

GRAU D'ANGLÈS

Treball de Fi de Grau

Analysis of the translation of swearwords  
of the American TV show *13 reasons*

*Why.*

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## **ABSTRACT**

This project aims to shed light on Audiovisual Translation (AVT) by approaching one of its principal modalities of dubbing translation. It focuses on the English-Spanish dubbing translation of swearwords in the American teen drama *13 reasons why* (Yorkey: 2017-2020). A number of one hundred and fifty-six examples have been extracted and analyzed from this TV series to find out the most recurrent translation strategy, which turns out to be the equivalence technique. Moreover, the more uttered bad word in this show appears to be *fucking*, which gives an idea of the importance of slang in teenage language. In addition, I have conducted a statistic analysis to discover that the translator has generally kept the nuance of slang load of the show.

Key words: *AVT, dubbing, 13 reason why.*

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## **LIST OF ABBREVIATIONS**

AV =Audiovisual

AVT = Audiovisual Translation

D = Dubbing

D.V. = Dubbed Version

O.V. = Original Version

OT = Original Text

S = Subtitling

S.V. = Subtitled Version

SL = Source Language

TC = Target Culture

TCR = Time Code Reading

TL = Target Language

TT= Target text

YA= Young adult

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## 1. Introduction

This project aims to discover the most frequent translation strategies when dubbing Audiovisual material regarding colloquialisms and swearing expressions. Moreover, another purpose is to ascertain to which extent the translator has maintained the degree of slang load when translating such expressions. In the following paragraphs, I will provide a general idea of what I will be focusing on in this paper.

Firstly, I will introduce the main aspects of Audiovisual Translation (AVT) concerning its two principal modalities: dubbing and subtitling. Moreover, I will briefly categorize the main types of swearing and the different taboo categories. In addition, I will introduce the translation techniques with which I will be working. Then, I will explain why I chose to deal with this topic and why I decided to analyze the American teen drama *13 reasons why* (Yorkey, 2017-2020).

We live in a society in that watching movies and TV series has become a part of our daily life. Who does not have Netflix or HBO nowadays? People enjoy watching the new episodes of their favorite series on their sofa covered with a blanket on a Sunday evening. Or at least Spanish society does. Although the upcoming generations watch the original version to learn English, a big part of the Spanish population still prefer to watch the dubbed version to relax and follow the plot in their mother tongue. However, those who watch the D.V. do not realize the hard work behind every season translated, every chapter and word analyzed. When it comes to taboo language translation, the difficulties that the translator/s face are remarkable. Such aspects, like dubbed versions, and dealing with taboo language translation, has to do with the term Audiovisual Translation (AVT). AVT consists in translating audiovisual materials. According to Díaz-Cintas and Anderman (2009), AVT emerged when the first movies with dialogue appeared in 1920. AVT covered many fields such as radio, video games, film, and television. There are two basic approaches used in AVT, which are subtitling and dubbing. The former classifies as interlingual, intralingual, open, and closed subtitles. Moreover, some aspects need to be considered when providing them: time, space, synchrony, and position on the screen.

Whereas dubbing styles are free commentary, audio-description, narration, and simultaneous interpreting.

On the other hand, translators frequently deal with a term that will be very present in this project. It consists of swearing expressions within slang language. Slang is a speech mainly spoken by teenagers, and in which a lot of swearing expressions are often uttered. Within such expressions, taboo words play a big role, and they are organized according to what they refer to as: body parts, death, ethnicity, race, and excretion. When translating such expressions, the translator must bear in mind the source culture as well as the target culture before applying the right translation strategy. This is due to each country's censorship when allowing or forbidding such words to appear on their big screens.

Regarding the translation strategies applied when translating slang and bad words, there are five main techniques: equivalence, omission, softening, change of bad word, and literal translation. Within the analysis section, the most recurring strategy will be presented along with some charts that will expose the percentage of the usage of each translation technique.

Finally, focusing on why I have chosen to deal with AVT and the election of the TV series I am going to analyze, I have always felt interested in the relation between the original version and the dubbed version. When I was younger, I used to read the character's lips and tried to figure out what they were saying in the OV. Then I started watching the original versions and I realized there were plenty of ways to translate what they were saying. For the election of the American show *Thirteen reason why* (Yorkey: 2017-2020), I feel the need to say it was a show that shocked me a lot when I watched it back in the day. It is a teen drama about friendship, love, and suicide. In this show, there are a lot of powerful scenes in which one deeply feels sympathy for the main character Hannah, who takes her own life. When watching it I paid attention to the big amount of swearing expressions there were, and this is when I realized it would be interesting to find out the way such words are translated in Spanish.

## **2.Theoretical framework**

### **2.1. Audiovisual Translation (AVT)**

Audiovisual Translation (AVT) is a terminology sustained in temporary translation theory. AVT is considered to be one of the youngest fields of Translation Theory and Studies. Professionals and theoreticians use it to make a distinction between this classification of translation and the original translation of texts. Audiovisual Translation has different forms, and it is used with several types of media. However, what one must bear in mind is that the main idea of AVT is that it does not only focus on the text that has to be translated, but also on audiovisual material. Which, according to Ł. Bogucki and J. Díaz-Cintas (2020) requires a good knowledge of the role played by technology. In other words, AVT works in the translation of TV series and movies. Translators pay attention to the scripts along with elements of media such image, effects, and ambience of the video.

Some scholars (Díaz-Cintas and Ł. Bogucki, 2020) have struggled finding the right definition for what it is now Audiovisual Translation. They recourse to nomenclatures such as multimedia translation, TV translation and screen translation, etc. since there was the new urge to accommodate the new practices of translation and ways of communication that have been emerging during the past decade.

The translation of audiovisual material remotes in the 1920s when the first movies in which there was dialogue appeared. However, the earliest AVT form emerged with silent film intertitles translation Although with the quick ascent of the talkies “different forms of language transfer on the screen have been required” (Díaz-Cintas and Anderman, 2009). Namely, there was a huge compulsion of providing movies with translations. According to Díaz-Cintas and Anderman (2009), there are two basic approaches which are the most recurrent among these forms. These

are transferring the dialogue into written text in a subtitling form and substituting the original script by another soundtrack. This latest method is called revoicing. Revoicing is used in two different ways: the original dialog is reinstated by lip synchronized dubbing or with voice-over, in which case the original audio can still be heard in a lower volume. Some scholars such as Orero (2010) contemplate the use of subtitling for deaf people and those who struggle at hearing; as well as audio description for the visually impaired despite the fact they are not strictly included in the field of translation.

The use of either of the methods mentioned before is of preference of the target country. Ł. Bogucki (2020) claims ‘traditionally, nations have been divided into dubbing or subtitling countries. The dubbing versus subtitling debate has been a recurrent, hackneyed topic in the AVT literature pretty much since its origins’. European countries in which citizens speak FIGS languages —that is to say, French, Italian, German and Spanish— have normally opted for dubbing. On the other hand, Ukraine, Poland, and the Baltic states prefer the practice of voiceover (number + definition). In the remaining European countries, subtitling is more common. For what has to do with the rest of the countries, there are no studies that testify a map with its national borders which differentiates each countries audiovisual translations’ techniques. However, dubbing has been the most recurrent one in big countries such as India, Brazil, Japan, Turkey, Iran, Pakistan and the Philippines. (Ł. Bogucki and J. Díaz-Cintas, 2020). The fact that there are different translation methodologies applied in each country is due to their education system, their beliefs and economic situation. Another factor has to do with illiteracy levels. That is, countries with a lower education often resort to dubbing. In the same way, children’s programs are also dubbed for those infants who are still learning to read, so they can enjoy the productions as well. As an odd fact, for some dubbing practice creates a cinematic illusion and makes the audience to think the foreign characters from the movies and TV shows are native speakers from their own country.

Moreover, dubbing has been favored by the authoritarian regimes and whose viewers have not been given the access to the original soundtrack and dialogue

Despite the method that is applied to translate a TV show or film, its translation begins when the professional translator is given the original materials. These are: a copy of the film with the original script often with some notes on it (normally in English, especially when the movie is in foreign language). Moreover, the translator is provided with instructions on what the final product should look like, since there are basic subtitling requirements that must be met- the length of the subtitles that appear in screen; its time; whether songs need to be translated, which in the affirmative case: if they have to be subtitled or dubbed.

### **2.1.1. Subtitling**

During the years, many authors have attempted to find the accurate definition for subtitling. The term was first used in 1929, and according to Shuttleworth and Cowie (1997: 161) it was defined as follows: “the process of providing synchronized captions for films and television dialogue”. Other authors have added further information on the description of subtitling. Following Díaz- Cintas (2007), subtitling does consist on the dialogue text provided on the lower part of the screen, “as well as the discursive elements that appear in the images”. Such elements can be inscriptions, inserts, graffities, letters, placards and a long etcetera. Moreover, there is also the information regarding the soundtrack of the movie to bear in mind. All the TV shows and movies that have been through the process of subtitling are composed by three elements: the spoken dialogue, the imagery, and the subtitles. These three elements cooperating among them, along with the ability of the audience to read the written text at the same time at a certain speed, conclude the characteristics of the audiovisual medium. Moreover, the three components have to be synchronized, that is there is a time limit n which the SL (source language) dialogue appear in screen perfectly displayed along with the image for the spectator to be able to read them. However, (point 1.2) some do not consider subtitling as a proper translation, but as an adaptation. This is due

to the temporal limitations that are imposed by the media, as well as the difference in length and expressions from the SL and the TL. The term 'adaptation' has been refused, since it has been given a negative connotation, and which undervalues the work of the professionals.

In the subtitling field we find a distinction concerning its perspective, in which we find the linguistic perspective and the technical perspective. In regard with the linguistic perspective, as its name points out, has to do with language. According to Bartoll (2004: 57) "the translator must take into account the relation between the source language and the target language, and whether it is the same or not". Within this parameter there are two types: Intralingual subtitles and interlingual subtitles (Díaz- Cintas,2007).

- **Interlingual subtitling:** this kind of translation process is mainly addressed to the deaf and hearers. Within the subtitles there must be the appropriate information to cover et the deaf audience necessities, and that they can contextualize the action. (Díaz-Cintas,2007)
- **Intralingual subtitling:** it consists of subtitling in the same language. That is, there is no distinction between source and target language. Intralingual subtitling audience may be different. That it, this kind of subtitling may be target for a specific audience such as deaf people and hard hearing, as well as foreign language learners, karaoke singers and also for dialects of the same language (Díaz-Cintas, 2001, Gottlieb, 2005, O'Connell, 2007). In addition, this type of subtitling is also referred to as 'captions' in American English. Intralingual subtitles were first used to facilitate comprehension to the def and hard hearing, so they could perfectly follow the dialogue of the program.

There is also another perspective from which subtitling is viewed. This is the technical parameter, which classifies into two different types: Open subtitles and closed subtitles. (Díaz-Cintas, 2010:346)

- **Open subtitles:** this type of subtitles appear in the screen image and cannot be withdrawn or expunged. Since the subtitles cannot be removed from the TV show or program, the spectator has no choice regarding the appearance of the subtitles.
- **Close subtitles:** In this case, the viewer does have a choice concerning the presence of the subtitles. That is, the subtitles can be hidden or activated according to the audience preference.

Despite the type of subtitle is being used, the translator or subtitling translator need to meet certain technical strategies which have to do with time and space.

- **Time:** Time is to be considered when subtitling a tv program, since there is a reading time speed limit for the viewers. The subtitles can appear between 4 and 6 seconds. The latest case is given when the subtitle is composed by two lines.
- **Space:** The maximum number of characters permitted is 37 per line. That is two lines per image. It is also remarkable the language in which the subtitles are it may vary from one language to another.
- **Synchrony:** It is crucial that the dialogue matches with the subtitles. Otherwise, the spectator would not be able to follow the program along with the spoken words properly. Following Díaz-Cintas and Ramael (2010), the subtitling translator needs to bear in mind both linguistic and semiotic cohesion. In other words, it is essential to pay attention to

the synchrony of image and subtitle altogether; to create a connection between them.

- **Position on screen:** There are some instructions on how the translation must be displayed on screen in terms of positioning them in the appropriate way. Subtitles must be a 10% from all frame edges of the screen. Synchrony, reduction, and segmentation are also important to be considered when placing the subtitles. Asynchrony must be avoided. In some cases, subtitling translations into another language can be tricky since the length of the words and phrases are not always the same. Therefore, if the subtitles in the TL do not coincide with the images it would be confusing for the viewer.

Referring to another form of AVT regarding subtitles there is the case of Fandubbing (Rica, Albarrán, and García, (2014: 305)), which is mainly the “subtitling (process) carried out by non-professionals”

## **2.1. Dubbing**

Sofía Sánchez-Mompeán (2020:35) defines dubbing as:

“Dubbing fosters the illusion that the original actors in an audiovisual product speak the language of the target audience. This illusion is created by replacing the source dialogues by a new track containing the translated dialogues recorded in the foreign language.”

Following Chaume (2012) dubbing is one of the oldest modes of audiovisual translation. Its origins can be traced back to the late 1920s, when the need first arose to transfer the new sound films to other languages and countries. Multilingual movies were initially introduced as a solution but were later abandoned because of the high production cost involved, and their unpopularity with foreign audiences who wanted to see the original actors and actresses on screen rather than their local counterparts.

Subtitling also fell out of favor in some countries due to factors such as low literacy levels, linguistic chauvinism, and reluctance to learn new languages in countries where major languages were spoken, or where there was a solid financial basis to meet the high cost of dubbing.

The concept of revoicing is often used to refer to dubbing. However, in the case of revoicing it also consists of intralingual post synchronization. That is, when the dialogue of the original TV show, movie or program is replaced by the same dialogue itself but recorded in a studio to avoid noises that have been accidentally recorded during the film making. (Chaume, 2020: 11). Revoicing modes contain experimentation in partial dubbing, and it is usually used to dub the main characters of a movie, and on the other hand, the rest of the cast are voiced-over (Hendrick, 1984). Voiced over is a type of revoicing, in which the SL recording of the audiovisual text is extended over with another TL recording. Both SL and TL tracks can be heard at the same time. However, the SL is played at a much lower volume. Voice-over methodology is mainly used in interviews and documentaries in western countries. In Eastern Europe voice-over is used in TV shows and fiction films.

Other types of dubbing are:

- **Free commentary:** Is a dubbing and voice-over variation in which funny comments and jokes are added. It does not mock the show or TV program, it is only for humoristic purposes with no harm meant.
- **Audio-description:** audio-description is applied when a description of what is going is in a TV show or program is given. It is so to help the visually impaired to know some aspects that need to be clarified for them to follow the audiovisual media properly.
- **Narration:** it simply consists of another kind of voice-over in which the translator is summarizing the translation.

- **Fandubbing:** It consists of dubbing made by fans. Usually cartoons and trailers, which have not yet arrived in the fans' countries. It is normally done for humoristic aims. Fandubbing is an illegal activity. However, fans still download the tracks and clips and use dubbing programs, which are free and can be found on the internet. The fans remove the original dialogue and soundtrack and then add their own translated version. It is evident that the outcome is not professional at all, given that the person who is dubbing it uses only one voice to interpret all characters. Moreover, special effects are lost, as well as the soundtrack.
- **Simultaneous interpreting:** is another kind of AVT mode. As the word says, it consists in interpreting and translating the SL dialogue at that very time. It is used in film festivals. However, it is not as used nowadays since there are plenty of technologies which make translations more quickly through specific programs.

## 2.2. Colloquialisms: swearwords, taboo words, and cursing

There are many ways of referring to the case of swearing: bad words, vulgarisms swear words, taboo words, dirty words and so on. It seems to be many manners to relate to this kind of words, just as many words themselves are. This fact illustrates the importance of these bad wording has in the human language and society. As well as in literature, movies, TV shows, etc.

Over history, there has always been a restriction on swearing. According to Pinker (2007), Stone and Hazelton (2008) in the 15<sup>th</sup> century the act of swearing was completely forbidden and those who did so were sentenced to death. Even though this type of punishment is not applied in the current centuries, it is still not entirely accepted to use bad words. However, it may vary across cultures. In the USA exists a regulation on the usage of bad words called Federal Communication Commission. They try not to use this kind of offensive speech on TV and radio

programs. Nonetheless, Western society citizens confess that they do swear sometimes. (Van der Heijden and Rassin, 2005)

Following Anderson and Trudgill (2007) swearing language expressions are used when: the utterance is referring to a matter which is taboo or not accepted in the speaker's country; the uttered words are not supposed to be taken in a literary way; the bad words intent to show strong emotion or certain attitudes. The mixing of these three features shows how powerful swearing is.

We all do know what kind of words these are. However, there is a classification regarding pragmatics and semantics of which we may not be aware of. Therefore, it is necessary to introduce the term Taboo first. According to Allan and Burrige, *taboo* is a term originated in Polynesia (Tongan), and which is used to degree certain aspects of the society which are prohibited. Nonetheless, even though they are forbidden terms, some of them are universally known around the world.

There is a group of taboo categories, which will be defined below:

- The first category is related to **body parts** and its functions (in conjunction with menstruation), sex and sexual acts. According to Allan and Burrige, every matter related to sexual life and activity is a taboo topic in society and it is restrained as option of subject for public conversation. This kind of swear words is indeed one of the most protruding in the English language. In 1972, George Carlin delivered a monologue on "Seven Words you can never say on Television". Such words were: shit, piss, fuck, cunt, cocksucker and motherfucker. Six out of the seven words are related to sexual meaning.
- **Death**, killing and dying are another category of taboo words, as well as diseases. According to Allan and Burrige(year), this category of taboo words can be related to panic and superstitious fear towards death. That is, people do not mention this subject in their conversations in order not to attract it. Another argumentation for what these words are often avoided is not to offense anyone who is suffering any type of illness; and to try not

to remind them of their bad situation: both to the sick person or to the bereaved. Therefore, people usually prefer to use euphemisms for this kind of situations.

- Words that are related to **ethnicity** and **race** are nowadays considered to be taboo; to the extent that mentioning one person's color is seen as inappropriate in a conversation. According to Jay (2009) using words like 'nigga' has become one of the most offensive words. Allan and Burrige observe other taboo words regarding disability and gender discrimination. Incapacities are often resorted to be with an aim to offend. Both in a physical way, such as 'cripple' and mental 'idiot' or 'retarded'.
- Another category is also related to human body, but this one is exclusively related to body waste and **excretion**, as well as the body parts they come from. This taboo category is created by society and its repulsion to the body excrements. (Allan and Burrige). This rejection towards our excrements is something people learn when they are born. An example would be 'shit' or 'piece of shit'. It is the same case in Spanish. There is a quite big number of swearing expressions related to human excrements and to the act of defecation. For instance: 'mierda!' or 'me cago en ti/tus muertos/ Dios'.

Following Jay and Janschewitz (2008) and Vingerhoets (2013), a remarkable feature of taboo words regarding its nature, has to do with the emotions -either negative or positive-they express. In addition, one must take into account the intentions the speaker has when uttering bad words. Any word can be used as an insult when the speaker's aim is to offend someone. That is, regardless of the word's denotation, any word can be used as an insult depending on the speaker's intents. A clear example would be the word 'bitch'. According to the Merriam-Webster Dictionary (1828-2022) the meaning of bitch denotes 'the female of the dog or some other carnivorous mammals. Despite its original meaning, 'bitch' is used with offensive aims towards women: 'a malicious, spiteful or overbearing woman'. (Merriam-Webster: 1828-2020).

Another distinction of different ways of swearing by Pinker (2007) is:

- **Idiomatically:** It is used to draw attention or to look like a ‘macho’. Examples would be: It’s fucked up; You are a pain in the ass
- **Emphatically:** It can be used in both positive and negative ways to intensify something someone is talking about. Examples would be: This is fucking amazing; fucking cool.
- **Cathartically:** This kind of swearing is used to relieve stress or tension. Also, when someone get hurt, she/he swears in order to tolerate the pain. An example would be Fuck! God damn it.,
- **Abusively:** When the speaker wants to offend and humiliate somebody, she/he utters swear words. The speaker’s aim is to control and have the power of the conversation. An example would be: Fuck you, motherfucker! Moreover, within abusively swearing words there are three other ways in which they are expressed: metaphorically: you dress like a slut; advisedly: why don’t you go fuck yourself? accusatively: you are being a real bitch.

Jay (2009) also offers a classification of swear words by their pragmatic approach and the semantic towards offensive. Jay utters:

‘For the study of cursing, the pragmatics of usage, or how the words function in use, is more important than fitting the words in grammatical or etymological categories. ‘

Therefore, Jay categorizes swearing terminology as: blatancy, blasphemy, taboo, cursing, obscenity, vulgarity, slang, epithets, insults, slurs, and scatology

- **Cursing:** phrases that express harm or try to attack the addressed. The real origin of cursing comes from religious matters. That is, when attempting to curse someone, the speaker asks higher forces to harm the other person. Examples: ‘damn you’. However, nowadays, ‘fuck you’ or ‘go fuck yourself’ has become more popular instead.

- **Blasphemy** and **profanity** both belong to the religious taboo category. However, there is a slight difference between them. On the one hand, a blasphemy is an assault on religion figures and doctrines. Example: screw the (x religion/religious celebrity). On the other hand, profanities consist of ordinary expressions. An example is when John Lennon said that The Beatles were more popular than Jesus (March 4, 1966). It was considered an attack to something which is inviolable and sacred.
- As mentioned above, **taboo** words consist of the prohibition of offensive words and expressions.
- **Obscene** expressions are those restricted by law. They belong to any category. However, focusing on the American English, the most prominent one is of sexual matter.
- **Vulgarisms** do not necessarily have to do with taboo expressions or obscene ones. They are not completely offensive, but they are rather inappropriate in certain situations. Examples are crap, booger and slut.
- **Slang**: It is defined as ‘a vocabulary developed in certain subgroups for ease of communication’. Slang does not necessarily have to be defined as offensive language. However, both categories do often appear to belong to the same one, since slang plays a remarkable role in illegal activities. Such activities involve outlaw matters, therefore language that tend to be avoided by society. Nonetheless, this does not mean that all subgroups are to be compared by using a specific slang. For example, a group of adolescent girls and a group of drug dealers. In both cases they use less restricted language given the more familiar environment in which they find themselves.
- **Epithet**: epithets are used when the speaker wants to express anger, frustration, and surprise, among other emotions. Jay (2009) defines it as ‘brief but forceful burst of emotional language’ and they can belong to any category. Examples: damn, fuck and shit. According to Stephens and Ulmand (YEAR) swearing is believed to alleviate

discomfort or stress in certain situation, even for the people who do not swear often. However, those who prefer not to swear, make use of euphemisms and replacements, such as: ‘Jeez’ for ‘Jesus’; ‘freaking’ for ‘fucking’ or ‘darn’ for ‘damn’. These replacement expressions are called minced oaths.

- **Insults and slurs:** According to Merriam-Webster dictionary (1828-2020) insults is defined as ‘to treat with insolence, indignity, or contempt’. However, as mentioned beforehand, insults do not vitally have to belong to taboo words. They become offensive because of the speaker’s intention. That is, depending on the situation the speaker finds her/himself in, it can have a hurtful intonation or a joking one. For example, the word ‘bitch’, which is often used among girls who are friends. They use it in an effective way. Nevertheless, if two girl friends are having an argument, and one of them calls ‘bitch’ to the other, then it is offensive.
- **Scatology:** This category is rather semantic than pragmatic, since it refers to ‘human waste products and processes’, which has already been detailed in the taboo words section.

As listed above, Jay (2009) approaches classifying swear words by their semantic and sociological function. The latest is to be considering, since in translation, it is more relevant to maintain the function of the bad word rather than its semantic field.

### **2.3 Translation strategies**

According to Surià (2012) it is often seen that there is no equal translation of some swearwords from one language to another. This fact has to do with the culture from which the taboo word comes from. Therefore, the translation solution in the TL might sound unnatural. Following Díaz-Cintas and Remael (2014):

“The one-to-one translation approach loses all validity in our field”

That is, translating in a literary way without paying attention to pragmatic and cultural elements is not considerate to be an adequate solution, especially in the case of swearing translation. In addition, when it comes to translation of swearing, it is important to consider the primary meaning of the words, even in the case of replacing an equivalent bad word in the target language affects the style.

Han and Wang (2014) state that there are four translation strategies for swearwords:

- **Literal translation:** is used when the translation of the swearword is equivalent from the SL to the TL.
- **Omission:** is applied when the bad word in the TT is eliminated. That is, the taboo word does not appear in the dubbing or subtitling. In some way, this can be considered as a case of censoring, which has to do with the target culture. Another reason for omitting a swearword is when the very word is not fundamental for the understanding of the dialogue.
- **Softening** (or de-swearing): it consists in translating the bad word in a softer way. It is usually used to express an idea in a less aggressively.
- **Change of swearword:** it consists in using a different taboo word but keeping the same meaning of the SL word.
- **Equivalence:** equivalent expression in the TL but using completely different syntactic and structural methods

### **2.3.1. Taboo words: translation or omission?**

According to Fuentes- Luque (2015), taboo language belongs to audiovisual discursive and everyday speech. This kind of language reflects and represents features of the characters, such as their ethnicity or geographical precedence. For this very reason, the audiovisual translation of swear words is a complex task since the translator must make an effort to give a translation solution that sounds natural in the TL. In addition, Drozde and Vogule (2008:1) raise the difficulty to offer

great fidelity to the original version to meet the expectations of the audience. Thus, the translator must choose the most proper sources to provide translation solutions.

Considering the previous features mentioned, when facing taboo language translation there are three stages that the translator can follow (Toledano:2002): the first case would be translating the taboo word from the OT to the TT keeping the same obscene tone in both texts since both versions are taboo in their respective cultural systems. The second option would be that the OT would not be perceived as obscene, but it would in the TT. Therefore, the obscenity would not be transferred but arises in the translation process. In the third case, the OT is believed to be improper in the source culture while in the target culture it is not. Thus, the swearword would be omitted during the transference.

Fuentes-Luque (2015) states that until recently AVT practice in Spain was based on neutralizing and omitting the swearing expressions, for which reason, the TT suffered a loss of meaning and expressiveness. As a solution to that problem, it is crucial to translate functional taboo words which provide a characterization to the script and relates to the theme of the tv show. In the case of this project, we are dealing with teenagers' daily life in which taboo expressions are frequently used. Therefore, it would not be faithful to the creator of the show to omit such swearing expressions.

#### **2.4. 13 Reasons Why (Yorkey: 2017-2020)**

The American teen drama *Thirteen Reasons Why* (Yorkey:2017-2020) was created by Brian Yorkey and was based on Jay Asher's YA novel *Thirteen Reasons Why* (2007) and translated into Spanish by Hermina Páez Prado.

To understand the analysis further developed it is essential to provide the main idea of what the show is about, as well as a short list of the main characters. Hence, it will be briefly summarized in the following paragraph.

- **Hanna Baker** (Katherine Lanford): the protagonist of the story. She suicides.
- **Clay Jensen** (Dylan Minnette): was Hannah's closest friend. The tapes are presented through Clay's emotions; he had feelings for her.
- **Jessica Davis** (Alisha Boe): one of first Hannah's friends. Jessica attacked her because she thought Hannah was flirting with Jessica's boyfriend
- **Bryce Walker** (Justin Prentice): one of the popular football players at school. He raped both Jessica and Hannah.
- **Justin Foley** (Brandon Flynn): Is Hannah's first boy to kiss. Justin is the one to start spreading false rumors about her.

The first season of 13 reasons why concentrates on Hannah Baker's suicide. However, before killing herself, she recorded 13 tapes. In every tape, she gives a reason, that is, 13 reasons why she decided to end her own life. Each tape is dedicated to a different classmate from school who had harassed or bullied Hannah. Each episode presents every person referred to in the tapes, therefore there are 13 episodes in season one. In one of the last tapes, Hannah reveals that one of the main reasons why she took her life was because she was raped by Bryce Walker, and sexually hounded by several boys at school, including Justin Foley. The scene where Hannah suicides in her bathtub has now been delated because of an increase in the number of suicides since the TV show was released. However, there are some platforms, such as the one I have used to watch the OV (Ororo.tv) that have not deleted that scene, which is followed by the scene in which Hanna talks to Mr. Porter, the school's guidance counselor. Hannah's last tape is dedicated to him since she went to his office seeking one last reason to hold on to life; she expected Mr. Porter to help her. However, the counselor does not help Hannah when she says she wants to suicide. Meanwhile, Clay Jensen pays a visit to Bryce to try to record Bryce's confession of having raped Hannah. Clay is still grieving Hannah's death, and he feels he failed her. At the same time, Jessica Davis, was also a victim of Bryce Walker, and her boyfriend Justin did not do anything to stop his friend Bryce from raping her. Therefore, they are at a breaking point in their relationship. Finally, by the end of the season, Jessica tells her father what occurred to her.

### 3. Methodology

#### 3.1. Objectives

The aim of my TFG is to study and to analyze the English-Spanish Audiovisual Translation (AVT) dubbing modality of the American TV show *13 reasons why*. I will analyze the three last chapters of season one (chapter 11, 12 and 13), and specifically, I will be focusing on taboo words and swearing expressions. In other words, the purpose of this paper is to discover which are the most recurrent translation solutions, and to ascertain to what extent the bad words and the expressiveness of the main characters of the show have been maintained.

To be able to accomplish my objectives, I will be following a series of stages to develop the structure of my TFG. These are:

1. First, I will provide a theoretical background about Audiovisual Translation, (AVT) as well as its modalities: subtitling and dubbing. Moreover, I will explain the difference between them, and which shorts I will be working on.
2. Secondly, it is also necessary to give a general idea of what are swearing words and their different categories. Once they have been described, it would allow us to interpret the different possibilities there are to translate them from English (SL) to another language, in this case, Spanish (TL).
3. Thirdly, it is fundamental to have an overall idea of what is the American TV show *13 reasons why* about, in which I will be focusing on, and analyzing. That is, I will present the main characters to understand the plot and the translation analysis.
3. In fourth place, I will watch the three last episodes of the show in English. Then I will analyze the process of the Spanish dubbing translation. That is, I will categorize which are the most recurring translation strategies in the subtitling translation. Moreover, I will determine to which extent the translator has maintained the equivalence and nuance of swearing between the original version and the dubbed one.

4. Finally, I will recapitulate my findings and interpretate the results of the different translation solution for swearwords, along with the conclusion I have reached during the dissertation research.

### **3.2. Criteria for the analysis**

To analyze and gather every swearword utter by the characters of the show I will be using two platforms: Ororo.Tv and Netflix. The former is a program to watch TV shows in the original version with or without subtitles in any language, and the latter is the worldwide known program in which the viewer can choose within a range of different languages concerning both the subtitles and the audio. I will first watch the 3 last chapters of season one (11, 12 and 13) in English (O.V) pausing when needed to notate the swearing I will further analyze. To be able to do so, I have created a table in Excel with the following content: the number of the chapter; the minute in which the bad word has been uttered, written as TCR( time code recording);the bad word itself; the Spanish translation for the bad word/expression; the strategy that has been applied to translate such word/expression; the context given; the intention of the speaker, and the key words in order to analyze the percentages of the use of each translation strategy as well as the most common bad words uttered.

Once I have written down all the words I will watch the 3 episodes again, but this time dubbed in Spanish. Then I will complete the table with the Spanish solutions and the different strategies that have been used.

### **3.3. Analysis method**

The purpose of this dissertation is to provide an answer to questions in relation to Audiovisual Translation, concretely the dubbing translation modality of bad words and swearing expression mainly uttered by teenagers present in the show *13 reasons why*. Such questions are: which are the most recurrent translation

techniques (described above) when dubbing swearing expressions and bad words? Has the translator conserved the nuance of the original swearing? For this reason, this TFG provides a descriptive methodology which will be helpful to discover the solution that the translators have given when dubbing the show. Moreover, following such methodology, I will answer to the questions mentioned above. To be able to do so, I have selected a total of 10 examples: 2 different examples from each strategy presented in five tables. The tables presented are made up of the following content shown by order: number of examples, episode. O.V., D.V., and the technique. The features just mentioned, such as the number of the example, are useful for a better understanding of the explanations and conclusion reached which will be further developed. For instance, I will refer to as ‘example 14’ or #14, therefore it will offer a better reading and comprehension of the example that is being dealt with. Regarding TCR, it stands for Time Code Recording, which consists of the sequenced numeric code produced by intervals regulated by a synchronized timing system. In other words, the time within the chapter in which the examples provided can be found. For the part of the number of the chapter I will be referring to, it will be presented as ‘1x11’, ‘1x12’ or ‘1x13’. The subsequent aspects are O.V, that is the original version, and D.V. which shows the dubbed version. Regarding the last column, it corresponds to the nuance of maintenance of teen slang that I am going to analyze. In addition, after each table there will be a commentary and contrasting between the examples related to the topic of swearing within teen slang and its losing or maintenance of correspondence.

It must be noted that in some examples presented in the tables, more than one translation strategy is applied. For instance, we will see that an example has been translated by omitting some parts of the content as well as being put in a softer way. That is, such example would have been translated by means of softening and omission. For the reader to understand that specific translation strategy case, The example dealt with will be marked with an asterisk (\*), and with a further explanation.

Lastly, mention that the examples provided in the following tables are not the only ones extracted from the episodes. In the annex it is to be found three great tables which illustrates the complete analysis of swearing and bad words translation techniques. Moreover, in these tables I have added a column that shows the context in which the characters express the swearing, as well as their intention when doing so.

### 3.4. Analysis

#### 3.4.1. Literal translation

Literal translation technique is based on expressing the very same content as the original one. The translation from the OT to the TT might vary in order and number of words. In this analysis we find very few literal translations. Since generally there are not many bad words and expressions that are translated in la literal way. To be precise there are only 15 examples of literal translation within the 3 chapters in total. The following table shows some of them.

<b># example</b>	<b>TCR</b>	<b>Episode</b>	<b>O.V.</b>	<b>D.V.</b>	<b>Slang maintained?</b>
115	[45.25-45.26]	1x12	BRYCE: She was practically begging me to <b>fuck</b> her.	BRYCE: Me estaba rogando que me la <b>follara.</b>	Yes.
127	[51.30-51.31]	1x12	JUSTIN'S stepfather: So, take your <b>shit</b>	JUSTIN'S stepfather: Recoge tus <b>mierdas</b> y	Yes.

			and go live with that rich buddy of yours.	véte a vivir con tu amigo el ricachón.	
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Example #115 presents the word *fuck*, which translates in many ways, both literal and non-literal. For this case, we are dealing with the literal translation, which refers to having sexual relations. The non- vulgar version of *fuck* in the example shown in the table above would be “she was practically begging me to sleep with her”. Moreover, we can see that the slang is maintained in the translation “quería que me la follara”.

As for example #127, the bad word *shit* is translated as "mierdas". If we pay attention to the D.V. the word *shit*, which is a countable noun and it is in its singular form, is translated in the plural form in the translation solution "mierdas". This is because in Spanish if one says "recoge tu mierda" he or she may be referring to the literal connotation of the word *shit*. However, it is a usual expression to say "mierdas" to talk about things or materials in a general and vulgar way, but in a non-literal way. In addition, the slang is also maintained in example #127.

### 3.4.2. Equivalence

The equivalence translation strategy gives a similar TT version to the original one. However, it might be expressed in a different structural and syntactic way. The translator/s must bear in mind the cultural elements and terms of the source language to translate the words and expressions properly for the audience to understand them. The O.V. nomenclature may not exist in the target language. Therefore, an equivalent expression must be found to replace the original one. The following table presents 2 examples out of the 55 found in the chapters analyzed.

Table 2: Equivalence					
# example	TCR	Episode	O.V.	D.V.	Slang nuance maintained?
30	[ 40.26-40.28]	1x11	CLAY: Because I'm this fucking <b>loser</b> who doesn't know anything about girls	CLAY: Porque soy un <b>pringado*</b> que no sabe nada de chicas.	No, slight loss of slang by dropping the Word <i> fucking </i> in the D.V.
106	[39.58-39.59]	1x12	JESSICA: Oh, my God, don't be such a <b>pussy</b> . Get in!	JESSICA: ¡Venga ya! No seas <b>gallina</b> , ¡métete!	No, loss of slang. No vulgar connotation in the D.V.

Example #30 shows the equivalence of the word *loser*, which translates as “pringado”. In this case, it could not be considered a literal translation, because the literal meaning of the word *loser* means "perdedor". However, in Spanish, we could refer to someone as "perdedor" with the following meaning described by the Merriam- Webster dictionary(1828-present): a person who is incompetent or unable to succeed. Nevertheless, the term "perdedor" or even "fracasado" is not as currently used as it is the word "pringado". It is remarkable to mention that the word  *fucking*  before *loser*

is omitted in the D.V. For this reason, the final translation solution goes under the process of equivalence, and omission.

Example #106 translates the word *pussy* as "gallina". In this case, the translation solution consists of an equivalence translation strategy since the meaning of *pussy* does not translate literally as "vagina". *Pussy* in this case means a weak or cowardly person (Merriam-Webster dictionary: 1828-present). However, the translation solution that is given above ("gallina") has lost its vulgar connotation, namely the loss of slang.

### 3.4.3. Omission

Omission or elision consists in omitting an element in the TT, which is present in the SL. In some cases, the word is eliminated or just one part of the element is. When the whole element is elided, it is presented as \*\*\* to show that there was an element that should be mentioned but it is not for possible reasons of culture or censorship. The following table presents 2 examples out of the 37 examples found in the chapters analyzed.

# example	TCR	Episode	O.V.	D.V.	Slang nuance maintained?
128	[7.06-7.07]	1x13	CLAY: I didn't disappear, <b>for fuck's sake</b> . I was at a friend's house.	CLAY: No estaba desaparecido, *** estaba en casa de un amigo.	No, loss of teen slang by omitting the expression <i>for fuck's sake</i> .

150	[36.23-36.24]	1x13	HANNAH's mother: There's water all over the <b>damn</b> floor	HANNAH's mother: Está todo el ***suelo empapado.	No, loss of teen slang by omitting the word <i>damn</i>
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Example #128 goes under the process of omission translation. That is, the expression *for fuck's sake* has been omitted in the D.V. A possible translation for such expression would be "maldita sea" or "por el amor de Dios". Both expressions are vulgarly considered to be blasphemies or profanities since they are referring to God, who is a religious figure.

The same is applied in example #150, in which the word *damn* has been eliminated in the D.V. The meaning of the word *damn* is defined by the Merriam-Webster dictionary (1828-present) as follows: to condemn to punishment or fate especially: to condemn to hell. Its typical translation in Spanish would be "maldito" and in less use "puto", since "puto" would correspond to *fucking* as an adjective. Then, the D.V. shown above would be "está todo el maldito suelo empapado" or "está todo el puto suelo empapado".

#### 3.4.4. Softening

Softening translation strategy consists of adapting the original word or sentence in a less aggressive and vulgar way. In most cases, the TT suffers a loss of load slang, and the meaning may slightly vary. The table below presents 2 examples out of the 30 found in the chapters analyzed.

**Table 4:** Softening

# example	TCR	Episode	O.V.	D.V.	Slang nuance maintained?
82	[22.09-22.10]	1x12	ALEX: I don't think he <b>gives a fucking shit</b> about you.	ALEX: Ya, me parece que tu <b>se la sudas*</b> .	Slight loss of slang. Omission of the word <i>fucking</i> .
86	[24.41-24.42]	1x12	ALEX: You guys would make <b>shitty</b> chess players.	ALEX: Serías unos jugadores de ajedrez <b>patéticos*</b> .	Loss of slang. Change of the scatology type of word <i>shitty</i> for a less aggressive one: "patéticos"

Example #82 shows a translation solution in which two different strategies have been applied. These are softening and omission. A usual way of translating it would be "ya, creo que le importes una mierda". Therefore, we say that the strategy applied consists of softening since the translation solution given "se la sudas" is not as vulgar as using the word "mierda". In addition, the word *fucking* has been omitted; a possible solution by keeping a more similar meaning to the original would be "me parece que se la puto sudas". That is, by adding the word "puto" preceding the verb "sudar" which does not have a literal meaning (to sweat).

Example #86 is a clear example of the use of the softening strategy, as well as changing of bad word/s. The adjective *shitty* usually translates as "de mierda", that is "serías unos jugadores de ajedrez de mierda". Since the translation solution for this example is "patéticos" it is visible that the nuance of slang has not been maintained. This is because the word "patético" is less offensive compared to "de mierda", which belongs to the scatology category of taboo words.

### 3.4.5. Change of bad word

Change of bad word is a translating process used when the original element or expression is substituted for a different word that is not equivalent to the ST. It varies in the number of words as well as the syntactical structure. The following table presents 2 examples out of the 35 found in the chapters analyzed.

<b># example</b>	<b>TCR</b>	<b>Episode</b>	<b>O.V.</b>	<b>D.V.</b>	<b>Slang nuance maintained</b>
39	[45.55-45.56]	1x11	BRYCE: <b>Shit.</b>	BRYCE: <b>Coño.</b>	Yes
56	[4.51-4.52]	1x12	ALEX: <b>Fuck her</b> for killing herself	ALEX: <b>La hija</b> <b>de puta</b> se suicidó.	Yes

Example #39 perfectly shows the case of a change of bad words, in which the translator decided to provide the translation solution "coño" for the word *shit*. However, there is a more common way to translate it, which is "mierda". Despite the change of bad words, the TT does not suffer any loss of slang. This is because the word "coño" belongs to the body parts and sexual acts category of taboo words.

Example #56 is another example of a change of bad words. A literal translation or equivalence of the OT would sound quite unnatural, and that would be " que le follen por haberse suicidado" or "que le jodan por

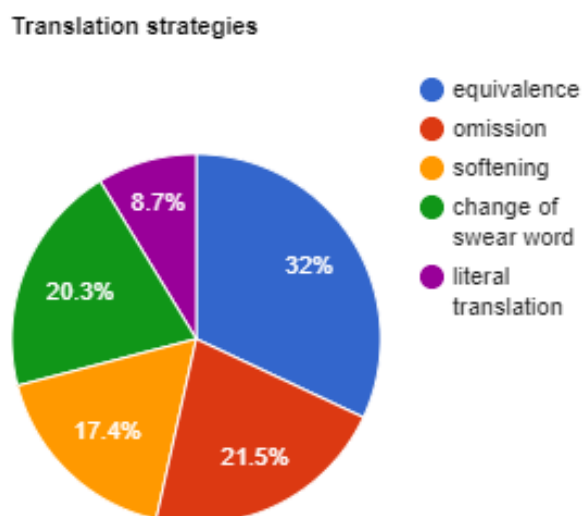
haberse suicidado". Remarkably, the translation solution given is very different from the OT and the meaning is slightly different. On the one hand, the OT, Alex ironically attributes a bad action (fuck her) to happen to Hannah (the girl who kills herself); in a way, they are cursing her for something she did. On the other hand, saying "la hija de puta" attributes an adjective to her. However, the TT does not suffer a loss of slang, since "hija de puta" is rather vulgar.

### **3.5. Analysis of the corpus**

One of the aims of this dissertation exposed in the objectives section was to find out which are the most recurrent translation strategies applied when dubbing a TV show from English to Spanish, especially focusing on swearing expressions within teen slang. Once developed the analysis of the techniques mentioned above, the following graphs show the results on the translation techniques most used; the most uttered swear word within the 3 chapters analyzed, and whether the translator has preserved the slang nuance.

#### **3.5.1. Most recurrent translation strategies when translating swearwords**

Figure 1 presents the translation techniques most applied when dubbing the TV show 13 reasons why regarding bad words and swearing expressions.

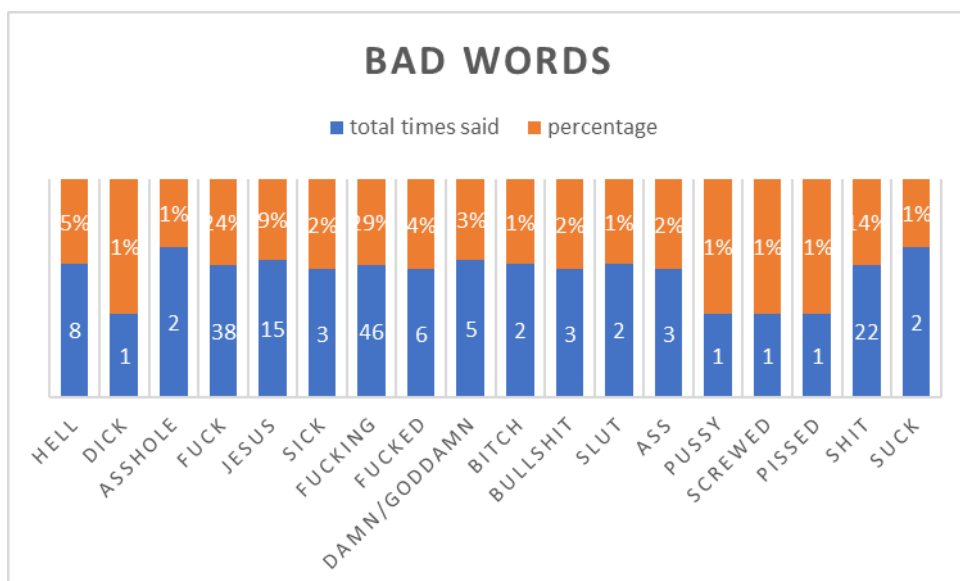


**Figure 1.** *Translation strategies when dubbing swear words*

The pie graph represented above clearly shows in blue the most recurrent technique. That is the equivalence strategy with a 32%. Following there are two strategies that are similarly used according to their %. These are omission and change of swear word (21.5% and 20,3% respectively). Next, with a 17,4% there is the softening technique. And finally, in the less applied strategy, we find literal translation with an 8,7%.

### **3.5.2. The most used swearwords in the three last chapters analyzed of season one in the show *13 reasons why* (Yorkey: 2017-2020)**

The following chart shows the key swear words extracted from sentences and expressions uttered by the main characters of the chosen show for this TFG.



**Figure 2.** *Bad words analysis*

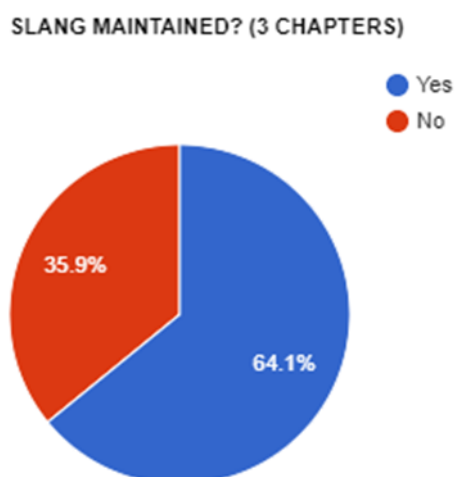
The keywords extracted from the chapters analyzed are: *hell, dick, asshole, fuck, Jesus, sick, fucking, fucked, damn/ goddamn, bitch, bullshit, slut, ass, pussy, screwed, pissed, shit, and suck*. The columns in color blue represent the times each word has been utter within the 3 chapters in total, and the orange ones the equivalent percentage. The most recurrent swear words are *fucking* with 29% (46 times said) and *fuck* with 21% (38 times said). On the one hand, *fuck* has a lot of meanings and can be used as an expression: *fuck it!* (1x11[45.57]) or a verb: *She didn't say she wanted you to fuck her* (1x12 [49.18-49.19]). Whereas *fucking* is typically used as an adverb and adjective: *I'm not your fucking brother* (1x11[46.46-46.47]). Or: *Tell me why you fucking care* (1x11 [46.34-46.36]).

For the rest of the bad words, following *fucking* and *fuck*, *shit* and *Jesus* are remarkably uttered, with 14% and 9% apiece. That is, *shit* has been said 22 times and *Jesus* 15.

The following bad words have been uttered from 5 to 8 times, and these are the *hell* with 5%, *fucked* with 4%, and *damn/goddamn* with 3%. Lastly, the next section of words has been said from 1 to 3 times. These are *bullshit* (2%), *ass* (2%), *sick* (2%), *asshole* (1%), *dick* (1%), *bitch* (1%), *slut* (1%), *pussy* (1%), *screwed* (1%), *pissed* (1%), and *suck* (1%).

### 3.5.3. Is the nuance of slang preserved?

After analyzing the translation strategies applied to each swear word extracted from the chapters, as well as the most uttered ones, the following pie chart shows whether the translator has maintained the nuance of slang when providing translation solutions for the bad words.



**Figure 3.** *Percentage of slang maintenance*

When dubbing or subtitling a TV show, the translator must try to adapt the expressions and words as accurately as possible from the original version to the dubbed or subtitled one. Although there are a lot of utterances that exist in English that they do not in Spanish, generally, the translator has preserved the main idea and meaning of the swearing expressions present in the show. Therefore, 64,1% of the swearing translated approximately have the same meaning from the O.V. to the D.V. Whereas 35,9% roughly mean the same but they are not portrayed with the same intensity as the O.V. Therefore, they lose slang nuance.

Example #90 you are *fucking joking, right?* translated as "Estaréis de coña, no?" does not lose meaning but it is not as powerfully uttered as the original version. If the translator would have translated the O.V. as "estaréis the puta coña, no?" the nuance of slang would have been maintained. On the other hand, for instance,

example #126 So take your *shit and go live with that rich buddy of yours* translated as " Recoge tus mierdas y véte a vivir con tu amigo el ricachón" does have the same intensity in both O.V. and D.V.

#### 4. Conclusions

Firstly, it is remarkable to remember the main aims of this project proposed in the introduction section: to organize and find out the most frequent translation strategies in AVT, especially in the dubbing modality; and secondly, to ascertain to what extent the translator kept the degree of equivalence when translating the OT. to the TT.

Once having statistically studied the data extracted from the analysis, the questions previously exposed, can be answered. However, the results obtained must be first presented.

The first aspect, that is, the most recurrent translation strategies, has been covered in the classification and analysis of each strategy and has been provided with examples extracted from the chapters analyzed. The results obtained are as follows in order: equivalence (32%), omission (22%), change of bad word (20%), softening (17%), and literal translation (9%). See that the strategy that has been more used in the translation of the three chapters chosen is the equivalence technique (33%) and the less used is the literal translation. Such results represent the immense variety of expressions existing in the English language, namely the SL which do not correspond or exist in other languages, in this case, Spanish, that is the TL. The translator's job has been to find equal swearing expressions and words that portray the same or similar meaning while carrying the same slang load. Thus, the audience of the D.V can follow the plot properly.

It is also important to bear in mind that when a translator translates a text, there are plenty of different translating solutions to use for the final TT. Swearing expressions and teen slang are big fields that grow with every generation upcoming; new words are created or

invented by teenagers themselves. Therefore, it is a demanding task to adapt such expressions to the source culture since there are plenty of utterances impossible to translate without losing emphasis, aggressiveness, or other feelings that are meant to be expressed.

This leaves us the question of whether the translator has generally preserved the degree of slang in the chosen TV program. After analyzing individually each chapter, 64% indicate the preservation of slang, whereas 36% do not.

It is necessary to mention that this dissertation is found to be uncompleted. Only 3 chapters out of the 13 episodes that season one of *13 reasons why* has have been analyzed regarding its swearing expression. Moreover, within these 3 chapters, not all examples extracted have been interpreted for the reason of space and time.

Last of all, of all, it should be underscored that this project has demonstrated that the process of translating a TV show that characterizes by its swearing expressions within teen slang is not an easy task to carry out. The translator must consider both source and target culture, among other aspects to achieve the main goal: a great and reliable translation.

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## Webgraphy

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### **Audiovisual Media**

Yorkey,B, Asher, J., Sheff N., Son, D & Alvarex, K.P. (2017) Tape 7, Side A, *13 reasons why*. In J. Incaprera, July Moon Productions & Kicked to the Curb Productions. California, USA.

Yorkey,B, Asher, J., Sheff N., Son, D & Yu, J. (2017) Tape 6, Side A, *13 reasons why*. In J. Incaprera, July Moon Productions & Kicked to the Curb Productions. California, USA.

Yorkey,B, Asher, J., Sheff N., Son, D & Yu, J. (2017) Tape 6, Side B, *13 reasons why*. In J. Incaprera, July Moon Productions & Kicked to the Curb Productions. California, USA.

## Anexes

episo de 11	#example	TCR	OV	DV	strategy	context	intention/tone	key word	slang maintenance
	1	1:42	how in the hell am i supposed to listen to this	¿Cómo coño voy a escucharla?	equivalence	clay is about to listen to his tape and he is clearly not ready to do so. He is talking to Tony in the park	upset tone. No harm towards Tony	hell	yes
	2	1:43-1:47	I think the asshole answer is you put the headphones on, the cassette tape in, and you press play	puedo darte la respuesta borde: te pones los cascos, metes la cinta y le das al play.	softening	Tony answers to Clay	emphasis. 'just do it'.	asshole	no
	3	8:15-8:16	Oh, fuck me, Jensen.	Ah, no me jodas, Jensen	equivalence	Jeff to Tony at Jessica's party: Jeff insists that Clay goes talk to Hannah	Incredibility/emphasis/	fuck	yes
	4	8:17-8:18	Just get the hell in there, man!	Acércate, coño!	change of bad word	Jeff to Tony at Jessica's party: Jeff insists that Clay goes talk to Hannah		hell	yes
	5	8:20-8:22	Now, okay? Or I'm gonna kick your ass	venga! Acércate o te doy de ostias!	equivalence	Jeff to Tony at Jessica's party: Jeff insists that Clay goes talk to Hannah	jockey way	ass	no
	6	10:28	I was shitting myself	Estaba cagado de miedo.	equivalence	Clay listening to the tape in Tony's car	surprise/emphases	shit	yes
	7	12:21-12:22	Hell if I know	Ni puta idea	equivalence	Principle to Mr. Porter. They are talking about Hanna's case	emphasis	hell	yes

8	13:48 - 13:49	The fuck.	¿Qué coño haces?	equivalence	Justin to his mother's boyfriend. He does not like his mother's boyfriend who beats both of them.		fuck	yes
9	13:49 - 13:51	Get your dirty ass feet off my notebook, man.	quita esos pies llenos de mierda de mi cuaderno	equivalence	Justin to his mother's boyfriend. He does not like his mother's boyfriend who beats both of them.	serious and angry tone.	ass	yes
10	13:57	Don't you ever fucking touch me.	No te atrevas a tocarme	omission	Justin mother's boyfriend to Justin	angressive	fuck	no
11	13:59	Get the fuck out of my house	vete de mi casa.	omission	Justin to his mother's boyfriend. He does not like his mother's boyfriend who beats both of them.	agressive	fuck	no
12	14:03 - 14:04	Jesus, you are like two little boys	Por Dios no seas crios	literal translation	Justin's mother to Justin and her boyfriend	annoyed	Jesus	yes
13	14:05 - 14:06	put your dicks away	Dejad de mediros la polla.	equivalence	Justin's mother to Justin and her boyfriend	annoyed	dick	yes
14	14:22	Don't fuck with me, kid	No me toques los cojones	equivalence	Justin mother's boyfriend to Justin	threat	fuck	yes
15	15:24	Damn, Justin get in there!	**	omission	Bryce when Justin and Jessica are passionately kissing at the party	emotion	damn	no
16	20:09 - 20:12	Which kind of sucks, because I really like working at the Crestmont	I es una putada, porque me gusta trabajar en el Crestmont	change of bad word	Hannah talking to Clay about quitting her job at the Crestmont (cinemas) at the party	sadness	suck	yes
17	25:29 :00	This steak is the shit	Esta carne es la repolla.	equivalence	Justing eating steak at Alex's house. Justing spends the night there after the fisght with his mother's boyfriend	emphasis.	shit	yes
18	25:35 :00	It is so fucking good	Está que te cagas.	change of bad word	Justin eating steak	emphasis.	fuckin g	yes

19	26:00 :00	What the hell are you doing?	Qué coño haces con él?	equivalence	Justin talking to jessica over the phone. Jessica is at Bryce's. Bryce raped her.	to express annoyance	hell	yes
20	26:34 :00	So you can settle the fuck down	Para asentar el estómago	softening+omission	Tony talking to Clay regarding Hannah's tape. They are in Tony's car.	emphasis and a slight tone of aggressiveness.	fuck	no
21	27:48 :00	He's working through some shit	Sí, intenta lidiar con algo.	omission	Tony talking to Sky at Monet's	friendly tone	shit	no
22	28:33 :00	I am Catholic. I know everything about this mystical bullshit.	Soy católico, conozco esta basura mística.	equivalence	Tony talking to Sky at Monet's	mocking tone	bullshit	yes
23	29:56 :00	What the hell are you doing?	¿Qué coño haces?	equivalence	Clay to Sky when she's reading the cards to him. He thinks she's talking about Hannah	agressive tone	hell	yes
24	30:06 :00	Why are you so pissed at me?	¿Por qué estás tan cabreada?	equivalence	Clay to Sky when she's reading the cards to him. He thinks she's talking about Hannah	agressive tone	pissed	no
25	30:32 :00	Why do you talk shit about Hannah?	¿Por qué te metes con Hanna?	softening + omission	Clay to Sky when she's reading the cards to him. He thinks she's talking about Hannah	agressive tone	shit	no
26	21:08	What a bitch!	Joder, es una puta zorra!	equivalence	Clay talking to Tony in Tony's car		bitch	yes
27	31:22 :00	I get so sick of your little sayings	Estoy harto de tus frases hechas y tus aclaraciones.	softening	Clay talking to Tony in Tony's car.	angry tone	sick	no
28	38:19 :00	Get the fuck out!	Que te vayas, Joder!!	equivalence	Hannah to Clay. They are making out at the party and then she starts to remember all the moments she felt assaulted by a boy. She pushes Clay away in an aggressive way. She is traumatized and cannot keep kissing Clay even though she likes him.	agressive.	fuck	yes
29	40:02 :00	Goddamn it!	Joder!	change of bad word	Clay shouting while listening to Hannah's tape.	frustration	goddamn	yes

30	40:26:00	Because I'm this fucking loser who doesn't know anything about girls	Porque soy un pringado que no sabe nada de chicas.	omission	Clay shouting to Tony. He has paused the tape to talk about it with Tony.	agressive and angry tone	fuckin g	no
31	40:55:00	Fuck you, Tony	Vete a la mierda.	change of bad word	Clay to Tony.	Insult	fuck	yes
32	42:00:00	Because you are not the class slut	Porque no eres la zorra de la clase.	equivalence	Hannah to Clay while 'fighting'	agressive tone	slut	yes
33	42:26:00	And I was an asshole	I fui un gilipollas.	equivalence	Clay to Hannah	pitty himself	asshole	yes
34	44:37:00	And fucking again	os estoy pegando una paliza que te cagas	change of bad word	jessica at Bryce's house. They're playing cards. They're tipsy.	emphasis	fuckin g	no
35	44:51:00	I'm so fucking rich	soy la hostia de rica	chage of bad word	jessica at Bryce's house. They're playing cards. They're tipsy.	emphasis	fuckin g	no
36	44:55:00	About fucking time, you guys	Ya iba siendo hora.	softening+omission	Bryce to Justin and Alex at their arrival.	emphais	fuckin g	no
37	45:46:00	Jess, what the fuck?	Jess, qué coño haces?	equivalence	Justin to Jessica when she sits on Bryce's lap	annoyance	fuck	yes
38	45:50:00	I don't want to fucking play cards	No tengo ni putas ganas de jugar.	equivalence	Justin to Jessica when she hands him some cards.	agressive	fuckin g	yes
39	45:55:00	Shit	coño	change of bad word	Bryce's reaction to their argument.	surprise/uncomfortable	shit	yes
40	45:57:00	Fuck it!	A la mierda!	equivalence	Justin stands up	annoyance	fuck	yes
41	45:04:00	What the fuck, Justin!	¡déjame, joder! de que vas!	change of bad word	Jessica to Justin when she grabs her to leave	surprise/annoyance	fuck	yes

42	45:06 :00	Shit	***	omission	Bryce	uncomfortable	shit	no
43	46:14 :00	Stay the fuck away from her	No te acerques a ella.	omission	Justin to Bryce	agressive tone	fuck	no
44	46:24 - 46:26	Why the fuck are you here with Bryce?	Qué coño haces aquí con Bryce	equivalence	Justin to Jessica	annoyance/ anger	fuck	yes
45	46:34 - 46:36	Tell me why you fucking care	Que me digas por qué, joder!	equivalence	Jessica to Justin. She is asking why he is behaving like that. Why is he being so controller.	desperate	fuckin g	yes
46	46:36 - 46:38	Because he fucking raped you!	¡porque te violó, coño!	change of bad word	Justin to Jessica	angry/desperate/agressive	fuckin g	yes
47	46:46 :00	I'm not your fucking brother	no te me acerques	softening+omission	Justin to Bryce	agressive	fuckin g	no
48	46:48 :00	2xI should fucking kill you	Debería matarte	omission	Justin to Bryce	agressive	2xfuck ing	no
49	46:48 - 46:49	, you son of a bitch	hijo de la gran puta. Yo te mato	literal translation	Justin to Bryce	agressive	bitch	yes
50	46:51 - 46:56	4xlet me fucking go	¡Suéltame, joder!	equivalence	Justin	agressive	4xfuck ing	yes
51	47:14 :00	what the fuck did you just do?	¿A qué coño ha venido eso?	equivalence	Bryce to Justin.	disapointed/sad/annoyed	fuck	yes

episo de 12	# example	TCR	OV	DV	strategy	context	intention/ton e	Key word	nuance maintained
	52	3:05	Clay what the hell are we talking about?	¿A qué viene una pregunta tan absurda?	change of bad word	Clay and his family are talking in the kitchen about Hannah's trial. Clay's mother to Clay.	surprised. She's confused.	hell	no
	53	4:46	Jesus!	joder!	change of bad word	Justin is staying at Alex's. he is listening to Alex's father, who is a cop talking to one of his colleagues about the subpoenas	annoyed	jesus	yes
	54	4:46	Fucking Hannah	¡puta Hannah!	equivalence	Justin is staying at Alex's. he is listening to Alex's father, who is a cop talking to one of his colleagues about the subpoenas	annoyed	jesus	yes
	55	4:49	yeah, fucking hannah	¡Sí, puta Hannah!	equivalence	Alex to Justin	irony	fucking	yes
	56	4:51	fuck her for killing herself	La hija de puta se suicidó.	change of bad word	Alex to Justin	irony	fucking	yes
	57	5:00	we are all fucked now	Ahora estamos jodidos.	literal translation	Justin to Alex	annoyed	fucked	yes
	58	5:04	we were fucked anyway	Ya lo estábamos antes.	omission	Alex to Justin	serious	fucked	no
	59	5:33	it's fucking killing me that I can't talk to you about it	Me está matando que no me lo cuentes	omission	Bryce is leaving a message to Justin on the phone about what happened the previous night at Bryce's house. Justin was accusing Bryce to have raped his girlfriend; Jessica	sad/ despered	fucking	no

60	6:31	shut up! Jesus, Tyler!	¡Joder, Tyler! ¡cállate!	change of badword	Marcus (who was with courtney) to Tyler		jesus	yes
61	6:55	Listen you fucking creep	Mira fricazo de mierda	equival ence	Marcus to Tyler. They are talking about the subpaenas	agressive	fucki ng	yes
62	6:56	you don't wanna fuck with us!	no nos toques los cojones.	change of bad word	Marcus to Tyler. They are talking about the subpaenas	threat	fuck	yes
63	7:04	Fuck you, man!	Que te den por culo!	change of bad word	Tyler to Monty when Monty pushes him to the floor. Monty bullies Tyler	insult	fuck	yes
64	7:06	You fucking cut it out	¡déjate de mierdas!	equival ence	Tyler to Monty when Monty pushes him to the floor. Monty bullies Tyler	threat	fucki ng	yes
65	7:11	I fucking hate you	***	omissio n	Tyler to Monty when Monty pushes him to the floor. Monty bullies Tyler	insult/hate	fucki ng	no
66	7:11	Get your fucking hand off me	no me toques, joder!	equival ence	Monty to Tyler	threat	fucki ng	yes
67	7:15	Jesus!enough!	¡Joder, basta!	change of bad word	Bryce trying to separate the boys from killing each other.	serious	jesus	yes
68	7:20	The fuck,man?	Tranquilo, tio	softenin g +omissi on	Bryce when Tyler pushes him away	annoyed	fuck	no
69	7:22	I'm sick of this shit	estoy harto de esto.	softenin g + omissio n	Tyler to Bryce and Monty	annoyed	sick	no
70	7:34	Jesus	¡Qué susto!	softenin g	Jessica opens the door of her room and finds Justin in there.	surprised in a bad way	jesus	no
71	7:35	What the hell, Justin?	¿Qué haces, Justin?	omissio n	Jessica opens the door of her room and finds Justin in there.	annoyed	hell	no

72	8:15	Every time I was thrown out, when my mom was fucked up	siempre que me han echado cuando mi madre estaba hecha mierda	change of bad word	Justin to Jessica. They are arguing about what Bryce did to Jessica	sadness	fucked	yes
73	8:19	one of her boyfriends was fucking with me...	o uno de sus novios me tocaba los cojones	change of badword	Justin to Jessica. They are arguing about what Bryce did to Jessica	sadness	fucking	yes
74	8:27	his folks bought my shit for school.	sus pabres me compraron material escolar	softening	Justin to Jessica. They are arguing about what Bryce did to Jessica	sadness	shit	no
75	8:35	They do that shit so they can own you.	Lo hacen porque siempre estés agradecido	omission	Jessica to Justin	annoyed	shit	no
76	10:24	Could a person be that sick?	¿es posible que estés tan enfermo?	literal translation	Tape 12. Hannah talking about herself.	insult	sick	yes
77	11:32	We have my fucking charm!	¡Soy super encantadora!	softening	Mrs. Backer talking about their money problems and how are they going to solve them.	annoyed	fucking	no
78	11:44	Oh, shit, I was supposed to take the bank deposit in today.	Mierda, tenia que haber hecho el deposito en el banco...	literal translation	Mrs. Backer talking about their money problems and how are they going to solve them.	forgetful	shit	yes
79	15:44	Oh,Shit	Mierda.	literal translation	Hannah when she loses the money.	frustration	shit	yes
80	20:51	Jesus, not here	¡Por Dios, no la saques aquí!	literal translation	when Tyler buys a gun to someone.	serious	jesus	yes
81	22:09	I don't think he gives a fucking shit about you.	Ya, me parece que tu se la sudas.	softening+omission	Alex tu Marcus in the meeting at Monet's.	mean	shit	no

82	23:25	who are pretty likley to say whatever the fuck they want.	probablemente dirán lo que les salga de los cojones.	change of bad words	Zach in the meeting at Monet's: they are talking about Hannah's case	annoyed	fuck	yes
83	24:01:00	no fucking way	No me jodas.	change of bad word	Marcus's reaction when Zach explains what happend the previous night at Bryce's	incredibility	fucking	yes
84	24:11:00	Well, Justin didn't go into fucking details about the tapes, no	no es que entrara en detalle sobre las cintas, no.	omission	Zach explains what happend the previous night at Bryce's.	annoyed with the whole situation	fucking	no
85	24:41:00	You guys would make shitty chess players.	Serías unos jugadores de ajedrez patéticos.	softening	Alex at Monet's	not really friendly	shitty	no
86	24:50:00	Fuck off, Courtney.	Vete a tomar por culo.	equivalence	Ryan to Courtney. Courtney doesn't believe that Bryce raped Hannah	annoyed	fuck	yes
87	25:18:00	Just 'cause Hannah fucked up her life	Porque Hannah se jodiera la vida	equivalence	Zach to Alex at Monet's		fucked	yes
88	25:18:00	doesn't mean she has to fuck up ours too.	, no nos la joderá a nosotros.	equivalence	Zach to Alex at Monet's	neutral	fuck	yes
89	25:30:00	then it's only a matter of time until we're all screwed.	Es cuestión de tiempo que nos jodan vivos.	equivalence	Tyler at Monet's meeting	preocupied	screwed	yes
90	26:09:00	You're fucking joking, right?	estaréis de coña"estaréi	omission	Alex at Monet's meeting	annoyed	fucking	no
91	26:15:00	Fuck you. No, I haven't.	Ni una mierda, Alex, eso es mentira.	change of bad word	Zach to Alex at Monet'sa	annoyed	fuck	yes
92	26:22:00	Justin is my best friend. You think he gives a shit about me right now?	Justin es mi mejor amigo, y, ¿ crees que le preocupo lo más minimo?	softening	Zach to Alex at Monet'sa	annoyed	shit	no
93	26:25:00	Don't you give a shit about him?	¿ Y a ti te importa él?	softening +	Alex to Zach	annoyed - neutral	shit	no

					omission				
94	26:31:00	My God, Courtney	Joder, Courtney		change of bad word	Ryan to Courtney. Courtney doesn't believe that Bryce raped Hannah	annoyed/emphasis	Jesus	yes
95	26:31:00	You should fucking listen to yourself.	¿Alguna vez escuchas lo que dices?		omission	Ryan to Courtney. Courtney doesn't believe that Bryce raped Hannah	annoyed/emphasis	fuck	no
96	26:41:00	fucking justyfig	Justificar		omission	Alex at Monet's	annoyed	fucking	no
97	26:41:00	a fucking rapist,that's worse.	al puto violador, eso es peor joder.		equivalence	Alex at Monet's	annoyed	fucking	yes
98	27:03:00	And Sheri's a fucking coward who got a kid killed.	Sheri es una puta cobarde que hizo que un tio se matara.		equivalence	Alex at Monet's	annoyed	fucking	yes
99	27:13:00	And, yeah, I'm a fucking weak, pathetic loser	Y sí, yo soy un pringado patético y debilucho.		softening	Alex at Monet's	sad	fucking	no
100	28:00:00	A fucking good and meaningful poem.	Un relato que era la hostia de importante.		softening	Ryan at Monet's	nostalgic	fucking	no
101	30:11:00	Bullshit, Tony	No me mientas, Tony.		softening	Mrs. Backer talking to Tony at her shop. She is asking him questions about the sheet she found in Hannah's room. In the sheet there are the names of the kids at school written down. Including Tony's name followed by a question mark.	unpleased	bullshit	no
102	36:16:00	Jensen. The fuck do you wnat?	Jensen, ¿qué coño quieres?		equivalence	Bryce to Clay. Clay is listening to the tape and he goes to pay Bryce a visit. In the tape Hannah explains that she goes out on a walk and ends up at Bryce's party. This is why Clay goes to see him.	surprise/annoyed	fuck	yes

103	37:20:00	And I happen to have a bunch of shit in hand right now.	Y tengo algo a mano	softening + omission	Bryce to Clay. Clay wants to buy some weed.	neutral	shit	no
104	38:13:00	Fuckin' legendary	Unas fiestas de la hostia	change of bad word	Bryce referring to his parties.	emphasis	fuckin'g	no
105	39:58:00	Oh, my God, don't be such a pussy. Get in!	¡Venga ya! No seas gallina, ¡métele!	equivalence	Jessica at Bryce's party. They are in the hottub. Hannah can't stop thinking about the previous party at Jessica's, when Jessica herself was raped by Bryce and Hannah saw everything.	inoffensive and emphatic	pussy	yes
106	41:12:00	You know what, buddy, fuck it. Just bring some to my next party.	¿Sabes qué? Qué le den. Trae tu en la próxima fiesta.	equivalence	Bryce to Clay. Talking about the weed		fuck	yes
107	41:31:00	Sucks what happened to her.	Lo que le pasó es una mierda.	equivalence	Bryce talking about what happened to Hannah when Clay brings it up.	upset	suck	yes
108	43:47:00	You fucking raped her.	Que la violaste, joder.	change of bad word	Clay to Bryce.	angry	fuckin'g	yes
109	43:57:00	Thank you for coming. Now get the fuck out of my house.	Gracias por venir. Ahora lárgate de mi casa.	softening + omission	Bryce to Clay.	annoyed	fuck	no
110	44:03:00	What the fuck business is it of yours?	¿A ti que coño te importa?	equivalence	Bryce to Clay.	annoyed	fuck	yes
111	44:07:00	You need to calm the fuck down	Relajate, chaval.	softening + omission	Bryce to Clay	relativizing	fuck	no

112	44:23:00	And she fucking, she made eyes	Y la tia me puso ojitos.	softening+omission	Bryce to Clay	emphasis	fucking	no
113	44:31:00	But she fucking wanted it.	Pero queria que me la follara.	omission	Bryce to Clay	emphasis+denigrating	fucking	no
114	45:25:00	She was practically begging me to fuck her.	Me estaba rogando que me la follara	literal translation	Bryce to Clay	denigrating	fuck	yes
115	48:04:00	Jesus, Jensen.	Joder, Jensen.	change of bad word	Bryce to Clay	annoyed	jesus	yes
116	49:18:00	She didn't say she wanted you to fuck her.	Ella no dijo que quisiera que te la follaras.	literal translation	Clay to Bryce.	annoyed	fuck	yes
117	49:29:00	Jesus, Clay	Joder, Clay.	change of bad word	Bryce to Clay	annoyed	jesus	yes
118	50:22:00	2xFuck!	¡Joder!	equivalence	Clay riding his bike after he gets Bryce's confession.	euphoric	2xfuck	yes
119	50:48:00	Jesus	¡Por Dios!	equivalence	Justin when he enters his house. His mother's boyfriend is there	frightened	Jesus	yes
120	50:51:00	What the hell is this	¿ Qué coño es esto?	equivalence	step-father to J	annoyed	hell	yes
121	50:56:00	None of your fucking business	No es asunto tuyo.	softening+omission	Justin tohis step-father	annoyed	fucking	no
122	50:57:00	it is my fucking business.	Sí que es asunto mío.	softening +omission	step-father to Justin	annoyed	fucking	no

	123	50:59-51:05	I got commerce to do here, which does not work with the godamn sheriff's department banging on my door, understand?	Hago negocios aquí y no funciona si tengo el puto departamento del sherif llamando a la puerta. ¿Lo entiendes?	change of bad word	step-father to Justin		godamn	yes
	124	51:06-51:09	No, I don't understand you, because that's not your fucking door!	No, no lo entiendo, ¡ porque esta no es tu puta puerta!	equivalence	Justin to his step-father	angry	fucking	yes
	125	51:13:00	You are no fucking good for anybody, you hear me?	Eres un mierdecilla inutil, ¿te enteras?	change of bad word	step-father chocking Justin	denigrating	fucking	yes
	126	51:30:00	So, take your shit and go live with that rich buddy of yours.	Recoge tus mierdas y véte a vivir con tu amigo el ricachón.	literal translation	step-father chocking Justin	annoyed	shit	yes

episo de 13	# example	TCR	OV	DV	strategy	context	intention/tone	key word	nuance maintained
	127	7:06	I didn't disappear, for fuck's sake. I was at a friend's house.	No estaba desaparecido, estaba en casa de un amigo.	omission	Clay to his father	annoyed	fuck	yes
	128	7:39	Hey, what the fuck happened to your face?	¿Qué coño te ha pasado en la cara?	equivalence	Tony to Clay	preoccupied	fuck	yes
	129	8:30	He fucking confessed.	Ha confesado.	omission	Tony about the tape on Bryce's confession that Clay recorded	euphoric	fucking	no

	130	9:15	And every other girl who "practically begged" Bryce to fuck her.	Y todas las demás chicas que rogaron a Bryce que se las follara	literal translation	Tony talking about Bryce's confession	anger	fuck	yes
	131	10:55	because, like, how the fuck do you think, right?	Porque, ¿como coño vas a estar?	equivalence	Clay and Jessica meet at Monet's.	neutral + emphasis	fuck	yes
	132	11:03	How the fuck do you think?	¿Cómo coño voy a estar?	equivalence	Jessica repeating Clay's words.	neutral + emphasis	fuck	yes
	133	11:52	You want me to tell the whole goddamn world what happened to me?	¿Quieres que todo el puto mundo sepa lo que por desgracia me pasó?	change of bad word	Jessica to Clay.	unpleased	goddamn	yes
	134	14:55	Jesus Christ, are you following me?	Por Dios, no me digas que me estás siguiendo.	literal translation	Jessica to Justin.	annoyed	jesus	yes
	135	15:06	Shit	Esto...	softening	Justin to Jessica	desperate	shit	no
	136	15:06	so fucked up	Esto... es una puta mierda.	change of bad word	Justin to Jessica	desperate	fucked	yes
	137	15:18	I walked every street in this shitty-ass town.	Ayer paseé por las calles de este pueblo de mierda.	equivalence	Justin to Jessica	sad	ass	yes
	138	15:26:00-15:30	I climbed up this crane, all the fuck the way up there, and I could...I could see the whole city.	Me subí a una grua hasta la puta punta y pude ver toda la ciudad.	equivalence	Justin to Jessica	sad	fuck	yes
	139	15:52	I'll fucking go to the school	Iré al puto instituto.	equivalence	Justin to Jessica	desperate	fucking	yes
	140	16:48	I fuckin' miss that guy.	Se le echa de menos.	softening + omission	Monty talking about Jeff's death	nostalgic	fucking	no
	141	16:55	Aah! Fuck!	¡Ah, mierda!	change of bad word	Bryce gets hurt hitting the balls while practicing baseball	hurt	fuck	yes

	142	16:59	Nah, I fucked up my hand last night.	Que va, me jodí la mano.	literal translation	Bryce gets hurt hitting the balls while practicing basball	neutral	fucked	yes
	143	17:03	Jesus! Who'd you hit?	¿Y eso? ¿A quién le diste?	softening	Monty	emphasis	jesus	no
	144	17:09	You telling me to watch my temper is like fucking Justin Foley telling me to lay off the weed.	Que me digas tu esto es como el puto Justin Foley me dijera que dejara de fumar hierba.	equivalence	Bryce	funny	fucking	yes
	145	17:18	You figure your shit out?	¿Habéis arreglado vuestras mierdas?	literal translation	Monty asking Bryce about the fight Bryce had with Justin	neutral	shit	yes
	146	24:53:00	I think that's bullshit.	eso es una gilipollez.	equivalence	Clay talking to Mr. Porter about Hannah	annoyed	bullshit	yes
	147	31:24:00	Are you fucking kidding me?	¿Está de coña verdad?	softening + omission	Hannah talking to Mr. Porter about her being raped by Bryce	anger	fucking	no
	148	31:45-31:49	I believed Hannah, and I accused Bryce of rape, and then he beat the shit out of me and admitted it.	Creí a Hannah y acusé a Bryce de violación, me dio una paliza y lo admitió.	softening	Clay to Mr. Porter	annoyed	shit	no
	149	36:23:00	Why is the water still running? There's water all over the damn floor	¿Por qué está el agua corriendo? Está todo el suelo empapado.	omission	Mrs. Baker, when she finds Hannah dead in the tub	preoccupied + annoyed	damn	no
	150	47:15:00	I get shit every...I'm sorry	Me jode...perdón	change of bad word	Tyler during the supeanas	sad +annoyed	shit	yes

	151	47:23:00	I get shit every day	Me joden todos los días	change of bad word	Tyler during the supeanas	sad+ annoyed	shit	yes
	152	48:00:00	Guys would call her a slut and say she's easy.	Los tíos le llamaban zorra.	equivalence	Tyler during the supeanas	sad+ annoyed	slut	yes
	153	50:31:00	Because guys talk at our school and they do shit	Porque los chicos dicen cosas Y hacen cabronadas	change of bad word	Jessica at the supeanas	annoyed	shit	yes
	154	52:30:00	Jesus	Por Dios.	equivalence	Bryce talking to Justin about the tapes	desperate	jesus	yes
	155	54:29:00	fucking leave her alone	No te acerques a ella.	softening + omission	Monty to Tyler. He's bullying Tyler	angry	fucking	no
	156	54:35:00	Jesus, Montgomery, leave him alone	Por Dios, Montgomery, déjalo tranquilo.	literal translation	Alex defending Tyler	annoyed	jesus	yes

Strategies	total	percentage
equivalence	55	32%
omission	37	22%
softening	30	17%
change of swearword	35	20%

literal translation	15	9%
<b>TOTAL</b>	<b>172</b>	

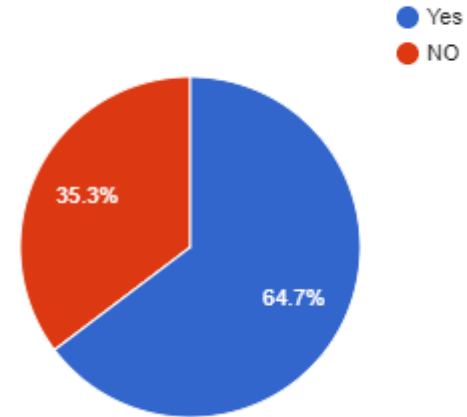
badword	total times said	percentage
hell	8	5%
dick	1	1%
asshole	2	1%
fuck	38	24%
Jesus	15	9%
sick	3	2%
fucking	46	29%
fucked	6	4%
damn/goddamn	5	3%
bitch	2	1%
bullshit	3	2%
slut	2	1%
ass	3	2%
pussy	1	1%
screwed	1	1%
pissed	1	1%
shit	22	14%
suck	2	1%
<b>TOTAL</b>	<b>161</b>	

badword	total times said	percentage
hell	8	5%
dick	1	1%
asshole	2	1%
fuck	38	24%
jesus	15	9%
sick	3	2%
fucking	46	29%
fucked	6	4%
damn/godam	5	3%
bitch	2	1%
bullshit	3	2%
slut	2	1%
ass	3	2%
pussy	1	1%
screwed	1	1%
pissed	1	1%
shit	22	14%
suck	2	1%
<b>TOTAL</b>	<b>161</b>	

Strategies	total	percentage
equivalence	55	32%
omission	37	22%
softening	30	17%
change of sw	35	20%
literal translation	15	9%
<b>TOTAL</b>	<b>172</b>	

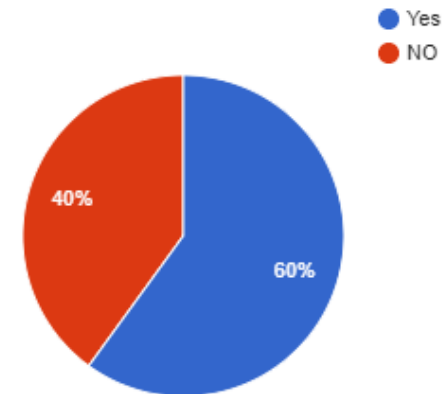
CHPT. 11		
sl. Maintained	total	%
YES	33	65%
No	18	35%
<b>TOTAL</b>	<b>51</b>	

E.11 NUANCE MAINTAINED



CHPT. 12		
sl. maintained	total	%
YES	45	60%
NO	30	40%
<b>TOTAL</b>	<b>75</b>	

E.12 NUANCE MAINTAINED



CHPT. 13		
NUANCE M	TOTAL	%
YES	22	73%
NO	8	27%
TOTAL	30	

E.13 NUANCE MAINTAINED

