñetero caso”, which includes the neutral and premodifier word “puñetero”, a common euphemism for the word “puto” (which, according to Valdeón's (2020) classification of Spanish swear words, belongs to the [very] strong category), a swear word that is used to emphasize annoyance because Paquita did not listen to María Rosa's warnings. The English version of this colloquialism is “but she didn't listen to me”, which is the literal meaning of the Spanish version. Also, this latter version does not use any equivalent to the</p>					

euphemism “puñetero”, so this connotation of annoyance is lost in the English translation. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the omission strategy, which consists of the deletion of swear words in the target version. Also, the translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy and only expresses the basic meaning of the original version.

Figure 11. Analysis of “pero no me hizo ni puñetero caso”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
4:00		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(BELINDA) -Cuando la vida <u>te mete un revés</u> como este, relativizas todo lo que te pasa.		(BELINDA) -When life <u>hits you hard</u> like this, everything else becomes indifferent.
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation	The example belongs to...	Type of translation
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		

Belinda talks about Paquita’s situation and how life can make people reflect on everything.

Commentary

The Spanish colloquialism is the expression “te mete un revés”, which means that in life many serious things happen, and they can affect people, such as someone’s death. The English version of this colloquialism is “hits you hard”, which is the literal meaning of the Spanish version. Both versions, however, use the figure speech of personification: life is like another being, which can be kind or even cruel to people, and it is crucial how people react to the things that life brings. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy, and only expresses the basic meaning of the original version but preserves the figure speech in both languages.

Figure 12. Analysis of “te mete un revés”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
4:19	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) -La muerte es la muerte, <u>no es moco de pavo.</u>	(NOEMÍ) -Death is death, <u>it’s a serious matter.</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Translation technique	

Other translation strategies	X	Simplification
Context of the scene		
Noemí talks about Paquita’s situation and how she pretends that she is not affected by her mother's death.		
Commentary		
The Spanish colloquialism is the expression “no es moco de pavo”, which means that something is a serious matter (in this case, Paquita’s mother’s death). The English version of this colloquialism is “it’s a serious matter”, which is the literal meaning of the Spanish version. Both expressions are critical of the fact that Paquita acts like she is not in mourning, and Noemí says that Paquita must allow herself to be sad. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy and preserves the meaning of the original version but omits the idiomatic feature.		

Figure 13. Analysis of “no es moco de pavo”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
4:44	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) -La misma tribu, el mismo entierro, el mismo difunto... un dos de febrero... sin cámara. <u>Unas caras hasta aquí de largas.</u>	(NOEMÍ) -Now, imagine the same tribe, in the same funeral, and with the same deceased person on a February 2 nd , but without cameras. <u>People would be crying their eyes out.</u>

Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique	X	Correspondence
Other translation strategies		
Context of the scene		
Noemí talks about the TV programs that show different cultures around the world. Some cultures mourn with a celebration. However, Noemí affirms that those cultures only celebrate the mourning when they are being recorded, so when there are no cameras, they start to cry because of the dead person.		
Commentary		
<p>The Spanish colloquialism is the expression “unas caras hasta aquí de largas”, which exaggeratedly describes how people act when they are in mourning, so they cry for days because they are very sad. The English version of this colloquialism is “people would be crying their eyes out”, which is an English expression that means to cry a lot. The translator uses, according to Vinay and Darbelnet (1995:30-42), the correspondence technique and uses an equivalent expression in the target language, so the meaning and the idiomatic feature are preserved.</p> <p>Also, I would like to mention that Noemí makes humorous comments about other cultures and their traditions regarding the process of mourning. Many cultures behave</p>		

at funerals as if they were in a celebration, and it can be a bit shocking comparing it to the European or North American cultures.

Figure 14. Analysis of “*unas caras hasta aquí de largas*”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
4:48		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(NOEMÍ) -Porque la muerte duele y a esta <u>hija de puta</u> le duele.		(NOEMÍ) -Because death is sad. And this <u>bitch</u> is in mourning.
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation and Simplification
Context of the scene		
Noemí talks about Paquita's attitude toward her mother’s death. Paquita acts like she is okay, and she does not seem sad despite the situation.		
Commentary		
The Spanish colloquialism is the expression “hija de puta” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this colloquialism is “bitch” which, according to		

McEnery's (2006) classification of English swear words, belongs to the mild category. According to Hurtado (1990) the translator uses the free translation strategy because he/she does not translate it literally, so the best option depending on the context is chosen. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification technique as well because the three words that appear in the original version are translated as one in the translated version. Also, the translator uses, according to Valdeón's (2020) classification of the translation of swear words, the toning down strategy, which consists of the translation of a word with a softer connotation (from [very] strong to mild).

Figure 15. Analysis of "hija de puta"

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
4:52	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PAQUITA) -A ver ahora cómo... <u>cómo remontamos</u> la carrera de Belinda. Estábamos a punto de entrar en <i>Amigas y conocidas</i> , <u>rozándolo con los dedos</u> .	(PAQUITA) - We'll have to figure out <u>how to turn around</u> Belinda's career. We were just about to make it into <i>Amigas y conocidas</i> . We were <u>so close that we could even touch it</u> .
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Translation technique	

Other translation strategies	X	Free translation
Context of the scene		
Paquita talks about her work despite her mother's death.		
Commentary		
<p>This example has two elements to comment on. I am going to divide this case into two paragraphs.</p> <p>The first element to comment on is the Spanish colloquialism “cómo remontamos”, which means to overcome an obstacle or difficulty, which is Belinda’s video leak. Paquita does not know what to do with that issue and, even though that day is very tough for her (due to the mourning), she avoids talking about her feelings. Instead, Paquita talks about many topics except for her mother’s death. The English version of this expression is “how to turn around”, which contains the verb-adverb combination (frequent in informal settings). The translator uses, according to Hurtado (1990), the free translation strategy with an expression that implies the same meaning as the original version.</p> <p>The second element to comment on is the Spanish colloquialism “rozándolo con los dedos”, which metaphorically means that they almost achieved something, such as getting Belinda to participate in a television program. The English version of this expression is “so close that we could even touch it”. The translation preserves the idea of touching something and that they were close to achieving it. However, the translator uses the free translation strategy and keeps the metaphor in both versions.</p>		

Also, it is interesting to mention that the TV program *Amigas y conocidas*, which was a news program presented by women, is not translated into the English version, so the translator uses the same name in both languages. I think that the translator could have simplified the concept and could have replaced *Amigas y conocidas* with “a news program”.

Figure 16. Analysis of “cómo remontamos” and “rozándolo con los dedos”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
5:19		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(PAQUITA) - <u>¡Los deditos quietos,</u> Belinda, <u>los deditos quietos!</u>		(PAQUITA) - <u>Keep your hands to</u> <u>yourself,</u> Belinda.
(BELINDA) -Eh, iba a poner un poco de música.		(BELINDA) -I wanted to put some music on.
(PAQUITA) - <u>¡No hay música ni hay</u> <u>hostias aquí hoy!</u>		(PAQUITA) - <u>There won't be any music</u> <u>playing on this trip.</u>
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation and Simplification

Context of the scene

Belinda, Paquita, and Noemí are going to Navarrete (Paquita's village in La Rioja, Spain) by car. Belinda wants to put some music on, but Paquita is not in the mood for music.

Commentary

This example has two elements to comment on. I am going to divide this case into two paragraphs.

The first element to comment on is the Spanish colloquialism “los dedos quietos”. This colloquialism uses the word “dedos” + the suffix “-itos”, which expresses something small or fragile, normally used for children, and “quietos”, which means that something must not be moved. The expression, in this context, means that she cannot do whatever she wants, so she must remain silent. The English version of this expression is “keep your hands to yourself”. Therefore, both subtitled versions are used as an imperative, an imposition of Paquita over Belinda. Also, this expression is funny due to the context of the episode despite the funeral. Belinda's sex video is popular all over the country. In that video, she masturbates herself, so Paquita's “los dedos quietos” in Spanish, or “keep your hands to yourself” in English, take on a new meaning, which has a humorous connotation. Therefore, Paquita's sentence can be also interpreted as: “we are going through a tough time, and that video does not help at all.”

The translator uses, according to Hurtado (1990), the free translation strategy because in the English version, another expression that has the same meaning as the Spanish version is used.

The second element to comment on is the Spanish colloquialism “no hay música ni hay hostias aquí hoy”. This expression has a serious connotation, as it imposes Paquita's power over others because she is the driver. The English version of this expression is “there won't be any music playing on this trip”. In this latter version, the meaning is kept but it does not have the same emphasis as the Spanish version. This is exemplified with the word “hostias” which, according to Valdeón's (2020) classification of swear words, belongs to the (very) strong category. The translator uses, according to Valdeón's (2020) classification of the translation of swear words, the omission strategy. Also, the translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy because the translated version is the literal meaning of the original version, so no equivalent expression is used. Also, the Spanish swear word “hostia” is omitted in the English version.

Figure 17. Analysis of “los dedos quietos” and “No hay música ni hay hostias aquí hoy”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
5:44	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) -“Su cuenta fue hackeada por un usuario turco, el cual está siendo investigado”. <u>Puntito y a tomar por culito.</u>	(NOEMÍ) -“Her account was hacked by a Turkish user, who is currently being investigated.” <u>Done and done.</u>
Type of colloquialism	

According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		
Noemí is reading a statement that she has written about Belinda’s sex video. Noemí affirms in the statement that Belinda’s account was hacked by a Turkish user. However, as the previous episode of <i>Paquita Salas</i> shows, Paquita uploaded the video herself by mistake.		
Commentary		
The Spanish colloquialism is the expression “puntito y a tomar por culito”, which consists of two elements. The first element is “punto”, which means that something is finished. The second element is “a tomar por culo”, which is an expression that is used when someone is tired of something, so Noemí is relieved that she has finished the statement. The words “punto” and “culo” add the suffix “-ito” to make a rhyme in Spanish. “Culo”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the very mild category. In addition, the meaning of the expression is that Noemí has finished writing the statement, she is tired of the issue, and that she is ready to send it. The English version of the colloquialism is the expression “done and done”, which is based on the repetition of the word “done” twice. The translator uses, according to Hurtado (1990), the free translation strategy in the English version, which preserves the meaning of the expression. The translator uses, according to Valdeón’s		

(2020) classification of the translation of swear words, the omission strategy. However, the humorous connotation that is important in the original version (because of the chosen words and because of Noemí's tone) is completely lost in English.

Figure 18. Analysis of “puntito y a tomar por culito”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
5:54		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(PAQUITA) -Es que no sé lo que es un <i>jarquer</i> .		(PAQUITA) -I don't know what a <i>harcker</i> is.
(NOEMÍ) -Un <i>hacker</i> es una persona... un timador, un <u><i>crack</i></u> .		(NOEMÍ) -A hacker is someone who's a hustler or a <u><i>swindler</i></u> .
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		
After Noemí's statement in the previous example, Paquita says that she does not know what a <i>harcker</i> (misspelled version of the word <i>hacker</i>) is, so Noemí explains it to her.		
Commentary		

The Spanish colloquialism is the word “crack”, an informal word that describes a person who is very good at something (informatics, sports, etc.). This version has a humorous connotation because of the word itself and because of the way in which Noemí expresses herself, including her tone. The English version translates this colloquialism as “swindler”, which is a synonym of the word that is also used by the translator, which is “hustler”. The Spanish version uses “crack”, which has a specific meaning, while the English version uses another word that has different meaning, so the target text is not faithful to the source text. The translator uses, according to Hurtado (1990), the free translation strategy, which loses the humorous connotation that is important in the original version, so the meaning is completely lost in the translation.

Also, I would like to mention the translation of the word “jarquer” in Spanish to “harcker” in English. Those misspelled words intend to show that Paquita does not even know how to pronounce them because they are new to her as she is an old woman who tries to modernize in today's digital world. The translator preserves the linguistic joke in the English version.

Figure 19. Analysis of “crack”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
6:00	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) -En Turquía vuelves con un pelo muy largo, te hacen muy bien lo del	(NOEMÍ) -In Turkey you can get extensions, they do really good

pelo, pero, si te descuidas, te roban todo lo que llevas y follado por el culo .	extensions, but as soon as you look away, they'll rob you blind and screw you over .	
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		
Noemí says that if you go to Turkey, you come back with better hair, but if people do not pay attention to their personal belongings, they get robbed and even screwed over.		
Commentary		
The Spanish colloquialism is “follado por el culo”. There are two elements in this example, which are “follado”, which is the action, and “por el culo”, which is how the action is done. “Follado”, according to Valdeón's (2020) classification of Spanish swear words, belongs to the (very) strong category. “Culo”, according to Valdeón's (2020) classification of Spanish swear words, belongs to the very mild category. The English version of the colloquialism is the expression “screw you over”. “Screw”, according to McEnery's (2006) classification of English swear words, belongs to the mild category. The Spanish verb “follado” is translated in English with the phrasal verb “screw (somebody) over” in the future simple. However, the second part of the original version, “por el culo”, is omitted in the translation, so the target language is not fully faithful to the source language. The translator uses, according to Blum-Kulka and		

Levenston (1978), the simplification strategy because he/she omits some elements that give extra information to the action and only translates the verb. Also, the translator uses, according to Valdeón's (2020) classification of the translation of swear words, the toning down strategy from (very) strong to mild for "follado" and uses the omission technique for "culo". The English version only preserves the meaning and does not specify anything, as the Spanish version does.

Figure 20. Analysis of "follado por el culo"

SERIES: Paquita Salas – "Bailes Regionales" (E05 S03)		
Time:		
6:14		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(NOEMÍ) -Y sí, volvió con una bonita melena, pero... pero volvió <u>bien folladito.</u> <u>Folladito, folladito.</u>		(NOEMÍ) -He came back with a nice haircut, but... but they <u>sure screwed him over. He got screwed up good.</u>
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		

Noemí says that she knows a politician who is living in Brussels that went to Turkey. He came back with a nice haircut, but he got screwed over there.

Commentary

The Spanish colloquialism is “bien folladito. Folladito, folladito”, which consists of two elements: the adjective “bien” and the participle “folladito”, a verb that comes from the verb “follar” + the suffix “-ito”. “Folladito”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of the colloquialism is the expression “sure screwed him over. He got screwed up good”, which also consists of two elements: “screwed (somebody) over”, in the past tense, and “get screwed up”, in the past participle. “Screwed”, according to McEnery’s (2006) classification of English swear words, belongs to the mild category. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the toning down strategy from (very) strong to mild. Also, the translator uses, according to Hurtado (1990), the free translation strategy for this colloquialism because he/she uses two different phrasal verbs to express the same idea and changes a bit the meaning of the Spanish version.

Figure 21. Analysis of “bien folladito. Folladito, folladito”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
7:38	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(MAGÜI) -¿Clara?	(MAGÜI) -Clara!
(LIDIA) -No me lo puedo creer.	(LIDIA) -I can’t believe this.
(BELINDA) - <u>Hostia</u> .	(BELINDA) - <u>Oh, my god</u> .

Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Translation technique		
Other translation strategies	X	Free translation
Content of the scene		
Everybody has arrived at Paquita's house. They are all in the entrance hall and Paquita asks them to wait. Paquita shows that Clara had been living there in secret for some time because she invented her artistic career to be famous, but she got caught. When the people in the entrance hall see her, they are happy.		
Commentary		
The Spanish colloquialism is the interjection of reaction "hostia" which, according to Valdeón's (2020) classification of Spanish swear words, belongs to the (very) strong category in Spanish swear words. The English version of the colloquialism is the interjection "oh, my god". In general, interjections are difficult to translate, and this colloquialism is an example. Also, the Spanish colloquial interjection is normally translated as "Jesus", "Christ" or "bloody hell" in English, all with religious connotations. However, even if "oh, my god" is related to religion, it is not considered a swear word (not classified in McEnery's [2006] classification of English swear words), so the translator uses, according to Hurtado (1990), the free translation strategy. Also, the translator uses, according to Valdeón's (2020) classification of the translation		

of swear words, the replacement of swear words strategy, which consists of the change of a strong word with a neutral/informal word.

Figure 22. Analysis of “hostia”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
8:09		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(MAGÜI) -Puse la cara de Clara en el cuerpo de Orlando Bloom. Confieso.		(MAGÜI) – I put Clara’s face on Orlando Bloom’s body. My bad.
(PAQUITA) - <u>Ahí es cuando se destapó el lío.</u>		(PAQUITA) - <u>That’s when it all went down.</u>
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		
Magüi talks about what she did in the past. She did not help Clara with her artistic career, but she contributed to uncovering the whole scandal.		

Commentary
<p>The Spanish colloquialism is the expression “ahí es cuando se destapó el lío”. This colloquialism uses two elements: the verb “destapar”, which means to uncover, and “el lío”, which means the mess or the trouble. The English version of the colloquialism is “that’s when it all went down”, which is the literal meaning of the Spanish version. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy to be more direct and because it completely changes the verbs that are used in the original version, such as “destapar”. Here, the scene is comical because the viewer does not know if Paquita is serious when she says that the photo edit was, in fact, the beginning of the scandal because the situation is surreal.</p>

Figure 23. Analysis of “ahí es cuando se destapó el lío”

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)	
Time:	
8:40	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(MAGÜI) -Que yo la hacía en Italia, además, te lo he dicho mil veces.	(MAGÜI) -I thought she was in Italy. I’ve told you this a thousand times.
(PAQUITA) - <u>Y yo callada como una puta.</u>	(PAQUITA) - <u>And I didn’t say a word.</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	

Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		
Magüi talks about Clara. She thought that Clara was in Italy, and Paquita always knew that she was in Navarrete. However, Paquita did not say anything to anybody.		
Commentary		
<p>The Spanish colloquialism is the expression “y yo callada como una puta”, which is used when someone knows or has an opinion on something, but that person does not do it due to many factors. The English version of the colloquialism is “and I didn’t say a word”, which is the literal meaning of the Spanish version. The translator uses the simplification strategy to express the same meaning but omits some nuances that are interesting in the Spanish expression, such as the swear word. The word “puta”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. However, the English version does not use any swear words, so the emphasis of the original version is lost and only the meaning is preserved. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy to preserve the meaning but loses the idiomatic feature that is present in the original version. The translator also uses, according to Valdeón’s (2020) classification of the translation of swear words, the omission strategy.</p>		

Figure 24. Analysis of “y yo callada como una puta”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)

Time:	
9:10	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PAQUITA) -Venga, Mercedes, no se preocupe. <u>No sea peliculera</u> , cariño, venga.	(PAQUITA) -All right Mercedes, calm down, <u>don't be a drama queen</u> .
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Free translation
Context of the scene	
Paquita is at her house. She is working with her laptop and people come up to her to offer their condolences.	
Commentary	
The Spanish colloquialism is the expression “no sea peliculera”. The English version of the colloquialism is “don't be a drama queen”. The concepts of “peliculera” and “drama queen” are used when people act as if something has affected them too much, when in fact, it has not. In this context, Paquita asks Mercedes (a neighbor) not to do a “performance” because Paquita is tired of her and her pessimistic (and false) attitude.	

The translator uses, according to Hurtado (1990), the free translation strategy, which perfectly fits the context, and uses an expression that has the same meaning. Also, the chosen words “peliculera” and “drama queen” have some humorous connotations, and this makes the scene funnier.

Figure 25. Analysis of “no sea peliculera”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
9:51		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(PEPE) -Quítate esto Luis, <u>coño</u> .		(PEPE) - <u>Damn it</u> , Luis! Take that thing
(PAQUITA) -Pepe...		off.
		(PAQUITA) -Pepe!
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Correspondence
Other translation strategies		
Context of the scene		

Charo, Pepe, and Sonia (family friends who live in Navarrete) offer their condolences. Sonia is a transgender woman who wears a headband. Her father, Pepe, does not approve that she is a woman, so he takes the headband off Sonia’s hair despite how she feels or says.

Commentary

The Spanish colloquialism is the word “coño” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this translation is “damn it” which, according to McEney’s (2006) classification of English swear words, belongs to the very mild category. Both words are used as a complaint interjection, but in a different order: the Spanish version puts “coño” in last position, while the English version puts “damn it” in first position. Both Spanish and English interjections have the connotation of annoyance and show Pepe’s anger because he perceives that wearing a headband is girly. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the toning down strategy from (very) strong to very mild. Also, the translator uses, according to Vinay and Darbelnet (1995:30-42), the correspondence technique because he/she uses a word that accomplishes the function of annoyance that is present in the original version.

Figure 26. Analysis of “coño”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
10:10	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)

(PAQUITA) -Y, ahí donde le veis, ese señor tiene <u>un pene, un pollón descomunal</u> .	(PAQUITA) -That man has <u>a... huge penis</u> .
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	X
Other translation strategies	Literal translation
Context of the scene	
Paquita has had sex in many cases with Charo's husband, Pepe. Here, Paquita describes his penis to Magüi.	
Commentary	
The Spanish colloquialism is the expression "un pene, un pollón descomunal". This colloquialism consists of two elements: "pene" and "pollón descomunal". In the latter element, she uses the word "polla" + the suffix "-ón", which adds to the noun the connotation that it is big. Also, the adjective "descomunal" reinforces the idea of the size of the penis. These two concepts make the scene funny, but also obscene. Even though the swear word "pollón" does not appear in Valdeón's (2020) classification of Spanish swear words, I would categorize it, by the context, in the (very) strong group. The English version of the colloquialism is "a... huge penis", which is the literal	

meaning in the Spanish version. In addition, the English subtitles use the words “huge”, which is the translation of “descomunal”, and “penis”, which is the translation of “pene”. The English version is not as obscene as the Spanish version because the chosen words are more neutral and because it does not contain any swear words. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique and uses, according to Valdeón’s (2020) classification of the translation of swear words, the strategy of the omission of a swear word.

Figure 27. Analysis of “un pene, un pollón descomunal”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
11:08	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) - <u>Me cago en Dios y en mi puta madre.</u>	(NOEMÍ) - <u>Son of a fucking bitch!</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Simplification

Context of the scene
Noemí sees that Belinda’s sex video is the main topic in <i>Sálvame</i> , a Spanish gossip TV program.
Commentary
The Spanish colloquialism is the expression “me cago en Dios y en mi puta madre”. This colloquialism mixes two elements: “me cago en Dios”, a blasphemous expression that is used when someone is angry at something that has happened (more general), and “(me cago) en mi puta madre”, a curse expression that is used when that person is affected by something (more specific). The expression “cagarse en Dios/mi puta madre”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this colloquialism is “son of a fucking bitch”, which includes the emphatic swear word “fucking” to show anger. The expression “son of a bitch”, according to McEnery’s (2006) classification of English swear words, belongs to the very mild category. “Fuck(ing)”, according to McEnery’s (2006) classification of English swear words, belongs to the strong category. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy because he/she summarized the two elements that appear in Spanish in a single word. Also, according to Valdeón’s (2020) classification of the translation of swear words, the translator uses the toning down strategy (from [very] strong to very mild).

Figure 28. Analysis of “me cago en Dios y en mi puta madre”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)
Time:
11:15

Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)	
(NOEMÍ) - <u>¿Qué es esto?</u>		(NOEMÍ) - <u>What the hell is this?</u>	
Type of colloquialism			
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.			
Translation			
Classification of the translation		Type of technique/strategy	
Translation technique	X	Literal translation	
Other translation strategies			
Context of the scene			
Noemí sees that <i>Sálvame</i> shows Belinda's video.			
Commentary			
The Spanish colloquialism is the expression “¿qué es esto?”. The English version of the colloquialism is “what the hell is this?”. “Hell”, according to McEnery's (2006) classification of English swear words, belongs to the very mild category. This translation is, according to Vinay and Darbelnet (1995:30-42), an example of literal translation with an addition of the emphatic word “hell”, which shows Noemí's surprise and astonishment toward the TV program. The translator uses, according to Valdeón's (2020) classification of the translation of swear words, the addition strategy in the English version, which adds in the target text a word that does not appear in the source text.			

Figure 29. Analysis of “¿qué es esto?”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
11:17	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(NOEMÍ) - <u>¡Un coño pixelado! ¡Le han pixelado el coño, pero se ve a la legua que es un coño como una catedral! Yo me quiero morir, ¿eh?</u>	(NOEMÍ) - <u>An eviscerated vagina! They’ve eviscerated her vagina! You can tell far and wide that’s a vagina! This is too much!</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Free translation and Simplification
Context of the scene	
Noemí’s reaction to the fact that <i>Sálvame</i> has blurred Belinda’s genitals in her video.	
Commentary	
This example has many elements to comment on. I am going to divide this case into some paragraphs.	

The first element to comment on is the Spanish expression “coño pixelado”. In this version, there are two elements: “coño” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category, and the adjective “pixelado”, which means that something is blurred on television. The English version of the colloquialism is “eviscerated vagina”, which also contains two elements: “eviscerated”, which Dictionary.com defines (besides its main meaning “to remove the entrails from”) as “to deprive of vital or essential parts”, and “vagina”. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the replacement of swear words strategy (using a plain word for “coño”, which is “vagina”). Also, the translator translates “pixelado” as “eviscerated”, which I find a stilted word to use here. Instead, I would have used the word “pixelated”, “censored”, or “blurred” in this case. This translation is, according to Hurtado (1990), an example of a free translation strategy because it is different from the original version.

The second element to comment on is the Spanish expression “le han pixelado el coño”, which consists of two elements: “le han pixelado”, and “el coño” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of the expression is “they’ve eviscerated her vagina!”, which also consists of two elements: “they’ve eviscerated”, and “her vagina”. In this case, the translator uses the same techniques and strategies commented in the previous paragraph, but the only difference is that the adjective “eviscerated” is used as a verb “to eviscerate”. The meaning is preserved in both versions, but the humorous connotation in the English version is lost. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the replacement of swear words

strategy (using a plain word for “coño”, which is “vagina”, in the English version). The translation is, according to Hurtado (1990), an example of a free translation strategy because it is different from the original version.

The third element to comment on is the Spanish expression “se ve a la legua que es un coño como una catedral”. This colloquialism consists of three elements: “se ve a la legua”, “un coño”, and “como una catedral”. However, the expressions “se ve a la legua” and “como una catedral” are both used when something is too obvious at a short or at a long distance. In the Spanish version, Noemí uses both expressions in the same sentence, so she uses the figure of speech of redundancy. The English version of the colloquialism is “you can tell far and wide”, an expression that is used to indicate that something is obvious. The English expression omits Noemí’s redundancy and mixes “se ve a la legua” and “como una catedral” in just one sentence to preserve its meaning. The other element in this sentence is the word “coño” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. This word is translated in English as “vagina”, which is a neutral word to refer to the same element. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the replacement of swear words strategy. This translation is, according to Hurtado (1990), and Blum-Kulka and Levenston (1978), an example of a mixture of free translation (because the elements are not translated literally) and simplification (because some elements are omitted).

The fourth element to comment on is the Spanish expression “yo me quiero morir, ¿eh?”. This humorous expression means that Noemí has too much pressure and that

something serious is happening. The English translation of this colloquialism is “this is too much!”, which is the literal meaning of the original version. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy because the English version is literally the meaning of the Spanish version, and also omits the Spanish interjection “¿eh?”.

Figure 30. Analysis of “¿un coño pixelado! ¿le han pixelado el coño, pero se ve a la legua que es un coño como una catedral! yo me quiero morir, ¿eh?”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
11:50		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(PAQUITA) -Se ha muerto mi madre, Belinda <u>se metió un dedo en el coño</u> y lo ve toda España.		(PAQUITA) -My mother is dead, Belinda <u>stuck a finger up her pussy</u> , and the whole country’s watching it.
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		

Context of the scene

Magüi talks about her doubts regarding Noemí. She thinks that Noemí is not good for the team, but Paquita disagrees. Paquita does not want to have that talk at that moment because she has two problems to worry about right now: the funeral, and the sex video.

Commentary

The Spanish colloquialism is the expression “se metió un dedo en el coño”. The word “coño”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English translation of the colloquialism is “stuck a finger up her pussy”. The word “pussy” is not classified in McEnery’s (2006) classification of English swear words, but I would classify it in the very strong category. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique in the target language. In addition, the translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the preservation strategy.

Also, it is interesting to note that the translation of the word “coño” into English varies according to the scene. At certain moments of the episode, the word is translated as “vagina”, but at other times, it is also translated as “pussy”. This happens depending on the character that is speaking.

Another element to comment on is that the country in the Spanish version is “España”, while the English version uses the word “country”. Here, the translator omits that the country is Spain, so he/she uses a general word, and only preserves the fact that everybody in the country has watched Belinda’s video.

Figure 31. Analysis of “se metió un dedo en el coño”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
12:36		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(PAQUITA) -Mi madre está muerta, y el coño de Belinda Washington en <i>Sálvame</i> .		(PAQUITA) -My mother is dead, and Belinda Washington’s pussy is on <i>Sálvame</i> !
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the translation		
Paquita is angry and says that she has too many things to worry about: the funeral and Belinda’s sex video.		
Commentary		
The Spanish colloquialism is the word “coño” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this colloquialism is “pussy”, which is not classified in McEnery’s		

(2006) classification of English swear words. However, because of the context, I would classify it in the strong category. This translation is, according to Vinay and Darbelnet (1995:30-42), an example of literal translation. Therefore, the translator uses, according to Valdeón's (2020) classification of the translation of swear words, the preservation strategy.

Also, I find interesting the fact that the gossip TV program is not translated, so both subtitle versions use the name *Sálvame*. Spanish people know what that program is about, but people outside Spain do not. The translator could have simplified the concept and could have replaced *Sálvame* with “a gossip TV program”.

Figure 32. Analysis of “coño”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
12:53	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PAQUITA) -¡Y ahora me como la tarta, claro que me como la tarta! ¡Me como la tarta <u>y lo que me dé a mí la gana!</u>	(PAQUITA) -And now, I'm going to eat this cake! I'll eat this cake <u>and whatever the hell I want!</u>
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy

Translation technique		
Other translation strategies	X	Simplification
Context of the scene		
Paquita is angry because many things are happening at the same time, and she cannot handle everything.		
Commentary		
The Spanish colloquialism is the expression “y lo que me dé a mí la gana”. The English translation for this colloquialism is “and whatever the hell I want!”, which is the literal meaning of the Spanish expression. Here, the translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy, and adds the word “hell” in the English version to express emphasis and anger. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the addition strategy to intensify Paquita’s tone.		

Figure 33. Analysis of “y lo que me dé a mí la gana”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
13:22	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PAQUITA) - <u>¡Hasta el coño me tienes</u> , ni muerta nos dejas tranquilas! ¿Me dejas solucionar, mamá, <u>lo del dedo de Belinda</u> ?	(PAQUITA) -Well, <u>I’m sick of your shit!</u> I can’t get a break from you! Can you let me solve <u>this whole Belinda issue</u> , mom?
Type of colloquialism	

According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation and Simplification
Context of the scene		
Maria Rosa claims that she has been possessed by Paquita's mother. However, Paquita asks her to leave her alone because she has enough problems to worry about.		
Commentary		
<p>This example has two elements to comment on. I am going to divide this example into two paragraphs.</p> <p>The first element to comment on is the Spanish colloquialism “hasta el coño me tienes”. “Coño”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English translation of this colloquialism is “I’m sick of your shit”. “Shit”, according to McEnery’s (2006) classification of English swear words, belongs to the mild category. These Spanish and English idiomatic expressions imply that the person is angry at someone due to their attitude or their actions. In this example, the translator uses, according to Hurtado (1990), the free translation strategy to preserve the meaning in the target language and, according to Valdeón’s (2020)</p>		

classification of the translation of swear words, the translator also uses the toning down strategy (from [very] strong to mild).

The second element to comment on is the Spanish colloquialism “lo del dedo de Belinda”. The English translation of this expression is “this whole Belinda issue”. This latter version does not mention the word “dedo” and, instead, the translator summarizes it with a more general term, which is “this whole (Belinda) issue”. This is, according to Blum-Kulka and Levenston (1978), an example of simplification because the colloquialism is simplified with the word “issue”.

Figure 34. Analysis of “hasta el coño me tienes” and “lo del dedo de Belinda”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
13:30	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PAQUITA) -¿Sabes lo que me tienes que dar, María Rosa?	(PAQUITA) -You know what you should tell me?
(MARÍA ROSA) -Dime.	(MARÍA ROSA) -What?
(PAQUITA) -¡El número de la puta lotería!	(PAQUITA) -The fucking winning lottery number!
(MARÍA ROSA) -Si quieres, te lo doy.	(MARÍA ROSA) -That I can tell you.
(PAQUITA) -¡Venga, dale!	(PAQUITA) -Go on, then!
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	

Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		
This is a conversation between Paquita and María Rosa. Paquita asks her to tell the winning lottery numbers.		
Commentary		
<p>The Spanish colloquialism is the word “puta”, which premodifies the noun “lotería”. “Putá”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English translation for this colloquialism is “fucking”, a word that premodifies the adjective “winning”. “Fuck(ing)”, according to McEnery’s (2006) classification of English swear words, belongs to the strong category. The Spanish and the English premodifiers have a linguistic function and, in this case, they also show that Paquita is annoyed with María Rosa. In this example, the translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique to preserve the emphasis. Also, the translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the preservation strategy.</p> <p>Also, I would like to mention that in the Spanish version, Paquita asks for the winning lottery number, but does not mention the word “ganador”, as it is already implied. However, in the English version, Paquita mentions the word "winner" explicitly.</p>		

Figure 35. Analysis of “puta”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
13:35	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(MARÍA ROSA) -El 1983. (PAQUITA) -¡Son seis números, hija de puta! (MARÍA ROSA) -¡Tiene que ser el 1983! ¡El resto lo pones tú!	(MARÍA ROSA) -It’s 1983. (PAQUITA) -It’s six numbers, you fucking idiot! (MARÍA ROSA) -It has to be 1983! You can fill in the rest yourself.
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Free translation
Context of the scene	
This is the continuation of Paquita and María Rosa’s conversation. María Rosa tells the winning lottery numbers.	
Commentary	

The Spanish colloquialism is “hija de puta” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English translation of the colloquialism is “fucking idiot”, which contains two elements. The first element is the premodifier “fucking” and, according to McEnery’s (2006) classification of English swear words, belongs to the strong category. The second element is “idiot”, which is not classified in McEnery’s (2006) classification of English swear words, but I would classify it as mild. Also, it is curious that in the English version, the translator uses the word “fucking”, which is a strong swear word, that premodifies the adjective “idiot”, which is a mild swear word. The translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the toning down strategy. However, the translator uses the word “fucking” to intensify the insult, so another strategy used here, according to Valdeón’s (2020) classification of the translation of swear words, is the intensification strategy. The translator uses, according to Hurtado (1990), the free translation strategy.

Figure 36. Analysis of “hija de puta”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
14:48	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(BELINDA) -¿Qué? ¿En el cole? ¿Y qué dicen? ¿Qué tal...? ¿Guarra?	(BELINDA) -What? At school? And what did they say? Slut?
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	

Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		
Belinda is on the phone with her son, and he tells her what everybody says about her and her video.		
Commentary		
<p>The Spanish colloquialism is the word “¿guarra?”, which is not included in Valdeón’s (2020) classification of Spanish swear words. However, I would classify this swear word in the moderate category. The English translation of the colloquialism is “slut?” which, according to McEnery’s (2006) classification of English swear words, belongs to the mild category. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique and uses, according to Valdeón’s (2020) classification of the translation of swear words, the preservation strategy.</p> <p>Also, I would like to mention that this scene provokes sadness in the viewers because they see how the video has affected her and her family. In addition, the situation also makes people reflect on society and how a person might feel in a similar situation.</p>		

Figure 37. Analysis of “¿guarra?”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)
Time:

16:39	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(CLARA) -Pero ha habido un momento en que estábamos hablando... y de repente me ha mirado y he sentido como que me ha reconocido. (BELINDA) - <u>Ostras</u> .	(CLARA) -But there was a moment while we were talking when... he looked at me, and... and I felt like he recognized me, you know? (BELINDA) - <u>Damn</u> .
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Free translation
Context of the scene	
Clara tells Belinda that she has met a young man, Ryan. However, Clara believes that the young man recognized her (and did not say anything).	
Commentary	
The Spanish colloquialism is the interjection "ostras", which is a neutral/plain word to avoid saying a swear word, such as "hostia", or "joder". The English translation for this colloquialism is "damn" which, according to McEnery's (2006) classification of English swear words, belongs to the very mild category. As previously mentioned,	

interjections are interesting to translate, and this case is an example because there are multiple options to choose from. The translator uses, according to Hurtado (1990), the free translation technique and uses, according to Valdeón's (2020) classification of the translation of swear words, the intensification strategy (using a stronger word in the English version than in the Spanish version).

Figure 38. Analysis of "ostras"

SERIES: Paquita Salas – "Bailes Regionales" (E05 S03)		
Time:		
18:18		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(CHARO) -Venga ese vinito...		(CHARO) -Hand over the wine.
(PAQUITA) -No hay vaso, ¿eh?		(PAQUITA) -I don't have glasses.
(CHARO) - <u>A morro, como toda la vida.</u>		(CHARO) - <u>Fine by me.</u>
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		

Charo and Paquita are talking in Paquita’s garden. Charo asks her to pass her the bottle of wine.

Commentary

The Spanish colloquialism is the expression “a morro, como toda la vida”. This colloquialism consists of two elements: “a morro”, which means to drink straight from the bottle, and “como toda la vida”, a nostalgic thought that means that it has always been done that way. The English translation of this colloquialism is “fine by me”, an expression that means that the person has no problem doing something. This latter version has a different meaning than the original version. Therefore, the translator uses, according to Hurtado (1990), the free translation strategy, which changes the expression and the meaning of the Spanish version.

Figure 39. Analysis of “a morro, como toda la vida”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
19:17	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(CHARO) -¿Y te acuerdas de lo que pasó el primer día de clase? ¿Eh? ¿Te acuerdas, Paca? ¿Que te fueron a levantar para hacer... el paso ese de la palometa y <u>te esmorraste contra el suelo?</u>	(CHARO) -Remember what happened on the first day? Huh? Do you remember, Paca? They tried to lift you up to do one of the steps, and <u>you fell to the ground, face first.</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	

Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		
Charo talks about a childhood anecdote.		
Commentary		
<p>The Spanish colloquialism is the expression “te esmorraste contra el suelo”. This colloquialism consists of two elements: “te esmorraste”, which means that a person falls face down, and “contra el suelo”, which reinforces the idea that Paquita fell to the ground. The English translation is “you fell to the ground, face first”. This colloquialism also consists of two elements: “you fell to the ground”, which is the literal meaning of the Spanish version, and “face first”, the explanation of how Paquita fell to the ground. Here, the translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy to talk about the fall, and then gives information about it.</p>		

Figure 40. Analysis of “te esmorraste contra el suelo”

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)	
Time:	
20:13	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)

(CHARO) -Siempre has sido así. <u>Dura como una piedra</u> . Hasta con tu propia madre.		(CHARO) -You've always been that way. <u>Hard as stone</u> . Even with your own mother.
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		
Charo describes Paquita and her attitude since she was a child.		
Commentary		
<p>The Spanish colloquialism is the idiomatic expression “dura como una piedra”, which means that Paquita always keeps everything to herself and that she never expresses how she feels to anybody. The English version of this colloquialism is “hard as stone”, which has the same meaning as the Spanish expression. This idiom is understood metaphorically because it refers to a person's attitude toward something, not physically. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique, in which the meaning is already implicitly understood.</p>		

Figure 41. Analysis of “dura como una piedra”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)

Time:	
20:15	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(SONIA) -¡Quiero bailar la jota! (CHARO) - <u>Mira la jodía</u> , ahora la jota.	(SONIA) -Do you want to dance? (CHARO) - <u>Look what you've done</u> , now he wants to dance.
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the socio-geographical colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Free translation
Context of the scene	
Sonia says that she wants to dance the traditional Spanish dance called "la jota" and Charo reacts to her request.	
Commentary	
The Spanish colloquialism is the expression "mira la <i>jodía</i> ", which literally means "look at her". " <i>Jodía</i> " is a derivation of the adjective "jodida". The Spanish omission of the "d" in intervocalic position is a phenomenon that normally occurs in words ending with "-ado" and "-ido/-ida". This characteristic is frequent in some Spanish dialects, such as Andalusian. The English version of this colloquialism is "look what	

you've done”, which completely changes the meaning of the original version. In addition, the Spanish expression “mira la *jodía*” refers to Sonia, while the English expression “look what you've done” refers to Paquita, so even the subject of the two versions is different. The translator uses, according to Hurtado (1990), the free translation technique because he/she is not faithful to the original version in any aspect. Also, the translator uses, according to Valdeón's (2020) classification of the translation of swear words, the omission strategy

Also, I would like to mention that the translator omits Sonia's gender and refers to her as “he” in the English version even though she is a transgender woman. However, in the Spanish version, the translator uses the pronouns with which Sonia identifies herself.

Another element that I would like to comment on is that the Spanish version says “quiero bailar la jota” (whose subject is “I”), while the English version is a question “do you want to dance?” (whose subject is “you”). The subject changes depending on the version, but the meaning is preserved: Sonia wants to dance.

Figure 42. Analysis of “mira la *jodía*”

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)	
Time:	
20:17	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(CHARO) - <u>Culo veo, culo quiero.</u>	(CHARO) - <u>Monkey see, monkey do.</u>
Type of colloquialism	

According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Correspondence
Other translation strategies		
Context of the scene		
Charo says that Paquita has made Sonia want to dance.		
Commentary		
<p>The Spanish colloquialism is the expression “culo veo, culo quiero”, which means that someone wants something that another person has. “Culo”, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the very mild category. The English version of this colloquialism is “monkey see, monkey do”, which is the equivalent of the Spanish idiom. The English translation does not preserve the word “culo”. Therefore, the translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the omission strategy of the word “culo” in the English version. The translator uses, according to Vinay and Darbelnet (1995:30-42), the correspondence technique to preserve the meaning in the target language.</p>		

Figure 43. Analysis of “culo veo, culo quiero”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)
Time:
20:19

Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)	
(PAQUITA) -Charo...		(PAQUITA) -Charo.	
(CHARO) -¿Qué?		(CHARO) -What?	
(PAQUITA) -¿Bailamos una jota?		(PAQUITA) -Wanna dance?	
(CHARO) - <u>No jodas</u> ... ¿De verdad?		(CHARO) - <u>No shit!</u> Really?	
Type of colloquialism			
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.			
Translation			
Classification of the translation		Type of technique/strategy	
Translation technique	X	Literal translation	
Other translation strategies			
Context of the scene			
After Sonia says that she wants to dance, Paquita proposes Charo to do it.			
Commentary			
The Spanish colloquialism is the expression “no jodas”, which is used when people do not believe something that they have heard or seen. “Jodas” comes from the verb “joder” which, according to Valdeón's (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this colloquialism is “no shit!”. “Shit”, according to McEnery's (2006) classification of English swear words, belongs to the mild category. Both expressions in Spanish and in English are used as interjections and express the same idea. The translator uses, according to Vinay and			

Darbelnet (1995:30-42), the literal translation technique for this interjection to express the idea of surprise and, according to Valdeón’s (2020) classification of the translation of swear words, the translator also uses the preservation strategy.

Figure 44. Analysis of “no jodas”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
25:12		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(CHARO) -[inaudible] <u>Di que sí</u> , llora.		(CHARO) - <u>It’s okay, sweetie. It’s okay.</u> <u>It’s going to be okay.</u>
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		
Paquita starts crying because she is tired of acting as if nothing affects her. Charo says that Paquita has to allow herself to be sad and to cry.		
Commentary		

The Spanish colloquialism is the expression “*di que sí*”, an expression that is used to show agreement and to encourage the other person to do something (in this case, to cry). The English version of this colloquialism is “it’s okay, sweetie. It’s okay. It’s going to be okay”. The translator uses, according to Hurtado (1990), the free translation strategy to express the same idea as the Spanish version, which is to comfort the other person and to say that it is okay to cry. Also, Charo, in the English version, uses the affectionate word “sweetie” to refer to Paquita, an addition that the Spanish version does not include.

Also, I would like to mention that the Spanish expression “*di que sí*” sounds more distant, while the English version “it’s okay, sweetie. It’s okay. It’s going to be okay” sounds more familiar and charming.

Figure 45. Analysis of “*di que sí*”

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)	
Time:	
25:27	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PAQUITA) -Charo...	(PAQUITA) Charo...
(CHARO) -Dime, Paca.	(CHARO) -What is it, Paca?
(PAQUITA) -Que ya que nos estamos diciendo las verdades... quiero que sepas que llevo años <u>follándome a</u> tu marido.	(PAQUITA) -Since we’re being honest with each other, I want you to know that I’ve been <u>sleeping with</u> your husband for
(CHARO) -Vale, Paca, pues ya está dicho.	years.

	(CHARO) -Okay, Paca. It's all said and done.	
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		
Paquita is being honest with Charo and says that she has slept with her husband on many occasions.		
Commentary		
The Spanish colloquialism is "follándome a". The verb "follar" is not included in Valdeón's (2020) classification of Spanish swear words, but I would classify it into the (very) strong category. The English version of this colloquialism is "sleeping with", which is not included in McEnery's (2006) classification of English swear words either. However, I would classify this expression in the moderate category. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique and also uses, according to Valdeón's (2020) classification of the translation of swear words, the toning down strategy (from [very] strong to the moderate category).		

Figure 46. Analysis of “follándome a”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
27:00		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(ÁLEX) -¿No se habían ido al funeral?		(ÁLEX) -Weren't they at the funeral?
(BELÉN) -Están encerradas ahí con Clara Valle.		(BELÉN) -They're locked in there with Clara Valle!
(ÁLEX) -Pero ¿ <u>quién coño</u> es Clara Valle?		(ÁLEX) - <u>Who the fuck</u> is Clara Valle?
Type of colloquialism		
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		
Belén, an actress represented by Paquita, sees on TV that there are many reporters in Paquita's town. It is because they have tracked down Belinda (for her sex video) and Clara (for the scandal related to her artistic career). Belén asks Álex, her cousin and Magüi's boyfriend, to call Magüi to tell her that reporters are in front of their house.		

Commentary
<p>The Spanish colloquialism is the expression “quién coño”. The word “coño” adds emphasis to the expression to show surprise or annoyance. According to Valdeón’s (2020) classification of Spanish swear words, “coño” belongs to the (very) strong category. The English version of this expression is “who the fuck”. This translation uses the word “fuck” which, as the original version does, adds emphasis to the expression. According to McEnery’s (2006) classification of English swear words, “fuck” belongs to the strong category. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique with an expression that has the same meaning as the original version. Also, according to Valdeón’s (2020) classification of the translation of swear words, the translator uses the preservation strategy in the English version.</p>

Figure 47. Analysis of “quién coño”

SERIES: <i>Paquita Salas</i> – “Bailes Regionales” (E05 S03)	
Time:	
27:02	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(BELÉN) -Llama a Magüi	(BELÉN) -Call Magüi!
(ÁLEX) -Pero ¿para qué?	(ÁLEX) -What for?
(BELÉN) -¡Llama a Magüi, coño , Álex!	(BELÉN) - Just call Magüi, Álex!
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	

Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Simplification
Context of the scene		
Belén asks Álex to call Magüi.		
Commentary		
<p>The Spanish colloquialism is the interjection “coño”. This interjection has an imperative connotation because Belén asks Álex to call Magüi. He does not understand why, but Belén orders him to do it. According to Valdeón’s (2020) classification of Spanish swear words, “coño” belongs to the (very) strong category. The English version of this imperative interjection is translated as “just call”. The meaning of the English translation is that Belén wants Álex to listen to her and to do what she says. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy, so the Spanish imperative word is omitted in the English version because it is implied in another word, which is “just”. Also, the translator uses, according to Valdeón’s (2020) classification of the translation of swear words, the omission strategy of the imperative word “coño”.</p>		

Figure 48. Analysis of “coño”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
28:28	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)

(NOEMÍ) -El Ángel Inocente, hermanos e hijos.	(NOEMÍ) -The innocent Angel, father and sons.
(PAQUITA) -¿Hermanos e hijos de quién?	(PAQUITA) -Whose father and sons?
(NOEMÍ) -La funeraria.	(NOEMÍ) -The funeral home.
(PAQUITA) -Ah.	(PAQUITA) – Oh...
(NOEMÍ) -Que se llevan a la <u>moza</u> , que es la protagonista. Que se va de viaje.	(NOEMÍ) -They're here for the <u>young lady</u> ; the belle of the ball. She's going on a trip.
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the socio-geographical colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Simplification
Context of the scene	
The reporters are still in front of Paquita's house. Suddenly, someone rings the doorbell of the house and Noemí lets them in because they are from the funeral home.	
Commentary	
The Spanish colloquialism is the single word “moza”, which describes a woman who is young and is normally used in the north area of Spain. The English version of this colloquialism is “young lady”, which is the literal meaning of the Spanish version. Noemí uses the word “moza” in a friendly (but also ironically) way to refer to Paquita's	

mother, describing her as a “young lady”, even though she was old. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy because the English version uses the literal definition of what a “moza” is, so no equivalent concepts are used in the target language.

Figure 49. Analysis of “moza”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
29:48		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(PEPE) -¿Puede saberse qué coño está pasando aquí, Charo? ¿Y dónde coño has pasado la noche?		(PEPE) - What the fuck is going on here, Charo? And where the hell did you sleep last night?
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		

Pepe, Charo's husband, enters Paquita's house and asks Charo what is going on and where she slept that night.

Commentary

This example has two elements to comment on. I am going to divide this case into two paragraphs.

The first element to comment on is the Spanish colloquialism “qué coño”. The word “coño” adds emphasis to the expression to show surprise or annoyance. According to Valdeón’s (2020) classification of Spanish swear words, “coño” belongs to the (very) strong category. The English version of this expression is “what the fuck”. This translation uses the word “fuck” which, as the original version does, adds emphasis to the expression. According to McEnery’s (2006) classification of English swear words, “fuck” belongs to the strong category. The translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique and, according to Valdeón’s (2020) classification of the translation of swear words, the translator also uses the preservation strategy in the English version.

The second element to comment on is the Spanish colloquialism “dónde coño”. As previously mentioned, the word “coño” is used to add emphasis. According to Valdeón’s (2020) classification of Spanish swear words, “coño” belongs to the (very) strong category. The English version of this expression is “where the hell”. This translation uses the word “hell” which, as the original version does, adds emphasis (of annoyance) to the expression. According to McEnery’s (2006) classification of English swear words, “hell” belongs to the very mild category. The translator uses, according

to Vinay and Darbelnet (1995:30-42), the literal translation technique and, according to Valdeón's (2020) classification of the translation of swear words, the translator also uses the toning down strategy (from [very] strong to very mild).

Figure 50. Analysis of “qué coño” and “dónde coño”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
29:52	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(CHARO) -He pasado la noche <u>¿dónde me ha salido de los cojones!</u> ; Ya está!	(CHARO) -I slept <u>wherever the fuck I wanted!</u> Happy?
Type of colloquialism	
According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	Type of technique/strategy
Translation technique	
Other translation strategies	X Simplification
Context of the scene	
This is Charo's response when Pepe, her husband, asks her where she spent the night.	
Commentary	

The Spanish colloquialism is the expression “donde me ha salido de los cojones”, which is used when people do what they feel like doing (without consulting anyone). In addition, this expression also shows that Charo is angry at Pepe. According to Valdeón’s (2020) classification of Spanish swear words, “cojones” belongs to the (very) strong category. The English version of this expression is “wherever the fuck I wanted”, which is the literal meaning of the expression in the Spanish version. This translation uses the word “fuck”, which adds emphasis to the expression and, according to McEnery’s (2006) classification of English swear words, it belongs to the strong category. The translator uses, according to Blum-Kulka and Levenston (1978), the simplification strategy because he/she only uses the literal meaning of the original version. Also, according to Valdeón’s (2020) classification of the translation of swear words, the translator uses the preservation strategy in the English version.

Figure 51. Analysis of “¡donde me ha salido de los cojones!”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
29:54	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(PEPE) -Vámonos, Luis.	(PEPE) -Let’s go, Luis.
(CHARO) -Se llama Sonia.	(CHARO) -Her name is Sonia.
(SONIA) -¡Que soy Sonia, <u>cojones!</u>	(SONIA) -It’s Sonia, <u>damn it!</u>
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	

Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation
Context of scene		
Pepe wants Sonia to go with him. He misgenders Sonia calling her “Luis”, a name that she does not identify herself with.		
Commentary		
The Spanish colloquialism in this example is the interjection “cojones” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version of this word is “damn it”. “Damn”, according to McEnery’s (2006) classification of English swear words, belongs to the very mild category. The translator uses, according to Hurtado (1990), the literal translation technique for the interjection to preserve the emphasis and to show that Sonia is already tired of that matter. Also, according to Valdeón’s (2020) classification of the translation of swear words, the translator uses the toning down strategy (from [very] strong to very mild).		

Figure 52. Analysis of “cojones”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
29:56	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)

(PEPE) -Déjate de <u>gilipollec</u> <u>y</u> <u>pamplinas</u> .	(PEPE) -Stop <u>talking shit</u> .
Type of colloquialism	
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.	
Translation	
Classification of the translation	
Type of technique/strategy	
Translation technique	
Other translation strategies	X
	Free translation and Simplification
Context of scene	
After misgendering Sonia, Pepe says that he has heard enough. He wants her to go with him.	
Commentary	
<p>The Spanish colloquialism is the expression “gilipollec y pamplinas”, which means to talk nonsense, or about unimportant things. The word “gilipollec” comes from the word “gilipollas”, which is not classified in Valdeón’s (2020) classification of Spanish swear words. However, I would categorize this swear word into the moderate category.</p> <p>The English version of this colloquialism is “talking shit”, an expression that is used to say that something is exaggerated or untrue. “Shit”, according to McEnery’s (2006) classification of English swear words, belongs to the mild category. The translator uses, according to Hurtado (1990), the free translation strategy to translate “gilipollec y pamplinas” as “talking shit”, and uses, according to Blum-Kulka and Levenston (1978),</p>	

the simplification strategy, which simplifies the concepts of “gilipolleces” and “pamplinas” in a single word, “shit”. Also, according to Valdeón’s (2020) classification of the translation of swear words, the translator uses the toning down strategy (from [very] strong to very mild).

Figure 53. Analysis of “gilipolleces y pamplinas”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
30:21		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(TRABAJADOR DE LA FUNERARIA) - Perdona. En 20 minutos tenemos que...		(FUNERAL HOME WORKER) -Excuse me, in 20 minutes we have to-
(PAQUITA) -¡Y tú también fuera, <u>coño</u> , ya está bien!		(PAQUITA) -You too, get out of here <u>already!</u> Enough is enough.
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique		
Other translation strategies	X	Free translation
Context of the scene		

Paquita is so tired of everything that she throws out Pepe, and the funeral home staff as well.

Commentary

The Spanish colloquialism is the interjection “coño” which, according to Valdeón’s (2020) classification of Spanish swear words, belongs to the (very) strong category. The English version omits the original interjection, but adds the word “already”, which emphasizes the fact that Paquita wants them to get out. The translator uses, according to Hurtado (1990), the free translation strategy and uses the word “already” to accomplish the same function that the word “coño” does, which is to show that Paquita is angry and that she is tired of everyone. Also, according to Valdeón’s (2020) classification of the translation of swear words, the translator uses the omission strategy in the English version.

Figure 54. Analysis of “coño”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)	
Time:	
31:00	
Subtitles: Original Version (Spanish)	Subtitles: Translated Version (English)
(REPORTERO) -Hemos localizado la casa donde se encuentra escondida Belinda Washington, la actriz más buscada del momento, por ese vídeo, digamos, <u>subidito de tono que ha corrido como la pólvora</u> por toda España.	(REPORTER) -We’ve located the house where Belinda Washington, the most sought out actress of the moment, is hiding, because of the video that has swept the nation by storm.
Type of colloquialism	

According to Andrade's (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.

Translation

Classification of the translation	Type of technique/strategy
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Translation technique		
Other translation strategies	X	Free translation and Simplification

Context of the scene

A reporter affirms that they have found Belinda and that she is inside Paquita's house.

Commentary

The Spanish colloquialism is the expression “subidito de tono que ha corrido como la pólvora”, which consists of two elements: “subidito de tono”, an expression that means that something is sexual (normally a video), and “que ha corrido como la pólvora”, an expression that is used when something spreads very quickly. The English version of this colloquialism is “has swept the nation by storm”, which is the translation of the second part of the Spanish version. Therefore, the nuance that the video contains sexual content, which is specified in the first part of the original version “subidito de tono”, is completely lost. The translator uses, according to Hurtado (1990), the free translation strategy (because he/she uses another expression in the translated version) and, according to Blum-Kulka and Levenston (1978), the translator also uses the simplification strategy (because the English version translates only one of the two elements in the Spanish version).

Figure 55. Analysis of “subidito de tono que ha corrido como la pólvora”

SERIES: Paquita Salas – “Bailes Regionales” (E05 S03)		
Time:		
33:42		
Subtitles: Original Version (Spanish)		Subtitles: Translated Version (English)
(REPORTERO) -Belinda, ¿es verdad que tu vídeo estaba dirigido a un guardia civil?		(REPORTER) -Belinda, is it true that your video was meant for a police officer?
(BELINDA) -Sí. Mi vídeo estaba dirigido a un guardia civil <u>que me ponía muy cachonda.</u>		(BELINDA) -Yes. My video was meant for a police officer <u>who makes me very horny.</u>
(NOEMÍ) -Sí, y además el chaval <u>estaba muy bueno</u> , ¿qué pasa?		(NOEMÍ) -That’s right. And besides, the guy <u>was hot</u> . So, what?
Type of colloquialism		
According to Andrade’s (2020) classification of colloquialisms, it belongs to the jargon or context colloquialisms category.		
Translation		
Classification of the translation		Type of technique/strategy
Translation technique	X	Literal translation
Other translation strategies		
Context of the scene		
Belinda finally affirms that the video was aimed to a police officer and explains why she recorded the video.		

Commentary

This example has two elements to comment on. I am going to divide this case into two paragraphs.

The first element to comment on is the Spanish colloquialism “que me ponía muy cachonda”, which is an obscene expression. The English version is “who makes me very horny”. It is curious how the Spanish version uses the verb “ponía” in the past tense, while the English version uses the verb “makes” in the present tense. Also, the translator uses, according to Vinay and Darbelnet (1995:30-42), the literal translation technique, so the meaning of the expression and the humorous connotation is preserved.

The second element to comment on is the Spanish colloquialism “estaba muy bueno”, which is an expression that means that someone is good-looking (in this case, a young man). The English translation is “was hot”, in the past tense. In this context, the translator uses the literal translation technique to express the same meaning as the original version.

Figure 56. Analysis of “que me ponía muy cachonda” and “estaba muy bueno”