

ROEHAMPTON UNIVERSITY

Department of Media, Culture and Language

MA TRANSLATION

Subtitling “Skins” for a Spanish Deaf and Hard of  
Hearing Audience: The Translation of Bad Language  
and the Edition of Subtitles

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## **1 Abstract**

The present dissertation focuses on the translation of some scenes of a TV series from English into Spanish in order to provide subtitles for a deaf and hard of hearing audience. On the one hand, it deals with the problems found during the translation process, such as the translation of specific vocabulary, dealing with bad language and cultural references. On the other hand, it deals with technical difficulties found during the time-cueing process, such as how to convey the rapid pace of the speech in the subtitles.

With respect to the solutions, several strategies have been used in order to provide good translations, for instance, the substitution of one expression for another, adaptation, domestication, etc. Considering time-cueing problems the main strategy followed was the edition of subtitles.

Along this dissertation it has been found that translating can be a difficult task, as well as providing subtitles for a specific audience with specific needs.



## **2 Declaration**

“I promise that in this submission I have not presented or attempted to present any- one else’s work as my own except where I have explicitly so indicated. This submission is my own work and in every case where I have drawn on the work of any other author, this is fully and specifically acknowledged in the text of my dissertation and the work is cited in my bibliography. I understand that ignoring to mention these sources would mean that I had committed plagiarism. I know that committing plagiarism will lead automatically to failure in this element of the assessment and I could even be expelled from the University. I understand it is my responsibility to be aware of the University’s regulations on plagiarism and their importance.

I also declare that the material included in this dissertation has not been submitted wholly or in part for any academic award of qualification other than that for which it is now submitted.”





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## 4 Translation

### 4.1 Transcription of the Source Text

#### 4.1.1 Scene 1

COOK: Fredster!  
This stuff is fucking rubbish, by the way.

FREDDIE: Stop stealing my fucking spliff!  
Morning, gents, you thieving bastards.

COOK: Come on, I got you some breakfast.

FREDDIE: They allowed to serve lager at 8 in the morning?

COOK: I had a word. Fucking JJ's got some interesting thoughts on the benefits of Carlsberg as part of a balanced dietary pattern.

FREDDIE: Yeah?

JJ: Yes. Well, calorifically it's right up there with 392 energy units, which is nothing on the Snickers Duo I'm having which has the additional drawback of 28 grams of fat. Although I can call upon 1.2 grams of fibre which doesn't feature in your lager. However, you could argue in some sense that hops constitute one of your five a day.

COOK: That'll do me.  
You're not in for it?

JJ: That's his fourth so far.

FREDDIE: Cook, is that a good idea? We've college in half an hour.

JJ: Yes, you'll be carrying an attention deficit into the day.

FREDDIE: Attention deficit? Intelligence deficit!

GIRL: Pig!

COOK: Well, maybe I won't go then.

FREDDIE: You're going to bunk off your first day?

COOK: Freddie, mate, the sun's shining, we're bevvied, spliffed and sorted.  
Feels like the beginning of something. So I'm waiting.

FREDDIE: For what?

COOK: The signal.

FREDDIE: We're starting college, Cook.

COOK: No, we're waiting. Something's gotta start us off.

JJ: You're running a randomised fate model to determine if you continue in full time education?

COOK: Yes, well, I need motivation. And it needs to be better than sitting in here the sun, with you two, drinking beers and smoking

your blow.  
Jensie! Have the same again? And sling a couple of them cherry shots on top? Cheers, darling.  
Yeeees, I can feel it! It's got potential, this day. It's pregnant.

JJ: Shouldn't someone pick up that bike before it causes an acc...?

MAN: For fuck's sake! Jesus shit! Where the fuck did that...?! What the fuck?! Oh! Look at it! Look at it! Look at my fucking car! You saw that, didn't you? Did you!? Did you see it?!

OLD LADY: I don't know. You drove into the bollard.

MAN: I did not! The fucking bike jumped out in front of me! You must have seen it, you're my witness, right? Are you blind? Why is everyone round here fucking blind? I'm doing nothing...

JJ: That girl's looking at you, Freddie.

FREDDIE: Yeah.

JJ: Maybe she's looking at me.

COOK: She's not looking at you, JJ.

JJ: OK.  
Nice hair.

FREDDIE: Yeah.

JJ: She's got nice hair and nice eyes.  
And nice breasts, probably.

FREDDIE: Shut up, JJ.

JJ: Nipples. We'll just imagine her bottom.

MAN: Where's your fucking white stick, woman?

JJ: She's absolutely lovely.

MAN: You are as stupid as you look! Ah, for fuck... I want your mobile number.

OLD LADY: I don't have one.

MAN: Your fucking email address, then! Look at the state of my fucking car! You must have seen something, you demented bint!

COOK: What... What happened?

MAN: Is that your bike, you fucking idiot?!

COOK: I was signalling you, you just kept coming...

MAN: I didn't even see you! For Pete's sake! You came out of fucking nowhere!

COOK: I was trying to make you see me. You just kept coming, man!

MAN: No. That's bollocks. No. Listen!

COOK: You fucked my bike. You just ran straight through me.

MAN: That is not right! You haven't got a witness. Nobody saw me knock you off your bike.

OLD LADY: I did. It was just like he said! You ran him over, and now he's bleeding.

COOK: Profusely.  
Perhaps we should call a policeman.  
I think it's a crime to leave the scene of a...

MAN: No, no, no, no. There's no need for that.  
I'm sure we can sort this out. Let me buy you a new bike. Look, here. Come on, take it! Take it!! Come on, have the lot. Have the whole fucking...! Oh, bollocks! Forgive and forget, OK? Forgive and forget, OK? OK?! All right.

GRANDSON: Everything all right, Gran?

MAN: Oh, yes. Just a slight problem, all sorted out now. Yes.

OLD LADY: He's a pillock, he wrapped his car around that bollard, and he's called me a demented bint.

EFFY: Sweet.

JJ: Dad says some things are best left to the imagination. But that's not right, is it?

COOK: Your dad's a stupid tosser, JJ.

JJ: Yes. Do you think she's going where, where we're going?

COOK: She is now.

#### 4.1.2 Scene 2

GIRL 2: Your boyfriend's well mint.

KATIE: Yeah. He's totally fit. He took me to the Stakis Grand last week for surf and turf and shots.

ALL: Oooh.

KATIE: I love Danny Guillermo.

SEVERAL  
GIRLS: - Wow.  
- Safe.  
- Lush.  
- Foxy.  
- Oh, yeah, cute.  
- He's signing Samantha's tits!

PANDORA: Bonkers! What's surf and turf, Eff?

EFFY: Sex.

PANDORA: Wow! We'll have a whizzer time at this college, aren't we, Eff? I'm definitely going to have surf and turf, ASAP. Mum says boys only want one thing so my plan is give it to them, lots of times.  
And that way I'll get good at it, be really popular and maybe my toes will stop throbbing.

ALL: Bye!

KATIE: Christ's sakes, Ems. Come on, you loser!!  
EFFY: Oh!  
KATIE: What's wrong with you? You're always lagging behind me.  
Why can't you wear decent clothes?  
EFFY: Right. You hate her.  
PANDORA: Who do I hate, Eff?  
EFFY: I'll let you know.  
PANDORA: Cool.  
EFFY: Right, let's get this party started.  
PANDORA: You want a lollipop?  
EFFY: No.

#### 4.1.3 Scene 3

JJ: She smiled at me. Cool.  
FREDDIE: She, erm, didn't smile at you, JJ.  
JJ: I think you'll find she did. Mum was right. A lack of pubic hair isn't necessarily a drawback.  
FREDDIE: It is a drawback.  
JJ: Girls are more interested in my character than my cock. That's just been proved.  
FREDDIE: She was not looking at you. Fuck me, you're blind.  
JJ: On the contrary, my eyesight is keen.  
FREDDIE: Yeah? How many fingers am I holding up?  
JJ: F... Ow! You always do that!  
COOK: I've got so much cock hair I can backcomb it and use it like a lure.  
NAOMI: Nice.  
COOK: Like a porcupine.  
NAOMI: Right, you're all prick.  
COOK: Toosh.  
NAOMI: You mean *touché*?  
COOK: Probably.  
NAOMI: Tossler.  
COOK: Nice.  
Here we go.

VOICE OFF: 'Welcome to Roundview College. A meeting place for young people.'

DIRECTOR: God help me.

DOUG: Lovely kids, so full of energy. Makes you feel alive.

TEACHER: They look like a right peck of fuckers to me.

DIRECTOR: If I suddenly get a bit flushed and short of breath, take over, would you, Doug?

DOUG: Why would you get flushed?

DIRECTOR: Just fucking do it, ok?!

DOUG: No problem. Flushed. Right you are.

DIRECTOR: Could I have your attention, please? Yes, we are starting. Excuse...

DOUG: Attention! Pay attention, look you!

DIRECTOR: Thank you, Doug.  
Welcome to Roundview College.  
We are a designated four-star educational establishment under the national 'We're All In It Together Initiative' leading to ultimate improvement status. Anyone who screws that up will be officially burnt at the stake.

DOUG: And expelled.

DIRECTOR: Yes, and expelled.  
God help you all, you're gonna get some qualifications. Any questions?

DIRECTOR: Thank you. Now before I turn you over to your form tutors, I'd like to tell you something about the way in which we organise our...

DIRECTOR: Right! Very funny. This is a further education college, not a primary school.

DIRECTOR: Stop it! Stop it! I'll cut your balls off, you cheeky little turds! You hear me?

DOUG: I do apologise. I think I might be at fault.  
Too much rhubarb on my Ready Brek. Havoc.

DIRECTOR: Right.

DOUG: You are looking a little flushed. Do you want me to...?

DIRECTOR: No! No. Just...  
Last year, we had some intolerable incidents so, I want to make this easy for you. The following will result in instant expulsion - smoking on the premises, setting fire to the premises, consumption of alcohol on the premises, consumption of drugs on the premises, consumption of pornography on the premises, teacher abuse, glue abuse, self abuse, sexual intercourse with any other student, teacher or animal or combination of the above including oral sex and/or use of sex toys, on the premises.

DOUG: That was nasty.

DIRECTOR: Miss Reedy, our new head of communications.

MISS

REEDY: Hello.

DIRECTOR: Miss Reedy is joining us from... Where are you joining us from?

MISS

REEDY: Um, I had some time off. Seven years.  
It was stress-related but feeling a bit better now, hopefully.

DIRECTOR: Oh, Christ.

MISS

REEDY: Form BD1, say your name, please, when I... Put your hands up, please, when I call your, erm, name.  
Emily Fitch? Katie Fitch? Jonah Jeremia Jones?

JJ: JJ, present.

MISS

REEDY: James Cook?

COOK: Yo!

MISS

REEDY: Elizabeth Stonem? Mavis Jarundi? Do bris la wa Wi Wieczorek?  
I'm sorry, you're foreign. Frederick Mclair?

FREDDIE: Yes.

JJ: Yes!

MISS

REEDY: Denise Adebeyor?

JJ: Yes. Yes! The integrity of the unit is preserved.  
I'm still deeply unhappy with you, mind, on account of the unwarranted violence.

FREDDIE: All right, I said I'm sorry.

MISS

REEDY: And, Naomi Campbell? Naomi Campbell?

DOUG: Naomi Campbell?!

NAOMI: Fucking hell.

COOK: Hey, Naomi. Now I get it.  
You got anger management issues.

NAOMI: Only when I talk to wankers.

COOK: Cool. You gonna hit me with your shoe now, or...?  
I like her.

NAOMI: Oh, Christ. Same fucking form.

COOK: Hey, babe? Babe? Babe? Babe? Babe?

NAOMI: Sorry. I'm not a babe.

COOK: No? Well, I'll be the judge of that.

JJ: Shut up, Cook. Sorry about him.

COOK: Listen, trying to break the ice.



JJ: Guess what I've got tattooed on my cock?  
Cook!

COOK: No, go on. Guess. What would you say?

NAOMI: Excuse me?

DIRECTOR: Yes? What is it?

NAOMI: The boy next to me is acting inappropriately.

DIRECTOR: How?

NAOMI: He wants to show me his tattoo.  
And not in a nice way.

DIRECTOR: Right. You!

COOK: Me?

DIRECTOR: Yes. Why don't you show us all your pathetic tattoo? We can wonder at its magnificent stupidity.

COOK: I don't think you'd like it.

DOUG: Right lad! Smartish! You've had an instruction. Show her the tattoo, now!

COOK: All right.

FREDDIE: Wait. No, no, no! Cook, wait, no. Please, please, please!

TEACHER: That is fuckin' impressive, so it is.

MISS REEDY: No, no, no, no, no! Let me out! Let me out! Don't make me stay.  
Let me out!

DIRECTOR: This is unacceptable. Unacceptable! Silence. Silence! Silence!  
You, silence!

DOUG: Ehm, I do apologise again.

#### 4.1.4 Scene 4

JJ: Oh! Where's it gone? Presto!

COOK: Presto!

JJ: Put that away before I lose it.

COOK: Fuck me!

JJ: Yes, that's alarming. So I'll just...

JJ: And the coup de grace. Prestissimo!

COOK: Yeah! Magic! So, the question is, pet, does that make you want to give JJ a blowjob?  
Excuse me, are you fucking deaf or something?

DEAF GIRL COMPANION: Yes, I am deaf. So why don't you give him a blowjob if you love

COOK: him so much? Tossers. Especially you.  
Who are we speaking to here?

DEAF GIRL  
COMPANION: Pixie's lip reading.  
I'm telling you what she says.

COOK: Right, right. Cool. She's got tits like choccie Hobnobs. I'd like to  
dunk 'em, suck 'em and lick off the love.

JJ: I'm not sure...

COOK: Droopy, lardy arse, bit spready, bit low slung. You get me?

JJ: I think we've stumbled upon a fatal flaw in your thinking.

COOK: Listen, I mean, wait. Hang on.

DEAF GIRL  
COMPANION: Presto. You cuntin'g small-balled arsehole bandit.

JJ: She may be deaf, she's also extremely rude.

COOK: Yeah.

#### 4.1.5 Scene 5

COOK: It's a challenging list. You gotta give her that. Sex in school.  
Tricky.

JJ: Guys, we are now seven minutes, 57, 58, 59 - eight minutes late  
for form induction.

FREDDIE: Shut up, will you, JJ? Do you think she's serious?

COOK: There's only one way to find out.

FREDDIE: You're not gonna ...

COOK: I've already got 'teacher abuse' ticked.

JJ: And how! Your cock should not be that colour.

COOK: The game is on, Freddie. You wanna play?

FREDDIE: Don't be stupid.

COOK: Tell you what, girls like stupid.  
Ain't you worked that out yet?

JJ: And McFly. Girls like McFly.

COOK: She's a naughty, naughty little girl and I don't like to disappoint.  
Eh? Someone's left their shit in here. Yeah!

JJ: Oh! Nice.

COOK: Check this out!

JJ: Oh, my god. Cook, I'm not sure if that's legal. Oh, that's  
definitely not legal!

COOK: Dunno who this Sid guy was but he's got fucking great taste in  
gash.

JJ: I can't look. Don't make me look. I have to look. Oh, holy shit!  
That's forbidden. Forbidden, verboten, interdit.

FREDDIE: JJ!!

JJ: Prohibido, prohibido!

FREDDIE: JJ! JJ!

JJ: I'm sorry. Was I getting locked on, there?

FREDDIE: Locked on, JJ.

JJ: OK. I'm all right. I'm fine.  
But can I just remind you, in a casual, non-locked-on way, that  
we're late? We're late, we're late, we're late!

FREDDIE: JJ!

JJ: Sorry. I'm fine.

FREDDIE: We going?

COOK: Hang on. Shoot me.

JJ: Huh?

COOK: The fucking camera. Go on.  
Right. Action.

FREDDIE: Cook, what the fuck are you doing?

COOK: Action. Action. Do it, man!  
I was saving this for lunch but what the fuck? Cheers!

FREDDIE: What the fuck are you doing?

COOK: Whoa!

JJ: Jesus!

FREDDIE: Fuck me!

JJ: Christ!

COOK:: Sorted.

FREDDIE: You are fucking mental.

COOK: Mental is as mental does. But we're late. Shall we?

## 4.2 Translation of the Text

### 4.2.1 Scene 1

COOK: ¡Fredster!  
Por cierto, esta hierba es una puta mierda.

FREDDIE: ¡Deja de fumarte mis porros, joder!  
Buenos días, señores. Ladrones de mierda.

COOK: Venga, que te he conseguido el desayuno.

FREDDIE: ¿Les dejan servir cerveza a las ocho de la mañana?

COOK: He hablado con ella. El puto JJ ha estado pensando en algunos beneficios interesantes de la *Carlsberg* como parte de un patrón de dieta equilibrada.

FREDDIE: ¿Sí?

JJ: Sí. Bien, en cuanto a calorías tiene justo 392 unidades energéticas, que es nada comparado con el *Snickers Duo* que me estoy comiendo, que tiene el inconveniente añadido de 28 gramos de grasa. Aunque tiene 1,2 gramos de fibra que no tiene la cerveza. De todos modos, podríais discutir que el lúpulo es una de las cinco al día.

COOK: Genial.  
¿No te la vas a beber?

JJ: Esa es su cuarta.

FREDDIE: Cook, ¿crees que es buena idea? Empezamos la universidad en media hora.

JJ: Sí, vas a estar todo el día con déficit de atención.

FREDDIE: ¿Déficit de atención? ¡Déficit de inteligencia!

GIRL: ¡Cerdo!

COOK: Bueno, quizás no voy.

FREDDIE: ¿Vas a hacer novillos el primer día?

COOK: Freddie, tío, el sol brilla, vamos borrachos, fumados y todo eso. Parece el principio de algo. Así que estoy esperando.

FREDDIE: ¿A qué?

COOK: A la señal.

FREDDIE: Cook, vamos a empezar la universidad.

COOK: No, estamos esperando. Algo va a pasar.

JJ: ¿Vas a dejar que el azar decida si vas a continuar con la educación a tiempo completo?

COOK: Sí, claro, necesito motivación. Y tiene que ser algo mejor que estar sentado aquí al sol con vosotros dos, bebiendo birras y fumando canutos.  
¡Jensie! ¿Nos pones lo mismo? Y echa un par de chupitos de cereza por encima. Gracias, cariño.

¡Sí, lo siento! El día de hoy tiene su potencial.  
Está embarazada.

JJ: ¿No debería alguien recoger esa bici antes de que cause un acc...?

MAN: ¡Joder! ¡Menuda mierda! ¿De dónde coño ha...? ¿Pero qué coño? ¡Ah! ¡Mira, mira, mira el puto coche! ¿Lo ha visto, verdad? ¿Verdad? ¿Lo ha visto?

OLD LADY: No lo sé. Te has echado encima de la baliza.

MAN: ¡No! ¡La puta bicicleta ha aparecido ahí! Debe de haberlo visto, es mi testigo, ¿verdad? ¿Está ciega? ¿Todo el mundo está ciego o qué? Yo no he...

JJ: Esa chica te está mirando, Freddie.

FREDDIE: Sí.

JJ: Igual me está mirando a mí.

COOK: No te esta mirando a ti, JJ.

JJ: Vale.  
Bonito pelo.

FREDDIE: Sí.

JJ: Tiene el pelo y los ojos bonitos. Y probablemente, los pechos.

FREDDIE: Cállate, JJ.

JJ: Pezones. Imaginémonos su culo.

MAN: ¿Mujer, dónde está su maldito bastón blanco?

JJ: Es totalmente encantadora.

MAN: ¡Es tan tonta como parece! Por Dios, quiero su número de teléfono.

OLD LADY: No tengo.

MAN: ¡Pues el puto email! ¡Mira como ha quedado el puto coche!  
¡Debes de haber visto algo, tipeja demente!

COOK: ¿Qué... qué ha pasado?

MAN: ¡¿Esa es tu bicicleta, retrasado?!  
¿Esa es tu bicicleta, retrasado?!  
¿Esa es tu bicicleta, retrasado?!

COOK: Te estaba haciendo señas y has seguido adelante...

MAN: ¡No te he visto! ¡Por Dios! ¡Has salido de la nada!

COOK: Estaba intentando hacer que me vieras. ¡Tío, has seguido avanzando!

MAN: No. Es mentira. No. ¡Escucha!

COOK: Me has jodido la bici. Te has tirado encima mío.

MAN: ¡Eso es mentira! No tienes testigos. Nadie ha visto como te he tirado de la bici.

OLD LADY: Yo sí. ¡Ha sido como dice él! Te has tirado encima suyo y ahora está sangrando.

COOK: Abundantemente.

Quizá deberíamos llamar a la policía. Creo que es un crimen dejar así la escena de un...

MAN: No, no, no, no. No hace falta. Seguro que podemos solucionarlo. Deja que te compre una bici nueva. Mira, toma, venga, ¡Cógelo! ¡Cógelo! Venga, cógelo todo. ¡Coge todo el puñetero....! ¡Mierda! Perdonar y olvidar, ¿vale? Perdonar y olvidar, ¿vale? ¡¿Vale?! Está bien.

GRANDSON: ¿Todo bien, abuela?

MAN: Oh, sí. Hemos tenido un problemilla, pero ya está solucionado. Sí.

OLD LADY: Es un idiota, se ha echado encima de esa baliza y me ha llamado "tipeja demente."

EFFY: Adorable.

JJ: Papá dice que hay cosas que es mejor dejarlas a la imaginación. Pero se equivoca, ¿verdad?

COOK: Tu padre es gilipollas, JJ.

JJ: Sí. ¿Creéis que va al mismo sitio al que vamos nosotros?

COOK: Ahora sí.

#### 4.2.2 Scene 2

GIRL 2: Tu novio está bueno.

KATIE: Sí. Está totalmente en forma. La semana pasada me llevó al Palace a jugar al teto.

ALL: Ooooh.

KATIE: Amo a Danny Guillermo.

SEVERAL GIRLS: - Guau.  
- Seguro.  
- Atractivo.  
- Sexy.  
- Oh, sí, mono.  
- ¡Le está firmando las tetas a Samanta!

PANDORA: ¡Caramba! ¿Qué es jugar al teto, Eff?

EFFY: Sexo.

PANDORA: ¡Guay! Vamos a pasarlo genial en la universidad, ¿verdad, Eff? Seguro que voy a jugar al teto, muy pronto. Mamá dice que los chicos solo quieren una cosa y mi plan es dársela, muchas veces. De ese modo, seré muy buena en ello y me haré muy popular y quizá deje de chorrear.

ALL: ¡Adiós!

KATIE: Por Dios, Ems. ¡¡Venga, fracasada!!  
EFFY: ¡Oh!  
KATIE: ¿Qué te pasa? Siempre vas detrás de mí. ¿Por qué no puedes llevar ropa decente?  
EFFY: Bien, la odias.  
PANDORA: ¿Yo a quién odio, Eff?  
EFFY: Ya te lo diré.  
PANDORA: Genial.  
EFFY: Venga, empecemos con esta fiesta.  
PANDORA: ¿Quieres una piruleta?  
EFFY: No.

#### 4.2.3 Scene 3

JJ: Me ha sonreído. Guay.  
FREDDIE: Eh, no te ha sonreído a ti, JJ.  
JJ: Ya verás como sí, mamá tenía razón. No tener pelo púbico no es precisamente un inconveniente.  
FREDDIE: Sí que lo es.  
JJ: Las chicas están más interesadas en mi personalidad que en mi polla. Y lo acabamos de probar.  
FREDDIE: No te estaba mirando. Joder, estás ciego.  
JJ: Al contrario, mi vista está perfecta.  
FREDDIE: ¿Sí? ¿Cuántos dedos tengo?  
JJ: Ci... ¡Au! ¡Siempre haces lo mismo!  
COOK: Tengo tanto pelo en la polla que puedo cardarlo y usarlo de cebo.  
NAOMI: Muy bonito.  
COOK: Como un puercoespín.  
NAOMI: Genial, sois unos capullos.  
COOK: Tush.  
NAOMI: ¿Quieres decir *touché*?  
COOK: Seguramente.  
NAOMI: Gilipollas.  
COOK: Bien.  
Allá vamos.

VOICE OFF: 'Bienvenidos a *Roundview College*. Un lugar de reunión para los jóvenes.'

DIRECTOR: Dios, ayúdame.

DOUG: Niños encantadores, tan llenos de energía. Te hacen sentir vivo.

TEACHER: A mí me parecen una panda de cabrones.

DIRECTOR: Si de momento pierdo los nervios y me falta el aire, toma el mando, ¿vale, Doug?

DOUG: ¿Por qué vas a perder los nervios?

DIRECTOR: ¡Tú hazlo, joder! ¿Vale?

DOUG: Ningún problema. Ya has perdido los nervios.

DIRECTOR: ¿Podrías prestarme atención, por favor? Sí, vamos a empezar. Disculp...

DOUG: ¡Atención! ¡Prestad atención, chicos!

DIRECTOR: Gracias, Doug.  
Bienvenidos a *Roundview College*. Nos han dado el premio nacional de cuatro estrellas en la 'Iniciativa Todos Juntos en Todo' que nos lleva a un estado de mejora máxima. El que la cague será oficialmente quemado en la hoguera.

DOUG: Y expulsado.

DIRECTOR: Sí, y expulsado. Que Dios os ayude a sacar buenas notas.  
¿Alguna pregunta?

DIRECTOR: Gracias. Antes de empezar con las presentaciones de los tutores me gustaría explicaros un poco como organizamos nuestro...

DIRECTOR: ¡Bien! Muy divertido. Esto es la universidad, no un colegio de primaria.

DIRECTOR: ¡Parad! ¡Parad! ¡Os cortaré las pelotas, niñatos insolentes! ¿Me oís?

DOUG: Lo siento. Creo que es culpa mía. Demasiado ruibarbo en mis cereales. Confusión.

DIRECTOR: Bien.

DOUG: Parece que estás alterada. ¿Quieres qué...?

DIRECTOR: ¡No! No, solo...  
El año pasado sufrimos algún incidente intolerable, así que os lo diré bien claro. Los siguientes hechos serán causa de expulsión: fumar en las instalaciones, pegarle fuego a las instalaciones, beber alcohol en las instalaciones, consumir drogas en las instalaciones, ver pornografía en las instalaciones, abusar de los profesores, esnifar pegamento, masturbarse, tener relaciones sexuales con otro estudiante, profesor o animal o alguna combinación de las anteriores, incluyendo sexo oral y/o el uso de juguetes sexuales, en las instalaciones.

DOUG: Eso es repugnante.



DIRECTOR: Miss Reedy, nuestra nueva jefa de comunicaciones.

MISS  
REEDY: Hola

DIRECTOR: Miss Reedy viene de... ¿de dónde vienes?

MISS  
REEDY: Eeh, me tomé unas vacaciones. Siete años. Tuvo que ver con el estrés pero ahora me encuentro mejor, o eso creo.

DIRECTOR: Oh, Dios.

MISS  
REEDY: Clase BD1, decid vuestro nombre, por favor, cuando... Levantad la mano, por favor, cuando diga vuestro nombre. ¿Emily Fitch? ¿Katie Fitch? ¿Jonah Jeremia Jones?

JJ: JJ, presente.

MISS  
REEDY: ¿James Cook?

COOK: ¡Ey!

MISS  
REEDY: ¿Elizabeth Stonem? ¿Mavis Jarundi? ¿Do bris la wa Wi Wiczorek? Lo siento, eres extranjera. ¿Frederick Mclair?

FREDDIE: Sí.

JJ: ¡Sí!

MISS  
REEDY: ¿Denise Adebeyor?

JJ: Sí. ¡Sí! La integridad de la unidad se conserva. Todavía estoy enfadado contigo por la violencia gratuita.

FREDDIE: Está bien, he dicho que lo siento.

MISS  
REEDY: Y, ¿Naomi Campbell? ¿Naomi Campbell?

DOUG: ¡¿Naomi Campbell?!

NAOMI: ¡Me cago en la puta!

COOK: Ey, Naomi. Ahora lo entiendo. Tienes problemas de control de la ira.

NAOMI: Solo cuando hablo con imbéciles.

COOK: Bien. ¿Vas a pegarme con tu zapato o ...? Me gusta.

NAOMI: Dios, otra vez en la misma puta clase.

COOK: Ey, ¿Nena? ¿Nena? ¿Nena? ¿Nena? ¿Nena?

NAOMI: Perdona, no soy una nena.

COOK: ¿No? Bien, déjame juzgarlo a mi.

JJ: Cállate, Cook. Perdónale.

COOK: Escucha, estoy intentando romper el hielo. Adivina que tengo tatuado en la polla.

JJ: ¡Cook!

COOK: No, venga, adivina. ¿Qué dices?

NAOMI: ¿Perdón?

DIRECTOR: ¿Sí? ¿Qué pasa?

NAOMI: El chico de mi lado está actuando de forma inadecuada.

DIRECTOR: ¿Cómo?

NAOMI: Quiere enseñarme su tatuaje. De una forma no muy agradable.

DIRECTOR: Bien. ¡Tú!

COOK: ¿Yo?

DIRECTOR: Sí, por qué no nos enseñas a todos tu absurdo tatuaje. Así podremos asombrarnos con esta magnífica sandez.

COOK: No creo que te guste.

DOUG: ¡Bien, chaval! ¡Date prisa! Te han dado una orden. Enséñale el tatuaje, ¡ahora!

COOK: Vale.

FREDDIE: Espera. ¡No, no, no! Cook, espera, no. ¡Por favor, por favor, por favor!

TEACHER: Joder, es totalmente impresionante.

MISS REEDY: ¡No, no, no, no, no! ¡Dejadme salir! ¡Dejadme salir! No me hagáis quedarme. ¡Dejadme salir!

DIRECTOR: Esto es inaceptable. ¡Inaceptable! Callaos. ¡Callaos! ¡Callaos! ¡Qué os calléis!

DOUG: Eeh, perdón otra vez.

#### 4.2.4 Scene 4

JJ: ¡Oh! ¿Dónde ha ido? ¡Tachán!

COOK: ¡Tachán!

JJ: Guarda eso antes de que lo pierda.

COOK: ¡Joder!

JJ: Sí, es inquietante. Así que...

JJ: Y el gran final. ¡Tatatachán!

COOK: ¡Sí! ¡Magia! Bueno, nena, la pregunta es si te apetece chupársela a JJ.  
Perdona, ¿eres sorda o qué?

DEAF GIRL COMPANION: Sí, soy sorda. Así que por qué no se la chupas tú si tanto le quieres. Capullos. Especialmente tú.

COOK: ¿Con quién estamos hablando aquí?  
DEAF GIRL  
COMPANION: Pixie lee los labios. Yo os digo lo que ella está diciendo.  
COOK: Bien, bien. Genial. Sus tetas son como galletas de choco. Me gustaría mojarlas, chuparlas y lamer todo su amor.  
JJ: No creo que...  
COOK: Culito flácido, grasiento, un poco ancho, un poco caído. ¿Lo pillas?  
JJ: Creo que hemos caído en un error fatal con tus pensamientos.  
COOK: Oye, pero, espera, espera.  
DEAF GIRL  
COMPANION: Tachán. Imbécil de los cojones  
JJ: Será sorda, pero también bastante grosera.  
COOK: Sí.

#### 4.2.5 Scene 5

COOK: Es una lista muy tentadora. Voy a hacerlo por ella. Sexo en la uni, complicado.  
JJ: Tíos, llegamos siete minutos, 57, 58, 59, ocho minutos tarde a clase.  
FREDDIE: Cállate, JJ, ¿quieres? ¿Crees que lo dice en serio?  
COOK: Solo hay una forma de averiguarlo.  
FREDDIE: No vas a ...  
COOK: Ya tengo abuso a los maestros marcado.  
JJ: Y de que manera. Tu polla no debería tener ese color.  
COOK: El juego acaba de empezar, Freddie. ¿Quieres jugar?  
FREDDIE: No seas idiota.  
COOK: ¿Sabes qué? A las chicas les gustan los idiotas. ¿No lo sabías?  
JJ: Y McFly, a las chicas les gusta McFly.  
COOK: Es una chica muy, muy traviesa y no me gustaría decepcionarla. ¿Eh? Alguien se ha dejado su mierda aquí. ¡Sí!  
JJ: ¡Oh! Genial.  
COOK: ¡Mirad esto!  
JJ: Oh, Dios. Cook, no estoy seguro de que eso sea legal. Claramente jeso no es legal!  
COOK: No sé quién era ese Sid pero tiene buen gusto para las furcias.  
JJ: No puedo mirar. No me hagáis mirar. Tengo que mirar. ¡Oh, mierda! Eso está prohibido, prohibido, verboten, interdit.

FREDDIE: ¡JJ!

JJ: ¡Forbidden, forbidden!

FREDDIE: ¡JJ, JJ!

JJ: Lo siento. ¿Me estaba obsesionando?

FREDDIE: Y mucho, JJ.

JJ: Vale, ya está. Estoy bien. Pero, ¿puedo recordaros de forma relajada, sin obsesionarme que llegamos tarde? ¡Llegamos tarde! ¡Llegamos tarde!

FREDDIE: ¡JJ!

JJ: Perdón. Estoy bien.

FREDDIE: ¿Vamos?

COOK: Espera. Grábame.

JJ: ¿Qué?

COOK: La puta cámara, venga.  
Bien. Acción.

FREDDIE: Cook, ¿qué coño estás haciendo?

COOK: Acción, acción. ¡Vamos, tío!  
Estaba guardando esto para la comida, pero ¿qué coño? ¡Salud!

FREDDIE: ¿Qué coño estás haciendo?

COOK: ¡Guay!

JJ: ¡Dios!

FREDDIE: ¡Joder!

JJ: ¡Jesús!

COOK: Solucionado.

FREDDIE: Eres un puto pirado.

COOK: Un pirado no se hace, nace. Llegamos tarde, ¿vamos?

## **5 Commentary**

### **5.1 Introduction**

This dissertation will comment on the translation of five selected scenes from episode 1 series 3 named “Everyone” of the British TV series *Skins*, a teen drama set in Bristol, created by Bryan Elsey and Jamie Brittain, being first broadcasted on television on channel E4 on 25 January 2007.

The series deals with the story of a group of teenagers who suffer different problems dealing with drug and alcohol abuse, homosexuality, dysfunctional families, mental illness, etc.

This video was chosen because of its characteristics, such as the language used, comprising mainly swearwords and rude expressions and the use of colloquial language, which can pose great difficulties during the translation process and in the time-cueing process, respectively.

The aims of this commentary are, on the first hand, to comment on the strategies used to translate specific language such as swearwords or bad language, generally, as well as cultural references of the Source Culture. On the other hand, the commentary deals with the problems encountered during the time-cueing process. As the subtitles provided for this dissertation are aimed at a deaf and hard of hearing audience, specific rules need to be followed when providing this kind of subtitles. Consequently, the methods used by the student as well as the decisions and solutions reached will be commented.

### **5.2 General Analysis**

#### *5.2.1 Description of the Source Text*

The source text is part of an episode of the British teen comedy drama *Skins*, whose main function is to entertain at the aimed audience, which is formed by teenagers, although some critics state that they are not completely sure if this

show was aimed at a teenager audience: “I don't know if teenagers in real life watch *Skins*. I don't know if they should watch it.” Hardy (2008)

The register of this text is mainly informal and colloquial, as the main characters in the show are teenagers. However, when teachers appear, the register becomes a little bit more formal at some stages. Moreover, some specialised content can be found when JJ – one of the teenagers – speaks, as he is a good student who excels academically, which can be seen in the register he uses when speaking, as can be seen almost every time he speaks in the series.

The text is characterised by the use of swearwords and insults, as well as specific vocabulary dealing with drugs and sex, while some cultural references to British brands and places appear. Furthermore, representative aspects of quotidian speech, such as fast pace and overlapping speech define the rhythm of the speech.

### 5.2.2 *Target Audience*

The target text provided is aimed at a Spanish deaf and hard of hearing audience. Teenagers principally, who may identify themselves with the characters in the series, as they may have a similar age.

The purpose of translating the text into Spanish and to create subtitles for the deaf and hard of hearing is to give this collective the chance to enjoy the show and to entertain themselves as hearing people would do, as the UNE 153010:2012 maintains:

Los contenidos audiovisuales accesibles permiten una clara mejora de la calidad de vida a todo el colectivo de personas sordas. Evidentemente, esta mejora se traduce en la posibilidad de acceder a la información, a la cultura y al entretenimiento. (AENOR, 2012:4)

Further consideration is needed for the fact that, although the collective of deaf people and people with hearing impairments is really heterogeneous due to several factors, subtitles are of paramount importance for all of them:

To the Deaf and HoH, subtitles are essential, rather than redundant. They are the visual face of sound. For the Hard of Hearing they are a stimulus and memory exercise; for the

Deaf, they are the only means to gain access to aural information. However redundant, sound and image tell different stories. (Neves, 2005:130)

Moreover, hearing people can also take advantage of this kind of subtitles in several ways. For instance, subtitles can help the hearing audience to improve their reading and writing skills, and subtitles will also allow them to follow and enjoy a program in a loud environment.

To achieve this purpose within this dissertation, the Spanish norms UNE 153010:2003 and UNE 153010:2012 are followed in terms of character identification by colours and tags when necessary, and also to convey the information about sounds and music.

### **5.3 Specific Analysis**

This section includes an analysis of both linguistic and technical difficulties encountered during the translation and time-cueing process, respectively.

The analysis of linguistic difficulties deals mainly with the translation of bad language, as it is a major characteristic of the Source Text. The different types of bad language that can be found in the text are classified, as well as an exhaustive analysis of the translation of the word “fuck(ing)” is presented. A minor analysis on the translation of cultural gaps and non-equivalent expressions between the Source Text and the Target Text is given.

Furthermore, the subsection about technical difficulties discusses character identification as well as how sound effects have been conveyed in the subtitles, as both features are of paramount importance for subtitles for the Deaf and the Hard of Hearing. The edition of subtitles is of major importance within the technical difficulties, as a large amount of subtitles needed to be edited due to several factors and in order to comply with the rules required to follow when providing subtitles.

### 5.3.1 *Linguistic Difficulties*

#### 5.3.1.1 Bad Language

Bad language is a wide term comprising swearwords, insults, slang, rude or offensive expressions and some other aspects of language, such as incorrect grammar use. Moreover, bad language is one of the main characteristics of the Source Text, dealing mainly with swearwords, insults and rude or offensive expressions.

Bad language, however, is different in each country and culture, as Hughes (1991:3) goes on to say:

in many cultures swearing is fascinating in its protean diversity and poetic creativity, while being simultaneously shocking in its ugliness and cruelty ... Swearing draws upon such a powerful and incongruous resonator as religion, sex, madness, excretion and nationality, encompassing an extraordinary variety of attitudes, including the violent, the amusing, the shocking, the absurd, the casual and the impossible.

Furthermore, when bad language appears in its written form, such as subtitles, – which is the case in this dissertation – another problem comes out: censorship. Some scholars state that swearwords seem stronger when they are written than when they are said orally, and therefore, these scholars recommend to mild bad language in subtitles, although Neves (2005:218) argues that: “They often propose that it be kept to a minimum that will guarantee that the “tone of the film” may be kept.” Moreover, it needs to be taken into account that SDH (Subtitles for the Deaf and the Hard of Hearing) represent the oral for the aimed audience, as what they read in the subtitles is what the characters are saying. Thus, if this kind of language is used in the Source Text, there is the need to maintain it in the Target Text:

if dirty words are used, they should be used in the translation as well. [-] You only need to know the level of strength and the affect in the original country and here at home. Being prudish on purpose only makes the text – and the translator – seem ridiculous. (YLE in Hjort, 2009:3)



Moreover, it is really important to maintain bad language in the translation within this clip, as it is one of the main characteristics of the Source Text, specially swearwords, which according to Díaz-Cintas and Remael (2007:196):

Fulfil specific functions in the dialogic interaction and, by extension, in the film story, so deleting them is certainly not the only or the best option available. Emotionally, charged language has a phatic or exclamatory rather than denotative function and it can be idiosyncratic, but it is also linked to situations and/or population groups.

Hence, suppressing bad language in the translation of this clip is not an option, as the Target Text would lose part of the meaning and the tone intended in the Source Text.

Due to all the above-mentioned factors, bad language supposes a hard task to the translator, who is not always capable to provide a good translation, frequently, because of the translator's reservation, which impedes him/her to give a natural translation, which they may find too rude to be included in the Target Text. Thus, they try to translate this kind of language in a rapid way, using calques or translating the expressions literally, therefore providing a bad translation and losing naturalness in the Target Text, which is one of the hardest issues to achieve. As Surià (2012) states:

Todas las lenguas son ricas en este tipo de léxico pero las expresiones no son siempre equivalentes. En palabras y expresiones ... enfáticas ... lo esencial es transmitir el tono con lo que muchas veces los términos no coincidirán.

Accordingly, Xosé Castro (1997) in Surià (2012) goes on to say that in order to provide a good translation and to maintain the tone of the original:

debemos traicionar intencionadamente al texto cuando nos encontramos expresiones vulgares y malsonantes, mucho más variadas en nuestra lengua que en inglés y que, sin embargo, se ven una y otra vez mutiladas por la falta de imaginación de algunos traductores. El habla vulgar y la germanía también es muy fértil en castellano y no se le saca todo el partido por miedo a hacer una adaptación demasiado libre del texto original.

Thus, Castro encourages translators to play with their imagination and to choose expressions that are frequently used in the Target Language – Spanish in this case – and not to get attached too much to the Source Text, although this means that the translation may look like it differs somehow from the original, so that translators provide a natural translation which can be easily understood by the Target Audience.

If we go on to analyse this kind of language which comprises an important part of the Source Text, it can be seen that according to Andersson and Trudgill (1990:61), bad language can be divided into three major groups:

- Expletive: used to express emotions, no directed towards others. Examples of this kind of swearwords can be found in subtitles 0040, 0068, 0108, 0218, 0313 and in the three following examples – marked in bold:

0066	I didn't even see you! <b>For Pete's sake!</b> You came out of fucking nowhere!	(HOMBRE) ¡No te he visto! ¡ <b>Por Dios!</b> ¡Has salido de la nada!
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0081	Oh, <b>bollocks!</b> Forgive and forget, OK? Forgive and forget, OK? OK?	¡ <b>Mierda!</b> Perdonar y olvidar, perdonar y olvidar, ¿vale? ¿vale?
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0192	Oh, <b>Christ.</b>	Oh, <b>Dios.</b>
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- Abusive: directed towards others, derogatory; includes name-calling and different types of curses. Some examples can be seen in subtitles 0005, 0023, 0058, 0085, 0090, 0108, 0134, 0216, 0261, 0273, 0285, 0286, 0295 and:

0062	You must have seen something, you <b>demented bint!</b>	¡Debes de haber visto algo, <b>tipeja demente!</b>
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0084	He's a <b>pillock</b> , he wrapped his car around that bollard	(ANCIANA) Es un <b>idiota</b> , se ha echado encima de esa baliza
------	----------------------------------------------------------------	-------------------------------------------------------------------

0131	Like a porcupine. Right, you're all <b>prick.</b>	Como un puercoespín. Genial, sois unos <b>capullos.</b>
------	---------------------------------------------------	---------------------------------------------------------

0169	I'll cut your balls off, you <b>cheeky little turds!</b> You hear me?	¡Os cortaré las pelotas, <b>niñatos insolentes!</b> ¿Me oís?
------	-----------------------------------------------------------------------	--------------------------------------------------------------

Regarding the example in subtitle 0169, it needs to be taken into account that the translation given loses some of the meaning of the original, as in the Source Text the word “turds” – which is a vulgar way of referring to faeces – appears and in the Target Text there is no reference to “faeces” within the translation of the insult. The decision of not making any reference to “shit” in the translation was because by translating this insult in this way caused a laughing effect in the Target Text,

which was not intended for the Source Audience, therefore, the Source Text should not cause this laughing effect.

- Auxiliary: not directed towards a person or situation; swearing as a way of speaking ('lazy swearing'), often or always non emphatic.

Within this third group, the most representative word in the clip is the word “fuck”, which has several functions both within the Source Text and generally, as Suraiya (2014) states:

the word “f\*\*k” ... could be used as a noun, or as a verb, both transitive and intransitive ... It could be used as a participial adjective to connote exhaustion. Or as a simple adjective expressing scorn or contempt, or, on the other hand, great approbation. It could be utilised both as an adverb or adjective to denote a superlative, or as an expression indicative of surprise, consternation, delight, wonder, anger, disgust, dismay elation and discovery. It could also be used as a purely meaningless qualification, merely for the heck of it.

Regarding the translation of this word, which is the most frequent taboo word in English colloquial language, several factors need to be taken into account, such as syntactic, semantic and pragmatic issues that will help the translator to choose an appropriate translation.

#### 5.3.1.1.1 The Word “fuck(ing)” as a Modifier

In English, the word “fuck(ing)” “puede aparecer como modificador de diversas categorías sintácticas; esto es, puede funcionar sintácticamente como modificador nominal, adjetival, verbal, etc.” Rojo López and Valenzuela Manzanares (2000: 210 - 211).

Within the selected scenes, fourteen cases of the word “fuck(ing)” as a modifier of nouns – marked in bold – have been found as in subtitles 0004, 0009, 0041, 0044, 0060, 0061, 0066, 0125, 0213, 0218, 0258 and in the examples below:

0003	This stuff is <b>fucking</b> rubbish, by the way.	Esta hierba es una puta mierda.
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0079	Take it!! Come on, have the lot. Have the whole <b>fucking</b> ...!	¡Cógelo! Venga, cógelo todo. ¡Coge el puñetero...!
------	---------------------------------------------------------------------	-------------------------------------------------------

0306	The <b>fucking</b> camera. Go on.	La puta cámara, venga.
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At the same time, five cases of this word modifying adjectives have been found, as can be seen in subtitles 0046, 0064, 0295 and the following examples:

0056	Where's your <b>fucking</b> white stick, woman?	(HOMBRE) Mujer, ¿dónde está su maldito bastón blanco?
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0315	You are <b>fucking</b> mental.	Eres un puto pirado.
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While just an example of the word “fuck” modifying a verb appears in this text:

0145	- Why would you get flushed? - Just <b>fucking</b> do it, ok?!	- No vas a perder los nervios. - ¡Tú hazlo, joder!
------	-------------------------------------------------------------------	-------------------------------------------------------

The function that this word has as modifier in English causes a difficulty for the translators to find suitable and appropriate translations, as it does not have this same function in Spanish, as Rojo López and Valenzuela Manzanares claim:

A diferencia del término inglés *fucking*, no disponemos en español de una sola categoría morfosintáctica que pueda funcionar como modificador de nombres, adjetivos y verbos. Aquí radica parte de la dificultad de su traducción, según el contexto sintáctico en el que aparece, tendría que traducirse al español unas veces como adjetivo (modificador nominal), otras como adverbio (modificador verbal), etc.

### 5.3.1.1.2 Translating the Word “fuck(ing)” into Spanish

When translating the words “fuck” or “fucking” into Spanish it is important to know which kind of word it is modifying in English, as in this language it can modify different types of words, always going in a pre-nuclear position, while in Spanish the position of the translation of this word may vary:

Dicha posición sintáctica varía, sin embargo, en la traducción al español, la cual puede aparecer en tres posiciones sintácticas diferentes: pre-nuclear (cuando se traduce por un adjetivo), post-nuclear (cuando se traduce por una frase preposicional) y separándose de la oración por comas. La elección de una u otra posición sintáctica está en parte determinada por factores sintácticos, esto es, por la categoría sintáctica del núcleo al que <<fucking>> modifica. (Rojo López and Valenzuela Manzanares, 2000:216)

Within this text, most of the examples found relating to the syntactic position in the translation were in pre-nuclear position – eleven examples were found – as can be seen in 0003, 0041, 0044, 0056, 0060, 0061, 0306, 0315 and in the following subtitles:

0009	Fucking JJ's got some interesting thoughts on the benefits of Carlsberg	El <b>puto</b> JJ ha pensado en beneficios de la Carlsberg
------	-------------------------------------------------------------------------	------------------------------------------------------------

0079	Take it!! Come on, have the lot. Have the whole fucking...!	¡Cógelo! Venga, cógelo todo. ¡Coge el <b>puñetero</b> ...!
------	-------------------------------------------------------------	------------------------------------------------------------

0218	Oh, Christ. Same fucking form.	Dios, otra vez en la misma <b>puta</b> clase.
------	--------------------------------	-----------------------------------------------

One example of the word “fuck” translated in a post-nuclear position was found:

0142	They look like a right peck of fuckers to me.	A mí me parecen una panda de <b>cabrones</b> .
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Four examples of translations made with sentences separated by commas appear in the text, for instance subtitles 0125, 0145 and:

0004	Stop stealing my fucking spliff!	¡Deja de fumarte mis porros, <b>joder</b> !
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0241	That is fucking impressive, so it is.	<b>Joder</b> , es totalmente impresionante.
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In some other subtitles, however, the word “fuck” was omitted in the translation, – omission marked with the symbol ø – as in subtitles 0046, 0258 and:

0066	I didn't even see you! For Pete's sake! You came out of fucking nowhere!	(HOMBRE) ¡No te he visto! ¡Por Dios! ¡Has salido de la ø nada!
------	--------------------------------------------------------------------------	----------------------------------------------------------------

0295	he's got fucking great taste in gash.	pero tiene ø gusto para las furcias.
------	---------------------------------------	--------------------------------------

While in subtitles 0064 and 0213, the word “fuck” was translated as an adjective and as an expression, respectively:

0064	Is that your bike, you fucking idiot?!	¡¿Esa es tu bicicleta, <b>retrasado</b> ?!
------	----------------------------------------	--------------------------------------------

0213	Fucking hell!	¡Me cago en la puta!
------	---------------	----------------------

Sometimes, however, the word “fuck” appears in rude expressions that have been also translated into rude expressions used in the Target Language when cursing. Seven subtitles comprising nine examples are found in this clip. For instance, subtitles 0059, 0309, 0310, 0312, 0313 and:

0040	For fuck’s sake! Jesus shit! Where the fuck did that...?! What the fuck?!	¡Joder! ¡Menuda mierda! ¿De dónde coño ha...? ¿Pero qué coño?
------	---------------------------------------------------------------------------------	------------------------------------------------------------------

0252	Fuck me!	¡Joder!
------	----------	---------

Finally, an example of the word “fuck” with the function of a verb has been found in subtitle 0068, which also has the function of a verb in the Target Text as well:

0068	No. That’s bollocks. No. Listen! You <b>fucked</b> my bike.	No, es mentira. No. ¡Escucha! Me <b>has jodido</b> la bici.
------	----------------------------------------------------------------	----------------------------------------------------------------

To sum up, most of the cases found within this clip were modifiers of nouns, which have been translated mainly in a pre-nuclear position, followed by omissions of the word in the translation, some others being translated using other solutions and others by a sentence separated with a comma, while there were no cases of translation in a post-nuclear position.

Following, six cases were found where the word “fuck” was modifying adjectives, and each case has been translated using a different solution, comprising post-nuclear and pre-nuclear positions, omission and sentences separated with commas.

Moreover, just one case as modifier of a verb was found, which was translated as a sentence separated with a comma.

A complete analysis can be found in appendix 5.

### 5.3.1.2 Cultural Gaps and Non-equivalence Expressions

When translating a text into another language, the translator may find some words or expressions difficult to translate, as they may not have a direct equivalent in the Target Language. These terms are usually called untranslatable items as by

translating them literally, the translation would not have the same meaning and could sound awkward to the Target Audience, as Catford (1965:101) explains:

what renders 'culturally untranslatable' items 'untranslatable' is the fact that the use in the TL text of any approximate translation equivalent produces an unusual collocation in the TL. To talk of 'cultural untranslatability' may be just another way of talking about collocational untranslatability: the impossibility of finding an equivalent collocation in the TL.

The reason why these terms are difficult to translate comprises both linguistic and extra-linguistic factors. It is the translator's job to find a suitable translation that produces the same impact to the Target Audience as the original text produced to the Source Audience.

One of the strategies that have been followed has been to translate these untranslatable items by substituting them by a target culture-specific expression, which not necessarily has the same prepositional meaning but would cause a similar effect to the Target Audience, as Baker (1992:31) claims. This strategy has been used with two expressions as can be seen in the examples below.

The first example shows an expression that was found also in subtitles 0101 and 0103, which has been translated with the same expression in Spanish in the three cases in order to maintain the cohesion.

0096	He took me last week to the Stakis Grand last week for <b>surf and turf</b> and shots.	La semana pasada me llevó al Palace a <b>jugar al teto</b> .
------	----------------------------------------------------------------------------------------	--------------------------------------------------------------

The following example shows the translation of a different expression related to sex as well. The translation given is more informal than the original and makes the character more pervert in the Target Text than in the Source Text. This choice has been made due to two reasons; the need to compensate other interventions made by other characters, when bad language had to be omitted, for example, make the first reason. While the second reason is that, from the translator's point of view, it was the most accurate translation and moreover it fits with the image, as the character looks down.

0106	and maybe <b>my toes will stop throbbing</b> .	y quizá <b>deje de chorrear</b> . [and maybe I'll stop leaking.]
------	------------------------------------------------	---------------------------------------------------------------------

Furthermore, some culture-bound terms described by Díaz-Cintas and Remael (2007:200) as “extra-linguistic references to items that are tied up with a country’s culture, history, or geography, and tend therefore to pose serious translation challenges.” can be found within the Source Text.

Three different strategies have been used in order to provide an appropriate translation for these terms or expressions. Being one of them domestication, a strategy that

consiste en eliminar los elementos del texto origen (TO) que puedan resultar extraños para la cultura de llegada. Para ello, se sustituyen los elementos desconocidos por otros propios de la cultura del texto meta (TM)” Marcelo Winitzer (2007)

Domestication has been used in subtitle 0096, as the name of the hotel in the Source Text is not known by the Target Audience, meanwhile the name of the hotel given in the translation is well-known by the Spanish audience.

0096	He took me last week to the <b>Stakis Grand</b> last week for surf and turf and shots.	La semana pasada me llevó al <b>Palace</b> a jugar al teto.
------	----------------------------------------------------------------------------------------	-------------------------------------------------------------

The cultural reference found in subtitles 0154 and 0155, dealing with an award that the college has received, and which is completely unknown by the Target Audience and therefore, does not have an equivalent in the Target Text, has been translated literally, thus “four-star educational establishment under the national ‘We’re All In It Together Initiative’” is translated into Spanish as “premio nacional de cuatro estrellas a la Iniciativa ‘Todos Juntos en Todo’”.

Finally, according to Marcelo Winitzer (2007) the strategy of neutralisation

consiste en trasladar un elemento de la cultura del TO a la cultura del TM sin marcas culturales, bien sea por desconocimiento del traductor o por conveniencia en la traducción.”

Thus, cultural references – in bold – dealing with brands, found in subtitles 0171 and 0266 have been neutralised in the Target Text, as can be seen in the examples below:



0171	Too much rhubarb on my <b>Ready Breck</b> . Havoc.	Demasiado ruibarbo en los <b>cereales</b> . Confusión. [Too much rhubarb in the cereals. Havoc.]
0266	She's got tits like <b>choccie Hobnobs</b> .	Sus tetas son como <b>galletas de choco</b> . [Her tits are like choccie biscuits.]

### 5.3.2 *Technical Difficulties*

#### 5.3.2.1 Character Identification

As mentioned before, the subtitles provided for this clip are aimed at deaf and hard of hearing people; therefore, characters need to be identified. In order to fulfil this purpose, the main method followed has been the use of colours – as it helps the audience identify characters – as the Spanish norm UNE 153010:2003 recommends:

La adjudicación de colores a los subtítulos de los personajes es una estrategia que facilita el seguimiento de la trama argumental y del contexto sonoro de los programas subtítulos de televisión. (AENOR, 2003:6)

Colours have been given to the characters following the guidelines given in the before-mentioned norm UNE 153010:2003 (see Appendix 1). Following the suggestions on this table and taking into account the importance of the character and the number of interventions of each character within this episode, the main characters were found to be – in the following order – Cook, JJ, Freddie and Effy, thus, the colours given to each of them are yellow, green, cyan and magenta, respectively.

The rest of the characters' interventions, as they are considered secondary characters, appear in white, however, if two secondary characters appear on screen at the same time and it is difficult to identify which one of them is speaking, explanatory tags have been used. On the other hand, dashes have been used to identify dialogues between two secondary characters when necessary.

However, characters in the original SDH provided by the BBC have been identified using different colours from the ones used in the SDH of this

dissertation, as they follow the BBC Guidelines (see Appendix 2), which are different from the Spanish norm UNE. Moreover, characters in the original SDH have been identified with different colours depending on the importance they have in the scene, or even in the shot, in which they appear. A comparison of the colours used for each character both in the original SDH and in the Target SDH can be found in Appendix 3.

#### 5.3.2.2 Sound Effects

Sound effects and music information have been conveyed following the rules on the norm UNE 153010:2003 (Appendix 1), thus both background sounds and the title of songs and music information appear in read letters on a white background at the top-right side of the screen. To convey sound effects properly is really important within SDH, as Neves (2010:125) states:

the translator working on SDH should try to produce equivalent narrative and aesthetic effects that will be meaningful to people who might have never perceived sound before ... By finding different, yet equivalent solutions to render the acoustic messages in the original text, translators will need also to find a way to make such information blend naturally with the visual component of the still present original text, whilst guaranteeing that all that is written in the subtitles makes sense, and is thus relevant, to their receivers.

#### 5.3.2.3 Edited Subtitles

As mentioned above, characteristics of oral speech include fast pace and overlapping speech, which can pose a considerable difficulty when providing subtitles, as Chaume (2005:11) goes on to say:

La adecuación a la lengua y cultura receptoras pasa por la elaboración de un texto meta cohesionado, no sólo lingüísticamente sino también semióticamente (Chaume, 2001a). La reducción en subtitulación y el ajuste en doblaje pueden obligar al traductor a poner en peligro el grado de cohesión del texto meta ... las restricciones apuntadas en doblaje y subtitulación obligan, en ocasiones, a sacrificar la textura de los diálogos en la lengua meta.

It becomes even more difficult when the subtitles are aimed at a deaf and hard of hearing audience, as the majority of people within this community are illiterate or with low level of literacy. Thus, there is a need to allow extra time for the audience

to read a subtitle. For this reason, some scholars recommend a lower rate of words per minute for this kind of subtitles, in order to allow enough time to read the subtitles to the audience. This rate will usually be between 120 and 150 words per minute (wpm). The Spanish norm UNE 153010:2012, however, states that the maximum number of characters per second should be fifteen characters, that is 900 characters per minute. Taking into account that Spanish words, generally, have five characters on average, the result is that the rate is of 180 wpm as in subtitles for a hearing audience.

Regardless the advantage of the allowance of having subtitles with 180 wpm, and due to the before-mentioned characteristics of oral speech, several subtitles had to be modified in relation to the translation provided, as Izard (2001:184-184) states:

La primera norma [al subtítular series] ... es la transcripción prácticamente literal de los diálogos ... en los casos en que la transcripción literal imposibilita la sincronización o la legibilidad, se recurre a las técnicas de omisión, paráfrasis, condensación y abreviación ... la omisión es la estrategia mayoritaria. Lo primero que se omite son los vocativos ... Así como la información que se puede deducir fácilmente por el contexto ... El argot y el lenguaje popular generalmente se mantienen, sobre todo cuando son idiosincrásicos de algún personaje.

Furthermore, some subtitles were modified because of the overlapping speech between two or more people. As Neves states in her PhD thesis (2005:183), it is confusing for the audience when several people on-screen talk simultaneously and it is also challenging for the subtitler to synchronise the subtitles with the image. Thus, the difficulty for the subtitler comes along with the subtitling process as Díaz-Cintas and Remael (2007:91) go on to say:

written texts, including subtitles, are sequential and can only present dialogue exchanges one after the other. This makes spotting of an overlapping dialogue particularly tricky. When there is more than one person speaking at the same time the spotter has to make the difficult decision of deciding which information will make it to the target language and which will have to be deleted.

Several solutions have been given when overlapping speech occurs. In some of the subtitles, the decision has been to delete some information and to show that the character's speech has been interrupted by another character's intervention

by writing suspension points at the end of the speech, as can be seen in the following example:

	Original translation	Modified subtitle
0076	Creo que es un crimen dejar así la escena de un...	Creo que es un crimen dejar la esce...
0077	No, no, no, no. No hace falta. Seguro que podemos solucionarlo.	No, no, no, no. No hace falta. Seguro que podemos solucionarlo.

Another solution was to omit some irrelevant information – in bold – or to modify the speech accordingly - underlined. For instance:

	Original translation	Modified subtitle
0010	como parte de una dieta equilibrada.	como parte de una dieta equilibrada.
0011	- <b>¿Sí?</b> Sí. Bien, en cuanto a calorías, tiene justo 392 calorías.	Bien, en cuanto a calorías, tiene justo 392 calorías.

	Original translation	Modified subtitle
0081	¡Mierda! Perdonar y olvidar, <b>¿vale?</b> Perdonar y olvidar, ¿vale? ¡¿Vale?! <b>Está bien.</b>	¡Mierda! Perdonar y olvidar, perdonar y olvidar, ¿vale? ¿vale?
0082	¿Todo bien, abuela?	¿Todo bien, abuela?

	Original translation	Modified subtitle
0145	- <u>¿Por qué vas a perder los nervios?</u> - ¡Tú hazlo, joder! <b>¿vale?</b>	- <u>No vas a perder los nervios.</u> - ¡Tu hazlo, joder! [- You are not going to lose the nerves. - Just fucking do it. ]

	Original translation	Modified subtitle
0224	- Adivina que tengo tatuado en la polla. - <b>¡Cook!</b>	Adivina que tengo tatuado en la polla.
0225	<b>No</b> , venga, adivina. ¿Qué dices?	Venga, adivina. ¿Qué dices?

Another solution was to delete all the overlapping speech and to present it as a sound effect, summarising what is happening in the scene, as in the following example:

	Original translation	Modified subtitle
0098	- Guau. - Seguro. - Atractivo. - Sexy. - Oh, sí, mono.	(Halagos sobre Danny) [Compliments about Danny]

The decision of presenting the speech into a sound effect was made because of the fast pace of the speech and the short time allowed for the subtitle to appear on screen. Therefore, with this solution there is enough time for the subtitle to appear on screen and for the audience to read it, while the audience is told what is happening at that moment.

### 5.3.2.3.1 Major Editing

Various subtitles had to be modified because of the rapid pace of the speech they had to include and the short time given. About ten subtitles needed major editing – as they had to be edited in several ways – including the omission of several words, the change of verbal periphrases into present tenses, the change of some words by more suitable or shorter synonyms and also the reformulation of some parts of the sentence into shorter and simple phrases and expressions.

For instance, subtitle 0009 experienced both the omission of some words – in bold –, as they were not necessary for the understanding of the speech and by including them in the subtitle, the words per minute allowed were overtaken; and the change of the verb tense – underlined – as can be seen below:

	Original translation	Modified subtitle
0009	El puto JJ <u>ha estado pensando</u> en <b>algunos</b> beneficios <b>interesantes</b> de la Carlsberg.	El puto JJ <u>ha pensado</u> en beneficios de la Carlsberg. [Fucking JJ has thought on the benefits of Carlsberg.]

Subtitle 0019 suffered the omission of several words – in bold –, as well as, the change of part of the phrase by a similar one in meaning – underlined:

	Original translation	Modified subtitle
0019	<b>Cook</b> , <b>¿Crees que</b> es <b>buena</b> idea? Empezamos la universidad en media	¿Es buena idea? Empezamos la uni <u>en un rato</u> . [Is that a good idea?

	hora.	We start college in a while.]
--	-------	-------------------------------

Subtitles 0089 and 0123 had been rewritten, because the original translation was too long to fit in the subtitles with respect to the time and the maximum words per minute allowed in the subtitle, as per the following examples:

	Original translation	Modified subtitle
0089	Papá dice que hay cosas que es mejor dejarlas a la imaginación.	Papá dice que es mejor dejar algo a la imaginación. [Dad says that it's better to leave something to the imagination.]

	Original translation	Modified subtitle
0123	Las chicas están más interesadas en mi personalidad que en mi polla.	A las chicas les interesa más mi carácter que mi polla. [For girls it is of major interest my character than my cock.]

Furthermore, both subtitles 0065 and 0105 suffered a word change. Subtitle 0065 was also edited regarding the verb tense, meanwhile subtitle 0105 suffered a great amount of omissions – in bold –, as the speech's speed was fast and the time given for the subtitle did not allow enough space to include the whole speech:

	Original translation	Modified subtitle
0105	y mi plan es dársela muchas veces. <b>De ese modo, seré muy buena en ello y me haré muy popular</b>	Planeo dársela muchas veces y así seré popular

All this major editing helped the subtitles to convey the meaning of the translation trying to lose as less as possible of the original information, and at the same time to allow enough time for the subtitles to be read.

### 5.3.2.3.2 Minor Editing

Several other subtitles, however, needed minor editing, such as the omission of a few words, – in bold – as can be seen in the following examples, and also in subtitles 0006, 0029, 0032, 0034, 0067, 0079, 0090, 0163, 0295 and 0297:

	Original translation	Modified subtitle
0003	<b>Por cierto</b> , esta hierba es una puta mierda.	Esta hierba es una puta mierda.

	Original translation	Modified subtitle
0191	Tuvo que ver con el estrés pero ahora me encuentro mejor, <b>o eso</b> creo.	Tuvo que ver con el estrés pero ahora me encuentro mejor, creo.

	Original translation	Modified subtitle
0269	Culito flácido, grasiento, un poco ancho, <b>un poco</b> caído.	Culito flácido, grasiento, un poco ancho y caído.

In some other subtitles, the verb tense had to be changed, usually from verbal periphrases, which tend to be long, into both simple present and simple past tenses, which are shorter and allowed more time for the subtitle to appear on screen, thus, allowing more time to be read, as can be seen in the examples below and in subtitles 0031,0067 and 0228 – marked in bold:

	Original translation	Modified subtitle
0049	Igual me <b>está mirando</b> a mí.	Igual me <b>mira</b> a mí. [Maybe she looks at me]

	Original translation	Modified subtitle
0264	Pixie lee los labios. Yo os digo lo <b>que ella está diciendo</b> .	Pixie lee los labios. Yo os digo lo <b>que dice</b> . [Pixie reads the lips. I tell you what she says.]

In another group of subtitles, the strategy used was to change some words for shorter synonyms – in bold – as in subtitles 0013, 0015, 0034, 0183, 0207, 0222 and the following example:

	Original translation	Modified subtitle
0007	¿ <b>Les dejan</b> servir <b>cerveza</b> a las ocho de la mañana?	¿ <b>Pueden</b> servir <b>birra</b> a las ocho de la mañana? [Can they serve beer at eight in the morning?]

The editing made in the three following subtitles was to substitute a word by its corresponding pronoun which is shorter than the word itself, therefore, it allowed more time for the subtitle to be read – in bold:

	Original translation	Modified subtitle
0039	¿No debería <b>alguien</b> recoger esa bici antes de que cause un acc...?	¿No deberíamos recoger esa bici antes de que cause un acc...? [Shouldn't we pick that bike up before it causes an acc...?]

	Original translation	Modified subtitle
0146	Ningún problema. Ya has perdido <b>los nervios</b> .	Ningún problema. Ya <b>los</b> has perdido. [No problem. You have already lost them.]

	Original translation	Modified subtitle
0228	El chico <b>de mi lado</b> está actuando de forma inadecuada.	<b>Este</b> chico actúa de forma inadecuada. [This guy acts inappropriately.]

In addition, the word “universidad” – meaning college – has been changed by its shortest form “uni” in subtitles 0019, 0029 and 0102 in order to allow enough time for the speech to appear in the subtitle and because it is a common form of the word used by teenagers.

Furthermore, as it is known that deaf people and people with hearing impairments suffer sometimes of visual problems, as well, and

Given the fact that subtitles are used, in principle, to make audiovisual text accessible to viewers who would otherwise have limited access to the original text, it appears obvious that one of the main concerns for all those involved in the process will be to make subtitles as readable as possible. (Neves, 2005:132)

For this reason, the student decided to modify the translation of three of Freddie’s interventions, saying “JJ!”, “JJ, JJ!” and “”JJ!”, as can be seen in subtitles 0298 and 0302, in order to make them easier to read, as they may be too difficult to read from a screen, thus the choice made was the following:

0298	JJ! ¡Prohibido, prohibido! JJ, JJ!	¡Ya vale! ¡Forbidden, forbidden! ¡Ya basta, tío! [That’s enough! ¡Prohibido, prohibido! That’s enough, man!]
0302	We’re late! We’re late! We’re late! JJ!	¡Llegamos tarde! ¡Llegamos tarde! ¡Llegamos tarde! ¡Basta! [We’re late! We’re late! We’re late! Enough!]



## 5.4 Conclusion

This dissertation has analysed, on the one hand, the main difficulties of translating some scenes of the British series *Skins* into Spanish, which mainly comprises bad language, including swearwords, rude expressions and insults, which is the most important part of the analysis, as well as cultural references. On the other hand, the analysis has focused on the technical difficulties found during the time-cueing process while providing subtitles for a deaf and hard of hearing audience, encompassing character identification and the edition of several subtitles due to the fast pace of the dialogues and time restrictions.

Regarding the translation process itself, it has been found that the translation of bad language can pose a paramount difficulty for some translators who may be too reserved to play with their minds and to provide a suitable and natural translation for the Target Culture. Furthermore, it can be seen that while in English the word “fuck” is the most used word when cursing, it can be translated in many different ways into Spanish, depending on the function the word “fuck” has in the Source Text.

Moreover, when dealing with cultural references, some of them were easy to translate or adapt, some others posed some difficulty, while others did not need a translation, as they are already known in the Target Culture.

When providing the Spanish subtitles for this clip it was essential to consider that they are aimed at a specific audience, so they need to follow some rules and to comply with some particular characteristics of this kind of subtitles, such as the identification of characters and conveying information about music and background sounds. This part, however, was not the most difficult one within the technical difficulties that have been faced. It is commonly said that Spanish sentences tend to be longer than English ones, because of this reason and because of the fast pace of the dialogues in the clip – common in colloquial language, which the clip intends to represent – a large amount of subtitles had to be edited in a way to guarantee that they appear on screen within the maximum time allowed, accomplishing the maximum words per minute allowed in a subtitle,

and trying not to lose any important information and without modifying the meaning of the sentences, at the same time.

To sum up, this has been a period of hard work, dedication and commitment to this project, which has taught me more than I expected, both by the reading made to gather information and by the time spent working on the project itself. While providing good translations, improving those translations and by all the further analysis carried out. Furthermore, during these months working on this dissertation, I have grown up as a person and as a professional to be. This dissertation has given me the chance to learn new notions, and to prepare in some way for the future, as I had to think about problems, which I may face in the future and about possible solutions that may help me solve them.

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## 6.2 Sitography

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## 6.3 Filmography

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## 7 Appendices

### 7.1 Appendix 1: Character Identification Colour Table by AENOR (2003:7)

Color de los caracteres	Color del fondo	Asignación
Amarillo	negro	- primer protagonista - persona con mayor densidad de diálogo
Verde	negro	- segundo protagonista - menor densidad de diálogo que el primer protagonista
Cian	negro	- tercer protagonista
Magenta	negro	- cuarto protagonista
Blanco	negro	- resto de los personajes no significativos - personajes con poco diálogo - subtitulado en directo e informativo - documentales de un solo narrador
Rojo	blanco	- efectos sonoros <sup>1)</sup>
Azul	blanco	- efectos sonoros <sup>1)</sup>
Azul	amarillo	- canciones

1) Los caracteres rojo sobre blanco y azul sobre blanco tienen iguales características visuales, por lo que no hay un orden de prioridad en el uso de estas combinaciones de colores. Se utilizarán en función del programa o luminosidad del mismo.

## 7.2 Appendix 2: BBC Guidelines (2009:18) – Character Identification

### **Recommended Colours:**

Speaker 1: White #FFFFFF

Speaker 2: Yellow #FFFF00

Speaker 3: Cyan #00FFFF

Speaker 4: Green #00FF00

Note: All of the above colours must appear on a black background to ensure maximum legibility.

However, unnecessary use of cyan and green should be avoided, as viewers with poor eyesight find these colours difficult to read. Green should be the least frequently used colour. Once a speaker has a colour, s/he should keep that colour.

### 7.3 Appendix 3: Time-coded Spanish Subtitle

0001 00:00:00:03 00:00:006:00 (Son the Father de Fucked up Música rock)	0010 00:00:33:13 00:00:36:00 como parte de una dieta equilibrada.
0002 00:00:07:07 00:00:08:07 ¡Fredster!	0011 00:00:36:02 00:00:39:10 Bien, en cuanto a calorías, tiene justo 392 calorías.
0003 00:00:10:17 00:00:12:12 Esta hierba es una puta mierda.	0012 00:00:39:12 00:00:42:16 nada comparado con el Snickers Duo que me estoy comiendo
0004 00:00:12:14 00:00:14:14 ¡Deja de fumarte mis porros, joder!	0013 00:00:42:18 00:00:45:18 cuyo inconveniente añadido es de 28 gramos de grasa
0005 00:00:16:12 00:00:18:22 Buenos días, señores. Ladrones de mierda.	0014 00:00:45:20 00:00:49:11 aunque tiene 1,2 gramos de fibra que no tiene la cerveza.
0006 00:00:20:23 00:00:23:04 Toma, te he conseguido el desayuno.	0015 00:00:49:24 00:00:54:03 Aun así, podríais decir que el lúpulo es una de las cinco al día.
0007 00:00:25:10 00:00:27:22 ¿Pueden servir birra a las ocho de la mañana?	0016 00:00:54:05 00:00:55:05 Genial.
0008 00:00:27:24 00:00:29:16 He hablado con ella.	0017 00:01:02:06 00:01:03:15 ¿No te la vas a beber?
0009 00:00:30:06 00:00:33:11 El puto JJ ha pensado en beneficios de la Carlsberg	0018 00:01:05:03 00:01:06:03 Esa es su cuarta.

0019 00:01:06:05 00:01:08:15

¿Es buena idea?  
Empezamos la uni en un rato.

0020 00:01:08:17 00:01:11:12

Sí, vas a estar todo el día  
con déficit de atención.

0021 00:01:11:14 00:01:14:07

¿Déficit de atención?  
Déficit de inteligencia.

0022 00:01:16:00 00:01:18:01

(Eructo)

0023 00:01:18:03 00:01:19:03

(CHICA) ¡Cerdo!

0024 00:01:19:17 00:01:20:20

Bueno, quizá no voy.

0025 00:01:21:01 00:01:23:01

¿Vas a hacer novillos el primer día?

0026 00:01:23:03 00:01:27:16

Freddie, tío, el sol brilla,  
vamos borrachos, fumados y todo eso.

0027 00:01:27:18 00:01:30:18

Parece el principio de algo,  
así que estoy esperando.

0028 00:01:30:20 00:01:32:03

¿A qué?  
A la señal.

0029 00:01:32:05 00:01:33:12

Vamos a empezar la uni.

0030 00:01:33:14 00:01:35:23

No, estamos esperando,  
algo va a pasar.

0031 00:01:36:00 00:01:39:08

¿Vas a dejar que el azar  
decida si continuas con la educación

0032 00:01:39:10 00:01:41:23

a tiempo completo?  
Sí, necesito motivación.

0033 00:01:42:11 00:01:45:10

Y tiene que ser algo más  
que estar sentado aquí al sol

0034 00:01:45:12 00:01:48:02

con vosotros,  
tomando cañas y fumando porros.

0035 00:01:48:04 00:01:49:20

¡Jensie! ¿Nos pones lo mismo?

0036 00:01:49:22 00:01:53:14

Y echa un par de chupitos de cereza  
por encima. Gracias, cariño.

0037 00:01:55:24 00:02:00:20

¡Sí, puedo sentirlo!  
El día de hoy tiene su potencial.



0038 00:02:02:07 00:02:03:07

Está embarazada.

0047 00:02:51:08 00:02:53:08

Esa chica te está mirando, Freddie.

0039 00:02:12:19 00:02:16:00

¿No deberíamos recoger esa bici antes de que cause un acc...?

0048 00:02:53:10 00:02:54:10

Sí.

0040 00:02:21:17 00:02:27:08

¡Joder! ¡Menuda mierda!  
¿De dónde coño ha...? ¿Pero qué coño?

0049 00:02:56:24 00:02:58:04

Igual me mira a mí.

0041 00:02:27:24 00:02:33:04

¡Ah! ¡Mira, mira, mira el puto coche!

0050 00:02:58:06 00:02:59:17

No te esta mirando a tí, JJ.

0042 00:02:33:22 00:02:36:14

Lo ha visto, ¿verdad?  
¿Verdad? ¿Lo ha visto?

0051 00:03:00:11 00:03:01:11

Vale.

0043 00:02:36:16 00:02:39:13

No lo sé.  
Te has echado encima de la baliza.

0052 00:03:03:03 00:03:05:00

Bonito pelo.  
Sí.

0044 00:02:39:15 00:02:43:05

¡No!  
¡La puta bicicleta ha aparecido ahí!

0053 00:03:05:16 00:03:10:01

Tiene el pelo y los ojos bonitos.  
Y probablemente, los pechos.

0045 00:02:43:22 00:02:47:09

Debe de haberlo visto, es mi testigo,  
¿verdad? ¿Está ciega?

0054 00:03:10:03 00:03:12:04

Cállate, JJ.  
Pezones.

0046 00:02:47:11 00:02:51:06

¿Todo el mundo está ciego o qué?  
Yo no he...

0055 00:03:14:01 00:03:15:18

Imaginémonos su culo.

0056 00:03:15:20 00:03:19:02

(HOMBRE) Mujer,  
¿dónde está su maldito bastón blanco?

0057 00:03:19:04 00:03:20:19

Es totalmente encantadora.

0058 00:03:20:21 00:03:22:11

¡Es tan tonta como parece!

0059 00:03:22:13 00:03:24:20

Por Dios

quiero su número de teléfono.

0060 00:03:24:22 00:03:27:24

- No tengo.

- ¡Pues el puto email!

0061 00:03:28:01 00:03:30:14

¡Mira como ha quedado el puto coche!

0062 00:03:30:16 00:03:34:03

¡Debes de haber visto algo,  
tipeja demente!

0063 00:03:35:04 00:03:37:00

¿Qué... qué ha pasado?

0064 00:03:37:02 00:03:39:07

¡¿Esa es tu bicicleta, retrasado?!

0065 00:03:39:09 00:03:42:00

Te he hecho señas  
y has seguido avanzando...

0066 00:03:42:02 00:03:45:10

(HOMBRE) ¡No te he visto! ¡Por Dios!  
¡Has salido de la nada!

0067 00:03:45:12 00:03:48:16

Intentaba hacer que me vieras.  
¡Has seguido avanzando!

0068 00:03:48:18 00:03:51:14

No, es mentira. No. ¡Escucha!  
Me has jodido la bici.

0069 00:03:52:07 00:03:54:17

Te has tirado encima mío.  
¡Eso es mentira!

0070 00:03:57:05 00:03:58:09

No tienes testigos.

0071 00:03:59:09 00:04:01:17

Nadie ha visto  
como te he tirado de la bici.

0072 00:04:01:19 00:04:07:09

(ANCIANA) Yo sí.  
Ha sido como dice él.

0073 00:04:08:06 00:04:11:02

Te has tirado encima suyo  
y ahora está sangrando.

0074 00:04:11:14 00:04:12:14

Abundantemente.

0075 00:04:15:06 00:04:16:16

Debemos llamar a la poli.

0076 00:04:16:18 00:04:18:16

Creo que es un crimen

dejar la esce...	0086 00:04:46:14 00:04:52:00 (Charla indistinta)
0077 00:04:18:18 00:04:22:01	
No, no, no. No hace falta. Seguro que podemos solucionarlo.	0087 00:04:52:02 00:04:53:02 Adorable.
0078 00:04:22:03 00:04:25:14	0088 00:04:53:04 00:04:55:24 (Lions and tigers de Asobi Seksu Música pop)
Deja que te compre una bici nueva. Mira, toma, venga, ¡cógelo!	
0079 00:04:25:16 00:04:28:12	0089 00:05:01:02 00:05:03:22
¡Cógelo! Venga, cógelo todo. ¡Coge el puñetero...	Papá dice que es mejor dejar algo a la imaginación.
0080 00:04:28:14 00:04:29:15	0090 00:05:03:24 00:05:06:19
(Monedas cayendo)	Se equivoca, ¿verdad? Tu padre es gilipollas, JJ.
0081 00:04:29:17 00:04:33:18	0091 00:05:07:20 00:05:11:04
¡Mierda! Perdonar y olvidar, perdonar y olvidar, ¿vale? ¿vale?	Sí. ¿Creéis que va al mismo sitio al que vamos nosotros?
0082 00:04:34:07 00:04:35:11	0092 00:05:12:14 00:05:13:14
¿Todo bien, abuela?	Ahora sí.
0083 00:04:37:05 00:04:40:18	0093 00:05:17:04 00:05:18:09
Oh, sí. Hemos tenido un problemilla, pero ya está solucionado.	(Charla indistinta)
0084 00:04:40:20 00:04:44:05	0094 00:05:20:05 00:05:21:09
(ANCIANA) Es un idiota, se ha echado encima de esa baliza	(Fin de la música)
0085 00:04:44:07 00:04:46:12	0095 00:05:21:11 00:05:24:09
y me ha llamado “tipeja demente.”	- Tu novio está bueno. - Sí, está totalmente en forma.

0096 00:05:24:11 00:05:27:14

La semana pasada me llevó  
al Palace a jugar al teto.

0105 00:05:48:05 00:05:50:23

planeo dársela muchas veces  
y así seré popular

0097 00:05:27:16 00:05:30:06

(TODAS) Ooooh.  
(KATIE) Amo a Danny Guillermo.

0106 00:05:51:00 00:05:52:10

y quizá deje de chorrear.

0098 00:05:30:08 00:05:32:18

(Halagos sobre Danny)

0107 00:05:52:12 00:05:53:12

(TODAS) ¡Adiós!

0099 00:05:32:20 00:05:34:23

¡Le está firmando  
las tetas a Samanta!

0108 00:05:54:06 00:05:56:17

(KATIE) Por Dios, Ems.  
¡Venga, fracasada!

0100 00:05:35:00 00:05:36:00

¡Caramba!

0109 00:05:57:04 00:05:58:04

¡Oh!

0101 00:05:37:07 00:05:39:13

- ¿Qué es jugar al teto, Eff?  
- Sexo.

0110 00:05:58:06 00:06:00:21

(KATIE) ¿Qué te pasa?  
Siempre vas detrás de mí.

0102 00:05:40:05 00:05:43:05

¡Guay! Vamos a pasarlo genial  
en la uni, ¿verdad, Eff?

0111 00:06:00:23 00:06:03:03

¿Por qué no puedes  
llevar ropa decente?

0103 00:05:43:07 00:05:45:13

Seguro que voy a jugar  
al teto muy pronto.

0112 00:06:04:00 00:06:06:14

Bien, la odias.

0104 00:05:45:15 00:05:48:03

Mamá dice que los chicos  
solo quieren una cosa

0113 00:06:06:16 00:06:09:15

¿Yo a quién odio, Eff?  
Ya te lo diré.

0114 00:06:09:17 00:06:13:02

Genial.  
Venga, empecemos con esta fiesta.

0115 00:06:13:04 00:06:15:07  
(PANDORA) ¿Quieres una piruleta?  
No.

0125 00:07:01:02 00:07:04:18  
No te estaba mirando.  
Joder, estás ciego.

0116 00:06:17:00 00:06:21:00  
(Monsters Under The Bed  
de Eugene McGuinness, Indie rock)

0126 00:07:05:12 00:07:09:00  
Al contrario, mi vista está perfecta.  
¿Sí?

0117 00:06:33:10 00:06:38:00  
(Charla indistinta)

0127 00:07:11:13 00:07:12:20  
¿Cuántos dedos tengo?

0118 00:06:40:16 00:06:41:16  
Me ha sonreído.

0128 00:07:13:07 00:07:16:12  
Ci.. ¡Au! ¡Siempre haces lo mismo!

0119 00:06:42:22 00:06:46:10  
Guay.  
Eh, no te ha sonreído a tí, JJ.

0129 00:07:16:14 00:07:20:02  
Tengo tanto pelo en la polla  
que puedo cardarlo y usarlo de cebo.

0120 00:06:46:12 00:06:49:23  
Ya verás como sí, mamá tenía razón.

0130 00:07:20:04 00:07:21:07  
(CHICA) Muy bonito.

0121 00:06:50:00 00:06:53:06  
No tener pelo púbico  
no es precisamente un inconveniente.

0131 00:07:25:10 00:07:29:07  
Como un puercoespín.  
Genial, sois unos capullos.

0122 00:06:53:08 00:06:55:19  
Sí que lo es.

0132 00:07:30:10 00:07:32:17  
Tush.  
¿Quieres decir touché?

0123 00:06:56:14 00:06:59:14  
A las chicas les interesa más  
mi carácter que mi polla.

0133 00:07:34:24 00:07:35:24  
Seguramente.

0124 00:06:59:16 00:07:01:00  
Y lo acabamos de probar.

0134 00:07:40:04 00:07:41:09  
Gilipollas.  
Bien.

0135 00:07:44:17 00:07:46:05

(Himno de la universidad)

0136 00:07:47:11 00:07:48:16

Allá vamos.

0137 00:07:48:18 00:07:51:11

(ALTA VOZ) 'Bienvenidos  
a Roundview College.

0138 00:07:51:13 00:07:54:22

Un lugar de reunión para los jóvenes.'

0139 00:08:05:24 00:08:07:07

Dios, ayúdame.

0140 00:08:07:09 00:08:09:24

Niños encantadores,  
tan llenos de energía.

0141 00:08:10:01 00:08:11:18

Te hacen sentir vivo.

0142 00:08:11:20 00:08:13:23

A mí me parecen  
una panda de cabrones.

0143 00:08:15:12 00:08:19:00

Si de momento pierdo los nervios  
y me falta el aire, toma el mando

0144 00:08:19:02 00:08:20:02

¿Vale, Doug?

0145 00:08:20:04 00:08:22:20

- No vas a perder los nervios.  
- ¡Tú hazlo, joder!

0146 00:08:22:22 00:08:25:12

Ningún problema,  
ya los has perdido.

0147 00:08:26:02 00:08:27:04

(Fin el himno)

0148 00:08:27:08 00:08:30:12

(DIRECTORA) ¿Podría prestarme  
atención, por favor?

0149 00:08:30:14 00:08:35:04

Sí, vamos a empezar. Disculp...

0150 00:08:35:06 00:08:36:06

(Silbido)

0151 00:08:37:13 00:08:41:14

¡Atención!  
¡Prestad atención, chicos!

0152 00:08:45:11 00:08:46:22

(SUSURRA) Gracias, Doug.

0153 00:08:49:02 00:08:51:05

Bienvenidos a Roundview College.

0154 00:08:51:24 00:08:56:20

Nos han dado el premio nacional  
de cuatro estrellas a la Iniciativa

0155 00:08:56:22 00:09:02:16

'Todos Juntos en Todo' que nos lleva a un estado de mejora máxima.

0156 00:09:02:18 00:09:06:15

El que la cague será oficialmente quemado en la hoguera.

0157 00:09:06:17 00:09:07:17

Y expulsado.

0158 00:09:07:19 00:09:12:13

Sí, y expulsado. Que Dios os ayude a sacar buenas notas.

0159 00:09:12:15 00:09:13:23

¿Alguna pregunta?

0160 00:09:14:00 00:09:15:04

(Pedo)

0161 00:09:15:06 00:09:16:07

Gracias.

0162 00:09:16:09 00:09:19:11

Antes de empezar con las presentaciones de los tutores

0163 00:09:19:13 00:09:22:03

quiero explicaros como organizamos nuestro...

0164 00:09:22:05 00:09:23:05

(Pedo)

0165 00:09:23:07 00:09:25:07

(DIRECTORA) ¡Bien! Muy divertido.

0166 00:09:25:09 00:09:28:04

Esto es la universidad, no un colegio de primaria.

0167 00:09:28:06 00:09:29:06

(Pedo)

0168 00:09:30:09 00:09:32:00

(DIRECTORA) ¡Parad! ¡Parad!

0169 00:09:32:02 00:09:36:02

¡Os cortaré las pelotas, niñatos insolentes! ¿Me oís?

0170 00:09:39:14 00:09:44:09

Lo siento.  
Creo que es culpa mía.

0171 00:09:44:11 00:09:47:19

Demasiado ruibarbo en los cereales.  
Confusión.

0172 00:09:47:21 00:09:49:14

(Risas)

0173 00:09:49:16 00:09:50:16

Bien.

0174 00:09:50:18 00:09:53:04

Parece que estás alterada.  
¿Quieres qué...?

0175 00:09:53:06 00:09:55:06 ¡No! No, solo..	incluyendo sexo oral
0176 00:10:12:18 00:10:16:15 El año pasado sufrimos algún incidente intolerable	0185 00:10:44:00 00:10:47:01 o el uso de juguetes sexuales en las instalaciones.
0177 00:10:16:17 00:10:19:18 así que os lo diré bien claro.	0186 00:10:47:03 00:10:48:08 Eso es repugnante.
0178 00:10:19:20 00:10:24:08 Los siguientes hechos serán causa de expulsión:	0187 00:10:48:10 00:10:51:22 Miss Reedy, nuestra nueva jefa de comunicaciones.
0179 00:10:24:10 00:10:27:23 fumar en las instalaciones, pegarle fuego a las instalaciones	0188 00:10:52:22 00:10:53:24 (MISS REEDY) Hola.
0180 00:10:28:00 00:10:32:05 beber alcohol en las instalaciones, consumir drogas en las instalaciones	0189 00:10:54:01 00:10:57:17 Miss Reedy viene de... ¿de dónde vienes?
0181 00:10:32:07 00:10:35:22 ver pornografía en las instalaciones, abusar de los profesores	0190 00:10:57:19 00:11:02:13 Eeh, me tomé unas vacaciones. Siete años.
0182 00:10:35:24 00:10:37:22 esnifar pegamento, masturbarse	0191 00:11:02:15 00:11:06:09 Tuvo que ver con el estrés pero ahora me encuentro mejor, creo.
0183 00:10:37:24 00:10:41:00 tener sexo con otro estudiante, profesor, animal	0192 00:11:08:21 00:11:09:21 Oh, Dios.
0184 00:10:41:02 00:10:43:23 alguna combinación anterior	0193 00:11:12:22 00:11:18:19 Clase BD1, decid vuestro nombre, por favor, cuando...



0194 00:11:20:00 00:11:25:22

Levantad la mano, por favor,  
cuando diga vuestro nombre.

0195 00:11:27:17 00:11:28:22

¿Emily Fitch?

0196 00:11:31:17 00:11:33:13

¿Katie Fitch?

0197 00:11:34:06 00:11:38:18

¿Jonah Jeremia Jones?  
JJ, presente.

0198 00:11:39:12 00:11:41:08

¿James Cook?  
¡Ey!

0199 00:11:43:04 00:11:48:10

¿Elizabeth Stonem? ¿Mavis Jarundi?

0200 00:11:50:10 00:11:56:01

(DUDA) ¿Dobrislawe Wieczorek?

0201 00:11:56:03 00:12:00:03

Lo siento, eres extranjera.  
¿Frederick Mclair?

0202 00:12:00:05 00:12:01:05

Sí.

0203 00:12:01:18 00:12:02:18

¡Sí!

0204 00:12:02:20 00:12:04:15

(MISS REEDY) ¿Denise Adebeyor?

0205 00:12:04:17 00:12:07:06

¡Sí! La integridad  
de la unidad se conserva.

0206 00:12:08:07 00:12:11:15

Todavía estoy enfadado contigo  
por la violencia gratuita.

0207 00:12:11:17 00:12:13:14

Vale, he dicho que lo siento.

0208 00:12:13:16 00:12:17:18

Y, ¿Naomi Campbell?

0209 00:12:17:20 00:12:19:07

(Risas)

0210 00:12:19:09 00:12:20:09

¿Naomi Campbell?

0211 00:12:20:11 00:12:21:11

(Risas)

0212 00:12:23:02 00:12:25:14

¡¿Naomi Campbell?!

0213 00:12:26:19 00:12:28:04

¡Me cago en la puta!

0214 00:12:28:06 00:12:29:06

(Risas)

0215 00:12:32:13 00:12:36:14  
Ey, Naomi. Ahora lo entiendo,  
tienes problemas de control de ira.

0216 00:12:36:16 00:12:41:07  
Solo cuando hablo con imbéciles.  
Bien. ¿Vas a pegarme con tu zapato...?

0217 00:12:46:14 00:12:47:14  
Me gusta.

0218 00:12:53:05 00:12:56:08  
Dios, otra vez en la misma puta clase.

0219 00:12:57:16 00:12:58:23  
(Charla indistinta)

0220 00:12:59:00 00:13:04:23  
Ey, ¿Nena? ¿Nena?  
¿Nena? ¿Nena? ¿Nena?

0221 00:13:06:10 00:13:11:06  
Perdona, no soy una nena.  
¿No? Bien, déjame juzgarlo a mí.

0222 00:13:11:08 00:13:12:19  
Cállate, tío.  
Perdónale.

0223 00:13:12:21 00:13:15:07  
Escucha,  
estoy intentando romper el hielo.

0224 00:13:15:09 00:13:17:12  
Adivina que tengo tatuado en la polla.

0225 00:13:17:14 00:13:19:17  
Venga, adivina.  
¿Qué dices?

0226 00:13:20:16 00:13:21:16  
¿Perdón?

0227 00:13:21:18 00:13:22:18  
¿Sí? ¿Qué pasa?

0228 00:13:22:20 00:13:24:24  
Este chico  
actúa de forma inadecuada.

0229 00:13:25:01 00:13:27:10  
- ¿Cómo?  
- Quiere enseñarme su tatuaje.

0230 00:13:27:12 00:13:31:10  
De una forma no muy agradable.  
- Bien. ¡Tú!

0231 00:13:31:12 00:13:33:01  
¿Yo?  
Sí.

0232 00:13:33:17 00:13:36:10  
Por qué no nos enseñas  
a todos tu absurdo tatuaje.

0233 00:13:36:12 00:13:39:12  
Así podremos asombrarnos  
con esta magnífica sandez.

0234 00:13:39:14 00:13:40:23

No creo que te guste.

0244 00:14:14:04 00:14:15:23

(Risas)

0235 00:13:41:00 00:13:44:19

¡Bien, chaval! ¡Date prisa!  
Te han dado una orden.

0245 00:14:16:00 00:14:21:03

(DIRECTORA) Esto es inaceptable.  
¡Inaceptable!

0236 00:13:44:21 00:13:46:21

Enséñale el tatuaje, ¡ahora!

0246 00:14:21:05 00:14:26:12

¡Callaos! ¡Callaos! ¡Qué os calléis!

0237 00:13:48:00 00:13:49:00

Vale.

0247 00:14:26:14 00:14:32:14

(Pedo)

0238 00:13:50:04 00:13:52:06

Espera. ¡No, no, no!  
Cook, espera.

0248 00:14:43:16 00:14:45:05

Eeeh, perdón otra vez.

0239 00:13:52:08 00:13:54:04

¡Por favor, por favor, por favor!

0249 00:14:47:20 00:14:49:21

¡Oh! ¿Dónde a ido?

0240 00:13:54:06 00:13:58:14

(Risas)

0250 00:14:52:07 00:14:53:15

¡Tachán!  
¡Tachán!

0241 00:14:02:06 00:14:04:09

Joder, es totalmente impresionante.

0251 00:14:53:17 00:14:55:15

Guarda eso antes de que lo pierda.

0242 00:14:05:16 00:14:08:18

¡No, no, no, no, no!  
¿Dejadme salir! ¡Dejadme salir!

0252 00:14:56:02 00:14:57:02

¡Joder!

0243 00:14:08:20 00:14:14:02

No me hagáis quedarme. ¡Dejadme salir!

0253 00:14:57:04 00:14:59:06

Sí, es inquietante. Así que...

0254 00:15:02:00 00:15:06:01

Y el gran final. ¡Tatatachán!

0255 00:15:08:20 00:15:09:20

¡Sí!

0256 00:15:12:10 00:15:13:10

¡Magia!

0257 00:15:17:06 00:15:20:11

Bueno, nena, la pregunta es si te apetece chupársela a JJ.

0258 00:15:24:00 00:15:25:14

Perdona, ¿eres sorda o qué?

0259 00:15:27:15 00:15:28:21

(CHICA) Sí, soy sorda.

0260 00:15:28:23 00:15:32:07

Así que por qué no se la chupas tú si tanto le quieres.

0261 00:15:32:09 00:15:33:12

Capullos.

0262 00:15:35:09 00:15:36:11

Especialmente tú.

0263 00:15:38:03 00:15:40:02

¿Con quién estamos hablando aquí?

0264 00:15:40:14 00:15:42:24

Pixie lee los labios, yo os digo lo que dice.

0265 00:15:43:01 00:15:44:10

Bien, bien. Genial.

0266 00:15:46:17 00:15:48:18

Sus tetas son como galletas de choco.

0267 00:15:48:20 00:15:51:20

Me gustaría mojarlas, chuparlas y lamer todo su amor.

0268 00:15:51:22 00:15:52:22

No creo que...

0269 00:15:52:24 00:15:55:22

Culito flácido, grasiento, un poco ancho y caído.

0270 00:15:55:24 00:15:56:24

¿Lo pillas?

0271 00:15:57:19 00:16:01:02

Creo que hemos caído en un error fatal con tus pensamientos.

0272 00:16:02:00 00:16:04:20

Oye, pero, espera, espera.

0273 00:16:08:10 00:16:11:13

(CHICA) ¡Tachán!  
Imbécil de los cojones.

0274 00:16:15:10 00:16:18:04

Será sorda, pero también bastante grosera.

0275 00:16:18:06 00:16:19:06

Sí.

0285 00:16:49:15 00:16:50:15

No seas idiota.

0276 00:16:19:19 00:16:22:14

Es una lista muy tentadora.  
Voy a hacerlo por ella.

0286 00:16:50:17 00:16:53:03

¿Sabes?  
A las chicas les gustan los idiotas.

0277 00:16:22:16 00:16:24:14

Sexo en la uni, complicado.

0287 00:16:53:05 00:16:56:06

¿No lo sabías?  
Y McFly, a las chicas les gusta McFly.

0278 00:16:24:16 00:16:30:06

Tíos, llegamos siete minutos, 57, 58,  
59, ocho minutos tarde a clase.

0288 00:16:57:15 00:17:01:23

Es una chica muy, muy traviesa  
y no me gustaría decepcionarla.

0279 00:16:30:08 00:16:33:08

Cállate, JJ, ¿quieres?  
¿Crees que lo dice en serio?

0289 00:17:04:22 00:17:08:20

¿Eh?  
Alguien se ha dejado su mierda aquí.

0280 00:16:34:04 00:16:36:02

Solo hay una forma de averiguarlo.

0290 00:17:11:11 00:17:12:20

¡Sí!  
¡Oh! Genial.

0281 00:16:37:12 00:16:39:05

Espera, no vas a...

0291 00:17:13:18 00:17:14:24

¡Mirad esto!

0282 00:16:39:07 00:16:41:11

Ya tengo marcado  
abuso a los maestros.

0292 00:17:15:01 00:17:18:10

Oh, Dios.  
No estoy seguro de que eso sea legal.

0283 00:16:41:13 00:16:44:11

Y de que manera.  
Tu polla no debería tener ese color.

0293 00:17:19:05 00:17:21:00

Claramente jeso no es legal!

0284 00:16:46:07 00:16:49:13

El juego acaba de empezar, Freddie.  
¿Quieres jugar?

0294 00:17:21:02 00:17:22:07

No sé quien era ese Sid

0295 00:17:22:09 00:17:24:08

pero tiene gusto  
para las furcias.

0304 00:17:52:18 00:17:54:11

¿Vamos?  
Espera.

0296 00:17:24:10 00:17:26:23

No puedo, no me hagáis mirar.  
Tengo que mirar.

0305 00:17:56:17 00:17:57:17

Grábame.  
¿Qué?

0297 00:17:27:00 00:17:30:01

¡Oh, mierda! Eso está prohibido,  
verboten, interdit.

0306 00:17:57:19 00:17:59:13

La puta cámara, venga.

0298 00:17:30:03 00:17:33:00

¡Ya vale! ¡Forbidden, forbidden!  
¡Ya basta, tío!

0307 00:17:59:15 00:18:01:20

(Optimo de Liquid Liquid,  
Música punk)

0299 00:17:34:04 00:17:38:03

Lo siento. ¿Me estaba obsesionando?  
Y mucho, JJ.

0308 00:18:02:17 00:18:03:17

Bien, acción.

0300 00:17:38:05 00:17:41:22

Vale, ya está, estoy bien.  
Pero, ¿puedo recordaros

0309 00:18:04:09 00:18:07:20

Cook, ¿qué coño estás haciendo?  
Acción, acción. ¡Vamos, tío!

0301 00:17:41:24 00:17:45:05

de forma relajada,  
sin obsesionarme, que llegamos tarde?

0310 00:18:19:08 00:18:22:12

Estaba guardando esto para la comida,  
pero ¿qué coño?

0302 00:17:45:21 00:17:49:17

¡Llegamos tarde! ¡Llegamos tarde!  
¡Llegamos tarde! ¡Basta!

0311 00:18:23:13 00:18:24:13

¡Salud!

0303 00:17:49:19 00:17:51:06

Perdón, estoy bien.

0312 00:18:29:13 00:18:30:24

¿Qué coño estás haciendo?

0313 00:18:34:22 00:18:38:05

¡Guay! ¡Dios!  
¡Joder! ¡Jesús!

0314 00:18:42:19 00:18:43:19

Solucionado.

0315 00:18:44:21 00:18:46:13

Eres un puto pirado.

0316 00:18:46:15 00:18:51:08

Un pirado no se hace, nace.

Llegamos tarde, ¿vamos?

7.4 Appendix 4: Source Subtitles<sup>1</sup> and Target Subtitles Comparative

CHARACTER NAME	SOURCE TEXT	TARGET TEXT
SCENE 1		
		(Son the Father de Fucked up Música rock)
Cook	Fredster! This stuff is fucking rubbish, by the way.	¡Fredster! Esta hierba es una puta mierda.
Freddie	Stop stealing my fucking spliff! Morning, gents, you thieving bastards.	¡Deja de fumarte mis porros, joder! Buenos días, señores. Ladrones de mierda.
Cook	Come on, I got you some breakfast.	Toma te he conseguido el desayuno.
Freddie	They allowed to serve lager at 8 in the morning?	¿Pueden servir birra a las ocho de la mañana?
Cook	I had a word... JJ's got some interesting thoughts on the benefits of Carlsberg as part of a balanced dietary pattern.	He hablado con ella. El puto JJ ha pensado en beneficios de la Carlsberg como parte de una dieta equilibrada.
JJ	Calorifically it's right up there with 392 energy units, which is nothing on the Snickers Duo I'm having which has the additional drawback of 28 grams of fat. Although I can call upon 1.2 grams of fibre which doesn't feature in your lager. But you could argue in some sense that hops constitute one of your five a day.	Bien, en cuanto a calorías, tiene justo 392 calorías, nada comparado con el Snickers Duo que me estoy comiendo, cuyo inconveniente añadido es de 28 gramos de grasa, aunque tiene 1,2 gramos de fibra que no tiene la cerveza. Aún así, podríais decir que el lúpulo es una de las cinco al día.
Cook	That'll do me. You not having that, Freds?	Genial. ¿No te la vas a beber?
JJ	That's his fourth so far.	Esa es su cuarta.
Freddie	Is that a good idea? We've college in half an hour.	¿Es buena idea? Empezamos la uni en un rato.

<sup>1</sup> Taken from Channel 4 website: <http://www.channel4.com/programmes/skins/on-demand/45167-001>



JJ	You'll be carrying an attention deficit into the day.	Sí, vas a estar todo el día con déficit de atención.
Freddie	Attention deficit? Intelligence deficit!	¿Déficit de atención? ¡Déficit de inteligencia!
	(BURPS LOUDLY)	(Eructo)
Girl	Pig!	¡Cerdo!
Cook	Well, maybe I won't go then.	Bueno, quizá no voy.
Freddie	You're going to bunk off your first day?	¿Vas a hacer novillos el primer día?
Cook	Freddie, mate, the sun's shining. We're bevvied, spliffed and sorted. Feels like the beginning of something. So I'm waiting.	Freddie, tío, el sol brilla, vamos borrachos, fumados y todo eso. Parece el principio de algo. Así que estoy esperando.
Freddie		¿A qué?
Cook	The signal.	A la señal.
Freddie	We're starting college, Cook.	Vamos a empezar la uni.
Cook	No, we're waiting. Something's gotta start us off.	No, estamos esperando. Algo va a pasar.
JJ	You're running a randomised fate model to see if you continue in full time education?	¿Vas a dejar que el azar decida si continúas con la educación a tiempo completo?
Cook	I need motivation. And it needs to be better than sitting in the sun, with you two, drinking beers and smoking your blow. Jensie! Have the same again? And sling a couple of them cherry shots on top? Cheers, darling. Yes, I can feel it! It's got potential, this day. It's pregnant.	Sí, necesito motivación. Y tiene que ser algo más que estar sentado aquí al sol con vosotros dos, tomando cañas y fumando porros. ¡Jensie! ¿Nos pones lo mismo? Y echa un par de chupitos de cereza por encima. Gracias, cariño. ¡Sí, puedo sentirlo! El día de hoy tiene su potencial. Está embarazada.
JJ	Shouldn't someone pick up that bike before it causes an...?	¿No deberíamos recoger esa bici antes de que cause un acc...?
Man	For fuck's sake! Jesus shit! Where the fuck did that...?! What the fuck?! Oh! Look at it! Look at it! Look at my fucking car! You saw that, didn't you? Did you!? Did you see it?!	¡Joder! ¡Menuda mierda! ¿De dónde coño ha...? ¿Pero qué coño? ¡Ah! ¡Mira, mira, mira el puto coche! ¿Lo ha visto, verdad? ¿Verdad? ¿Lo ha visto?

Old lady	I don't know. You drove into the bollard.	No lo sé. Te has echado encima de la baliza.
Man	I did not! The fucking bike jumped out in front of me!	¡No! ¡La puta bicicleta ha aparecido ahí! Debe de haberlo visto, es mi testigo, ¿verdad? ¿Está ciega? ¿Todo el mundo está ciego o qué? Yo no he...
JJ	That girl's looking at you, Freddie.	Esa chica te está mirando, Freddie.
Freddie	Yeah.	Sí.
JJ	Maybe she's looking at me.	Igual me mira a mí.
Cook		No te esta mirando a tí, JJ.
JJ	OK. Nice hair.	Vale. Bonito pelo.
Freddie	Yeah.	Sí.
JJ	She's got nice hair and nice eyes. And nice breasts, probably.	Tiene el pelo y los ojos bonitos. Y probablemente, los pechos.
Freddie	Shut up, JJ.	Cállate, JJ.
JJ	Nipples. We'll just imagine her bottom.	Pezones. Imaginémonos su culo.
Man		¿Mujer, dónde está su maldito bastón blanco?
JJ	She's absolutely lovely.	Es totalmente encantadora.
Man	You are as stupid as you look! Ah, for fuck... I want your mobile number.	¡Es tan tonta como parece! Por Dios, quiero su número de teléfono.
Old lady	I don't have one.	No tengo.
Man	Your fucking email address, then! Look at the state of my fucking car! You must have seen something, you demented bint!	¡Pues el puto email! ¡Mira como ha quedado el puto coche! ¡Debes de haber visto algo, tipeja demente!
Cook	What... What happened?	¿Qué... qué ha pasado?
Man	Is that your bike, you fucking idiot?!	¡¿Esa es tu bicicleta, retrasado?!
Cook	I was signalling... you just kept coming...	Te he hecho señas y has seguido avanzando...
Man	I didn't even see you! You came out of fucking nowhere!	¡No te he visto! ¡Por Dios! ¡Has salido de la nada!

Cook	I was trying to make you see me. You just kept coming, man!	Intentaba hacer que me vieras. ¡Has seguido avanzando!
Man	No. That's bollocks. No. Listen!	No, es mentira. No. ¡Escucha!
Cook	You fucked my bike. You just ran straight through me.	Me has jodido la bici. Te has tirado encima mío.
Man	That is not right! You haven't got a witness. Nobody saw me knock you off your bike.	¡Eso es mentira! No tienes testigos. Nadie ha visto como te he tirado de la bici.
Old lady	I did. It was just like he said! You ran him over, and now he's bleeding.	Yo sí. Ha sido como dice él. Te has tirado encima suyo y ahora está sangrando.
Cook	Profusely. Perhaps we should call a policeman. I think it's a crime to leave the scene of a...	Abundantemente. Debemos llamar a la poli. Creo que es un crimen deja la esce...
Man	There's no need for that. I'm sure we can sort this out. Let me buy you a new bike... Look, here. Come on, take it! Take it!! Come on, have the lot. Have the whole fucking lot!	No, no, no. No hace falta. Seguro que podemos solucionarlo. Deja que te compre una bici nueva. Mira, toma, venga, ¡Cógelo! ¡Cógelo! Venga, cógelo todo. ¡Coge el puñetero....!
		(Monedas cayendo)
Man	Oh, bollocks! Forgive and forget, OK? Forgive and forget, OK? OK?! All right.	¡Mierda! Perdonar y olvidar, perdonar y olvidar, ¿vale? ¿vale?
Grandson	Everything all right, Gran?	¿Todo bien, abuela?
Man	Oh, yes. Just a slight problem, all sorted out now. Yes.	Oh, sí. Hemos tenido un problemilla, pero ya está solucionado.
Old lady	He's a pillock, he wrapped his car around that bollard, and he's called me a demented bint.	Es un idiota, se ha echado encima de esa baliza y me ha llamado "tipeja demente."
		(Lions and tigers de Asobi Seksu Música pop)
Effy	Sweet.	Adorable.
JJ	Dad says some things are best left to the imagination. But that's not right, is it?	Papá dice que es mejor dejar algo a la imaginación. Se equivoca, ¿verdad?
Cook	Your dad's a stupid tosser, JJ.	Tu padre es gilipollas, JJ.
JJ	Yes. Do you think she's going where, where we're going?	Sí. ¿Creéis que va al mismo sitio al que vamos nosotros?

Cook	She is now.	Ahora sí.
		(Charla indistinta)
		(Fin de la música)
SCENE 2		
Girl 2	Your boyfriend's well mint.	Tu novio está bueno.
Katie	Yeah. He's totally fit. He took me to the Stakis Grand last week for surf and turf and shots.	Sí, está totalmente en forma. La semana pasada me llevó al Palace a jugar al teto.
All	Oooh.	Ooooh.
Katie	I love Danny Guillermo.	Amo a Danny Guillermo.
Several girls	- Wow. - Oh, yeah, cute. - He's signing Samantha's tits.	(Halagos sobre Danny)
Pandora	Bonkers! What's surf and turf, Eff?	¡Caramba! ¿Qué es jugar al teto, Eff?
Effy	Sex.	Sexo.
Pandora	Wow! We'll have a whizzer time at this college, Eff! I'm definitely going to have surf and turf, ASAP. Mum says boys only want one thing so my plan is give it to them, lots of times. That way I'll get good at it, be really popular and maybe my toes will stop throbbing.	¡Guay! Vamos a pasarlo genial en la uni, ¿verdad, Eff? Seguro que voy a jugar al teto muy pronto. Mamá dice que los chicos solo quieren una cosa, planeo dársela muchas veces y así seré popular y quizá deje de chorrear.
All	Bye!	¡Adiós!
Katie	Christ's sakes, Ems. Come on, you loser!!	Por Dios, Ems. ¡Venga, fracasada!
Effy	Oh...	¡Oh!
Katie		¿Qué te pasa? Siempre vas detrás de mí. ¿Por qué no puedes llevar ropa decente?
Effy	Right. You hate her.	Bien, la odias.
Pandora	Who do I hate, Eff?	¿Yo a quién odio, Eff?
Effy	I'll let you know.	Ya te lo diré.
Pandora	Cool.	Genial.

Effy	Let's get this party started.	Venga, empecemos con esta fiesta.
Pandora	You want a lollipop?	¿Quieres una piruleta?
Effy	No.	No.
SCENE 3		
		(Monsters Under The Bed de Eugene McGuiness, Indie rock)
		(Charla indistinta)
JJ	She smiled at me. Cool.	Me ha sonreído. Guay.
Freddie	She, erm, didn't smile at you, JJ.	Eh, no te ha sonreído a tí, JJ.
JJ	I think you'll find she did. Mum was right. A lack of pubic hair isn't necessarily a drawback.	Ya verás como sí, mamá tenía razón. No tener pelo púbico no es precisamente un inconveniente.
Freddie	It is a drawback.	Sí que lo es.
JJ	Girls are more interested in my character than my cock. That's just been proved.	A las chicas les interesa más mi carácter que mi polla. Y lo acabamos de probar.
Freddie	She was not looking at you. Fuck me, you're blind.	No te estaba mirando. Joder, estás ciego.
JJ	On the contrary. My eyesight is keen.	Al contrario, mi vista está perfecta.
Freddie	Yeah? How many fingers am I holding up?	¿Sí? ¿Cuántos dedos tengo?
JJ	F... Ow! You always do that...!	Ci... ¡Au! ¡Siempre haces lo mismo!
Cook	I've got so much cock hair I can backcomb it and use it like a lure.	Tengo tanto pelo en la polla que puedo cardarlo y usarlo de cebo.
Naomi	Nice.	Muy bonito.
Cook	Like a Porcupine.	Como un puercoespín.
Naomi	Right, you're all prick.	Genial, sois unos capullos.
Cook	Toosh.	Tush.
Naomi	You mean touche.	¿Quieres decir <i>touché</i> ?
Cook	Probably.	Seguramente.
Naomi	Tosser.	Gilipollas.
Cook	Nice.	Bien.

		(Himno de la universidad)
Cook	Here we go.	Allá vamos.
Voice off	Welcome to Roundview College. A meeting place for young people.	Bienvenidos a Roundview College. Un lugar de reunión para los jóvenes.
Director	God help me.	Dios, ayúdame.
Doug	Lovely kids, so full of energy. Makes you feel alive.	Niños encantadores, tan llenos de energía. Te hacen sentir vivo.
Teacher	They look like a right peck of fuckers to me.	A mí me parecen una panda de cabrones.
Director	If I suddenly get a bit flushed and short of breath, take over, would you, Doug?	Si de momento pierdo los nervios y me falta el aire, toma el mando, ¿vale, Doug?
Doug	Why would you get flushed?	No vas a perder los nervios.
Director	Just fucking do it, ok?!	¡Tú hazlo, joder!
Doug	No problem. Flushed. Right you are.	Ningún problema. Ya los has perdido.
		(Fin del himno)
Director	Could I have your attention, please? Yes, we are starting. Excuse...	¿Podrías prestarme atención, por favor? Sí, vamos a empezar. Disculp...
	BLOWS WHISTLE	(Silbido)
Doug	Attention! Pay attention, look you!	¡Atención! ¡Prestad atención, chicos!
Director	Thank you, Doug. Welcome to Roundview College. We are a designated four-star educational establishment under the national We're All In It Together Initiative leading to Ultimate Improvement status. Anyone who screws that up will be officially burnt at the stake.	Gracias, Doug. Bienvenidos a Roundview College. Nos han dado el premio nacional de cuatro estrellas en la Iniciativa 'Todos Juntos en Todo' que nos lleva a un estado de mejora máxima. El que la cague será oficialmente quemado en la hoguera.
Doug	And expelled.	Y expulsado.
Director	Yes, and expelled. God help you all, you're gonna get some qualifications. Any questions?	Sí, y expulsado. Que Dios os ayude a sacar buenas notas. ¿Alguna pregunta?
	PFFRT!	(Pedo)

Director	Thank you. Now before I turn you over to your form tutors, I'd like to tell you something about the way in which we organise our...	Gracias. Antes de empezar con las presentaciones de los tutores quiero explicaros como organizamos nuestro...
	PFFRT!	(Pedo)
Director	Right! Very funny. This is a further education college, not a primary school.	¡Bien! Muy divertido. Esto es la universidad, no un colegio de primaria.
	PFFRT!	(Pedo)
Director	Stop it! Stop it! I'll cut your balls off, you cheeky little turds! You hear me?	¡Parad! ¡Parad! ¡Os cortaré las pelotas, niños insolentes! ¿Me oís?
Doug	I do apologise. I think I might be at fault. Too much rhubarb on my Ready Brek. Havoc.	Lo siento. Creo que es culpa mía. Demasiado ruibarbo en los cereales. Confusión.
	LAUGHTER	(Risas)
Director	Right.	Bien.
Doug	You are looking a little flushed. Do you want me to...?	Parece que estás alterada. ¿Quieres qué...?
Director	No! No. Just... (INHALES) Last year, we had some intolerable incidents so, I want to make this easy for you. The following will result in instant expulsion - smoking on the premises, setting fire to the premises, consumption of alcohol on the premises, consumption of drugs on the premises, consumption of pornography on the premises, teacher abuse, glue abuse, self abuse, sexual intercourse with any other student, teacher or animal or combination of the above including oral sex and/or use of sex toys, on the premises.	¡No! No, solo... El año pasado sufrimos algún incidente intolerable, así que os lo diré bien claro. Los siguientes hechos serán causa de expulsión: fumar en las instalaciones, pegar fuego a las instalaciones, beber alcohol en las instalaciones, consumir drogas en las instalaciones, ver pornografía en las instalaciones, abusar de los profesores, esnifar pegamento, masturbarse, tener sexo con otro estudiante, profesor, animal, alguna combinación anterior, incluyendo sexo oral o el uso de juguetes sexuales, en las instalaciones.
Doug	That was nasty...	Eso es repugnante.
Director	Miss Reedy, our new head of	Miss Reedy, nuestra nueva jefa

	communications.	de comunicaciones.
Miss Reedy		Hola.
Director	Miss Reedy is joining us from... Where are you joining us from?	Miss Reedy viene de... ¿de dónde vienes?
Miss Reedy	Um, I had some time off. Seven years. It was stress-related but feeling a bit better now, hopefully...	Eeh, me tomé unas vacaciones. Siete años. Tuvo que ver con el estrés pero ahora me encuentro mejor, creo.
Directora	Oh, Christ.	Oh, Dios.
Miss Reedy	Form BD1, say your name, please, when I... Put your hands up, please, when I call your, erm, name. Emily Fitch? Katie Fitch? Jonah Jeremia Jones?	Clase BD1, decid vuestro nombre, por favor, cuando... Levantad la mano, por favor, cuando diga vuestro nombre. ¿Emily Fitch? ¿Katie Fitch? ¿Jonah Jeremia Jones?
JJ	JJ, present.	JJ, presente.
Miss Reedy	James Cook?	¿James Cook?
Cook	Yo!	¡Ey!
Miss Reedy	Elizabeth Stonem? Mavis Jarundi? Dob...rslawa W... Wiczorek? I'm sorry, you're foreign. Frederick Mclair?	¿Elizabeth Stonem? ¿Mavis Jarundi? ¿Dobrislawa Wiczorek? Lo siento, eres extranjera. ¿Frederick Mclair?
Freddie	Yes.	Sí.
JJ	Yes!	¡Sí!
Miss Reedy	Denise Adebeyor?	¿Denise Adebeyor?
JJ	Yes. Yes! The integrity of the unit is preserved. I'm still deeply unhappy with you, mind, on account of the unwarranted violence.	Sí. ¡Sí! La integridad de la unidad se conserva. Todavía estoy enfadado contigo por la violencia gratuita.
Freddie	All right, I said I'm sorry.	Está bien, he dicho que lo siento.
Miss Reedy	And Naomi Campbell?	Y, ¿Naomi Campbell?
		(Risas)
Miss Reedy	Naomi Campbell?	¿Naomi Campbell?
		(Risas)
Doug	THROUGH MEGAPHONE: Naomi Campbell?!	¡¿Naomi Campbell?!)



Naomi	Fucking hell...	¡Me cago en la puta!
		(Risas)
Cook	Hey, Naomi. Now I get it. You got anger management issues.	Ey, Naomi. Ahora lo entiendo. Tienes problemas de control de ira.
Naomi	Only when I talk to wankers.	Solo cuando hablo con imbéciles.
Cook	Cool. You gonna hit me with your shoe now, or...? I like her.	Bien. ¿Vas a pegarme con tu zapato...? Me gusta.
Naomi	Oh, Christ. Same fucking form.	Dios, otra vez en la misma puta clase.
	TEACHER CONTINUES READING NAMES	(Charla indistinta)
Cook	Hey, babe...? Babe? Babe? Babe?	Ey, ¿Nena? ¿Nena? ¿Nena? ¿Nena? ¿Nena?
Naomi	Sorry. I'm not a babe.	Perdona, no soy una nena.
Cook	No? Well, I'll be the judge of that.	¿No? Bien, déjame juzgarlo a mí.
JJ		Cállate, tío. Perdónale.
Cook	Listen, trying to break the ice. Guess what I've got tattooed on my cock? What would you say?	Escucha, estoy intentando romper el hielo. Adivina que tengo tatuado en la polla. Venga, adivina. ¿Qué dices?
Naomi	Excuse me?	¿Perdón?
Directora	Yes? What is it?	¿Sí? ¿Qué pasa?
Naomi	The boy next to me is acting inappropriately.	Este chico actúa de forma inadecuada.
Director	How?	¿Cómo?
Naomi	He wants to show me his tattoo. And not in a nice way.	Quiere enseñarme su tatuaje. De una forma no muy agradable.
Director	Right. You!	Bien. ¡Tú!
Cook		¿Yo?
Director	We can wonder at its magnificent stupidity.	Sí, por qué no nos enseñas a todos tu absurdo tatuaje. Así podremos asombrarnos con esta magnífica sandez.
Cook	I don't think you'd like it.	No creo que te guste.
Doug	Right lad! Smartish! You've had an instruction. Show her	¡Bien, chaval! ¡Date prisa! Te han dado una orden. Enséñale el

	the tattoo, now!	tatuaje, ¡ahora!
Cook	All right.	Vale.
Freddie	Wait. No, no, no! Cook, wait, no.	Espera. ¡No, no, no! Cook, espera. ¡Por favor, por favor, por favor!
	LAUGHTER	(Risas)
Teacher	That is fuckin' impressive, so it is.	Joder, es totalmente impresionante.
Miss Reedy	No, no, no, no, no! Let me out! Let me out! Don't make me stay. Let me out!	¡No, no, no, no, no! ¡Dejadme salir! ¡Dejadme salir! No me hagáis quedarme. ¡Dejadme salir!
	LAUGHTER	(Risas)
Directora	This is unacceptable. Unacceptable! Silence. Silence! Silence! You, silence!	Esto es inaceptable. ¡Inaceptable! ¡Callaos! ¡Callaos! ¡Qué os calléis!
	PF-F-FFRT!	(Pedo)
Doug	I do apologise again.	Eeeh, perdón otra vez.
SCENE 4		
JJ	Oh! Where's it gone? Presto!	¡Oh! ¿Dónde ha ido? ¡Tachán!
Cook	Presto!	¡Tachán!
JJ	Put that away before I lose it.	Guarda eso antes de que lo pierda.
Cook		¡Joder!
JJ	Yes, that's alarming. So I'll just...	Sí, es inquietante. Así que...
JJ	And the coup de grace. Prestissimo!	Y el gran final. ¡Tatatachán!
Cook	Yeah! Magic! Question is, pet, does that make you want to give JJ a blowjob? Excuse me, are you fucking deaf or something?	¡Sí! ¡Magia! Bueno, nena, la pregunta es si te apetece chupársela a JJ. Perdona, ¿eres sorda o qué?
Deaf girl companion	So why don't you give him a blowjob if you love him so much? Tossers. Especially you.	Sí, soy sorda. Así que por qué no se la chupas tú si tanto le quieres. Capullos. Especialmente tú.
Cook	Who are we speaking to here?	¿Con quién estamos hablando aquí?
Deaf girl	Pixie's lip reading. I'm telling you what she says.	Pixie lee los labios, yo os digo lo que dice.

companion		
Cook	Right, right. Cool. She's got tits like choccy Hob Nobs. I'd like to dunk 'em, suck 'em and lick off the love.	Bien, bien. Genial. Sus tetas son como galletas de choco. Me gustaría mojarlas, chuparlas y lamer todo su amor.
JJ	I'm not sure...	No creo que...
Cook	Droopy, lardy arse. Bit spready, bit low slung. You get me?	Culito flácido, grasiento, un poco ancho y caído. ¿Lo pillas?
JJ	I think we've stumbled upon a fatal flaw in your thinking.	Creo que hemos caído en un error fatal con tus pensamientos.
Cook	Listen... I mean, wait. Hang on.	Oye, pero, espera, espera.
Deaf girl companion		Tachán. Imbécil de los cojones.
JJ	She may be deaf, she's also extremely rude.	Será sorda, pero también bastante grosera.
Cook	Yeah.	Sí.
<b>SCENE 5</b>		
Cook	It's a challenging list. You gotta give her that. Sex in school. Tricky.	Es una lista muy tentadora. Voy a hacerlo por ella. Sexo en la uni, complicado.
JJ	Guys, we are now seven minutes - 57, 58, 59 - eight minutes late for form induction.	Tíos, llegamos siete minutos, 57, 58, 59, ocho minutos tarde a clase.
Freddie	Shut up, will you, JJ? Do you think she's serious?	Cállate, JJ, ¿quieres? ¿Crees que lo dice en serio?
Cook	There's only one way to find out.	Solo hay una forma de averiguarlo.
Freddie	Wait a minute. You're not gonna...	No vas a ...
Cook	I've already got 'teacher abuse' ticked.	Ya tengo marcado abuso a los maestros.
JJ	And how! Your cock should not be that colour.	Y de que manera. Tu polla no debería tener ese color.
Cook	The game is on, Freddie. You wanna play?	El juego acaba de empezar, Freddie. ¿Quieres jugar?
Freddie	Don't be stupid.	No seas idiota.
Cook	Tell you what, girls like Stupid. Ain't you worked that out?	¿Sabes? A las chicas les gustan los idiotas. ¿No lo sabías?
JJ	And McFly. Girls like McFly.	Y McFly, a las chicas les gusta McFly.

Cook	She's a naughty, naughty little girl and I don't like to disappoint. Eh? Someone's left their shit in here. Yeah!	Es una chica muy, muy traviesa y no me gustaría decepcionarla. ¿Eh? Alguien se ha dejado su mierda aquí. ¡Sí!
JJ	Nice.	¡Oh! Genial.
Cook	Check this out!	¡Mirad esto!
JJ	Oh, my god. Cook, I'm not sure if that's legal. Oh, that's definitely not legal!	Oh, Dios. Cook, no estoy seguro de que eso sea legal. Claramente ¡eso no es legal!
Cook	Dunno who this Sid guy was but he's got fucking great taste in gash.	No sé quién era ese Sid pero tiene gusto para las furcias.
JJ	I can't look. Don't make me look. I have to look. Oh, holy shit! That's forbidden. Forbidden, verboten, interdit.	No puedo, no me hagáis mirar. Tengo que mirar. ¡Oh, mierda! Eso está prohibido, prohibido, verboten, interdit.
Freddie	JJ!	¡Ya vale!
JJ	Prohibido, prohibido!	¡Forbidden, forbidden!
Freddie	JJ! JJ!	¡Ya basta, tío!
JJ	I'm sorry. Was I getting locked on, there?	Lo siento. ¿Me estaba obsesionando?
Freddie	Locked on, JJ.	Y mucho, JJ.
JJ	OK. I'm all right. I'm fine. But can I just remind you, in a casual, non-locked-on way, that we're late? We're late, we're late, we're late!	Vale, ya está. Estoy bien. Pero, ¿puedo recordaros de forma relajada, sin obsesionarme que llegamos tarde? ¡Llegamos tarde! ¡Llegamos tarde! ¡Llegamos tarde!
Freddie	JJ!	¡Basta!
JJ	Sorry. I'm fine.	Perdón. Estoy bien.
Freddie	We going?	¿Vamos?
Cook	Hang on. Shoot me.	Espera. Grábame.
JJ	Huh?	¿Qué?
Cook	The fucking camera. Go on.	La puta cámara, venga.
		(Optimo de Liquid Liquid, Música punk)
Cook	Right. Action.	Bien. Acción.
Freddie	Cook, what the fuck are you	Cook, ¿qué coño estás

	doing?	haciendo?
Cook	Action. Do it, man! I was saving this for lunch but what the fuck? Cheers!	Acción, acción. ¡Vamos, tío! Estaba guardando esto para la comida, pero ¿qué coño? ¡Salud!
Freddie		¿Qué coño estás haciendo?
Cook		¡Guay!
JJ		¡Dios!
Freddie	Fuck me!	¡Joder!
JJ	Christ.	¡Jesús!
Cook	Sorted.	Solucionado.
Freddie	You are fucking mental.	Eres un puto pirado.
Cook	Mental is as mental does. But we're late. Shall we?	Un pirado no se hace, nace. Llegamos tarde, ¿vamos?

7.5 Appendix 5: Analysis of the Word “fuck(ing)”<sup>2</sup>

SUBTITLE NUMBER	SOURCE TEXT	TARGET TEXT	MODIFYING	POSITION
0003	This stuff is <b>fucking</b> rubbish, by the way.	Esta hierba es una <b>puta</b> mierda.	Noun	Pre-nuclear
0004	Stop stealing my <b>fucking</b> spliff!	¡Deja de fumarte mis porros, <b>joder!</b>	Noun	Between commas
0009	<b>Fucking</b> JJ's got some interesting thoughts on the benefits of Carlsberg	El <b>puto</b> JJ ha pensado en beneficios de la Carlsberg	Noun	Pre-nuclear
0041	Oh! Look at it! Look at it! Look at my <b>fucking</b> car!	¡Ah! _Mira, mira, mira el <b>puto</b> coche!	Noun	Pre-nuclear
0044	I did not! The <b>fucking</b> bike jumped out in front of me!	¡No! La <b>puta</b> bicicleta ha aparecido ahí!	Noun	Pre-nuclear
0046	Why is everybody round here <b>fucking</b> blind? I'm doing nothing...	¿Todo el mundo está ciego o qué? Yo no he...	Adjective	∅
0056	Where's your <b>fucking</b> white stick, woman?	Mujer, ¿dónde está su <b>maldito</b> bastón blanco?	Adjective	Pre-nuclear
0060	- I don't have one. - Your <b>fucking</b> email address, then!	- No tengo. - _Pues el <b>puto</b> email!	Noun	Pre-nuclear
0061	Look at the state of my <b>fucking</b> car!	¡Mira como ha quedado el <b>puto</b> coche!	Noun	Pre-nuclear
0064	Is that your bike, you <b>fucking</b> idiot!	¡¿Esa es tu bicicleta, retrasado?!	Adjective	Translated as an adjective
0066	I didn't even see you! For Pete's sake! You came out of <b>fucking</b> nowhere!	¡No te he visto! ¡Por Dios! ¡Has salido de la nada!	Noun	∅
0079	Take it!! Come on, have the lot. Have	¡Cógelo! Venga, cógelo todo. ¡Coge el	Noun	Pre-nuclear

<sup>2</sup> The word “fuck(ing)” and its corresponding translation are marked in bold.

	the whole <b>fucking</b> ...!	<b>puñetero</b> ...!		
0125	She was not looking at you. <b>Fuck</b> me, you're blind.	No te estaba mirando. <b>Joder</b> , estás ciego.	Noun	Between commas
0142	They look like a right peck of <b>fuckers</b> to me.	A m_ me parecen una panda de <b>cabrones</b> .	Adjective	Post-nuclear
0145	- Why would you get flushed? - Just <b>fucking</b> do it, ok?!	- No vas a perder los nervios. - ¡Tú hazlo, <b>joder!</b>	Verb	Between commas
0218	Oh, Christ. Same <b>fucking</b> form.	Dios, otra vez en la misma <b>puta</b> clase.	Noun	Pre-nuclear
0241	That is <b>fuckin'</b> impressive, so it is.	<b>Joder</b> , es totalmente impresionante.	Adjective	Between commas
0258	Excuse me, are you <b>fucking</b> deaf or something?	Perdona, ¿eres sorda o qué?	Noun	∅
0295	but he's got <b>fucking</b> great taste in gash	pero tiene gusto para las furcias.	Adjective	∅
0306	The <b>fucking</b> camera, go on.	La <b>puta</b> cámara, venga.	Noun	Pre-nuclear
0315	You are <b>fucking</b> mental.	Eres un <b>puto</b> pirado.	Adjective	Pre-nuclear