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Translation of "Fuck" into European Spanish Subtitles

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Cuanto más sólido es el apoyo

más altura se logra en el salto

CoCo

ABSTRACT

This bachelor's thesis analyses the techniques used to translate *fuck* and derivatives into European Spanish subtitles in a corpus with 24,955 samples extracted from 122 films. The generated corpus covers a very wide range of genres, years of production and English varieties. The uses of *fuck* have been classified according to the taxonomy by J. Lachlan Mackenzie based on Functional Discourse Grammar (FDG), while Catarina Xavier's three-layered typology has been used for the classification of the translation strategies. The results of the analysis of the corpus have been compared to those of a survey where over 100 users commented on their perception of subtitling, in general, and swearing in particular.

Finally, the thesis also describes the stifling DRM restrictions used to protect copyrighted contents in digital versions of films that, in practice, prevent the legal extraction of subtitles from owned media or active subscriptions to streaming platforms.

KEYWORDS

translation, fuck, subtitles, copyright, swearing

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1. Aims

1.1 Justification

> As spectators, "all of us have, at one time or another, left a movie theater wanting to kill the translator. Our motive: the movie's murder by 'incompetent' subtitle". (Nornes 17)

> Subtitling is an overt type of translation, retaining the original version, thus laying itself bare to criticism from everybody with the slightest knowledge of the source language. (Gottlieb, *Diagonal* 102)

The previous two quotes are an excellent summary of the motivation behind the creation of this bachelor's thesis: finding out why the translations found in subtitles are usually felt "wrong", with swearing particularly standing out. This initial question leads to the following two:

a) Is it true that translations in subtitles, particularly with swearwords, are wrong, or is it just a perception?
b) Is that wrongness feeling common among subtitle users?

To answer the first question, a corpus was generated to analyse how *fuck* and derivatives had been translated[1] in films characterized by a high frequency of swearing. To answer the second, consumers of subtitles were enquired about their habits, preferences and perceptions.

1.2 Purpose (general objective)

To determine the frequency of the strategies and most common terms used to translate *fuck* and derivatives into European Spanish (ES) subtitles in films and analyse their characteristics.

[1] See *3.1.1 Selection of "fuck" as swearword and the films containing it* for the reasons behind the selection of this particular word and derivatives.

1.3 Specific objectives

a. To compile a corpus containing a representative sample of ES translations of *fuck* and its derivatives extracted from film subtitles.
b. To expand the corpus by adding a classification of both the uses of *fuck* (and derivatives) and their corresponding translation strategy.
c. To analyse the variety and frequency of uses of *fuck* and translation strategies.
d. To investigate viewer's perceptions regarding common subtitling techniques in general, and those commonly used in the translation of swearing in particular.
e. To investigate the frequency of intralingual subtitles in common social media apps in Spain.

2. State of the art

2.1. The players in the *broken translation* game

It could be said that translations in general, and subtitles in particular, are in a way like the popular telephone game (also known as *Chinese whispers*) many have played when a child: the initiator sends a message that a certain number of players pass on. The last player should reproduce the message transmitted by the first without any change. However, this is rarely (if ever) the case. As the number of participants involved in the transmission of a message increases, so does the potential loss or gain of information. Therefore, in interlingual translations (Jakobson 233) it is reasonable to assume that even more information will be lost or gained; and the more factors (or players in our simile) are involved, the greater the differences in the translation can be expected.

Some of the factors that Juliane House lists as affecting translation, in general, can also be applied to subtitles and swearing in particular (*Quality* 2-3):

2.1.1 The characteristics of the languages involved

> Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations. (Nida 156)

Close languages with similar code-units (words or idiomatic phrases) and grammatical categories—such as Spanish and other Romance languages as Portuguese or Italian (Lopez)—allow for easier and more faithful translations (Jakobson 233). More distant languages, such as Spanish and Thai, represent a much greater challenge (Schäferhoff). However, even in the case of closely related languages in terms of grammar and culture,

> differences in the respective morphological status and morphosyntactic distribution . . . may bring differences in when/what speakers can actually communicate with these tools in their respective languages. (Ponsonnet 3)

2.1.2 The extra-linguistic world

Language is "reality-dependent" because the "meanings of our linguistic actions are constituted by the objects, properties, and relations that the world provides" (Armstrong). So, some utterances are considered taboo "not because the words themselves but rather because what they refer or allude to", and the extra-linguistic taboo topics vary not only across languages, but even "from region to region within the same language community" and over time (O'Driscoll 55-57).

A topic that varies considerably from one culture to another is sex, which "is used in a culture-specific variety of ways, emphasizing, for example, incest . . . in some cultural groupings, adultery . . . in others" (Hughes xix). This explains why "in American English *motherfucker* is one of the strongest and most offensive male epithets", while in Spain, however, "men are most intensively insulted by their women", such as in *cabrón* (cuckold) or *hijo de puta* (son of a bitch) (Fernández Dobao 230). Regarding religion, "blasphemy in English is definitely milder than in Spanish" (Valdeón García 40).

2.1.3 Norms

Gideon Toury distinguishes between rules, norms and idiosyncrasies (65). While rules are focused on obligation ("what has to be done") and prohibitions ("what must not be done") and idiosyncrasies on personal preferences ("what may be done or doesn't have to be done"), norms sit somewhere in the middle and describe what is right or wrong ("adequate" or "inadequate") in concrete situations. Under Toury's point of view, norms are constraints. However, they can also be perceived as "ready-made solutions to particular types of problems" (Hermans 79). House explicitly mentions the norms (*Quality*, 2) described in the following sections:

2.1.3.1 Linguistic-stylistic-aesthetic features and norms of both the source and target lingua-cultural community

Linguistic features

> are the characteristics or attributes of language . . . such as phonetic features (sounds and pronunciation), syntactic features (sentence structure and grammar), lexical features (vocabulary and word choice), and semantic features (meaning and interpretation). (The University of Arizona)

For instance, the strong tendency of the English language to use abbreviations such as clippings, initialisms, acronyms and contractions (Berlitz), complicates the generation of subtitles when the destination language, such as Spanish, does not make such an intensive use of that resource. As an example, possible translations for “Fuck your bestie!” expand these 4 syllables and 17 characters to “¡Que le follen a tu amiga del alma!” (11 syllables and 35 characters), “¡Que le den a tu amiguita de los cojones!” (14 syllables and 41 characters) or “¡A tomar por culo tu amiguita!” (11 syllables and 30 characters).

Stylistic features are the "perceived distinctive manner of expression in writing or speaking" (Wales 397). A style can define a particular individual or a whole group and, when it deviates from the norm stablished for a particular context (social

status, place, time, power relations, people involved, etc.), it will be marked and, therefore, receives special attention (400). Regarding the use of *fuck* by British soldiers during World War I:

> So common indeed was [the word "fuck"] in its adjectival form that after a short time the ear refused to acknowledge it and took in only the noun to which it was attached. . . . Far from being an intensive to express strong emotion, it became merely a conventional excrescence. . . . It became so common that an effective way for the soldier to express emotion was to omit this word. Thus, if a sergeant said "Get your —ing rifles!" it was understood as a matter of routine. But if he said "Get your rifles!" there was an immediate implication of emergency and danger. (Brophy & Partridge qtd. in Haiman 147)

Aesthetic features are those that deviate from the expected norms used in a particular context with the intention of making a text more beautiful. The concept of beauty is extremely subjective, but regardless of how it is understood, it is the intention of the speakers to mark their text. Formal complexity, structural unity, wordplay or innovative features are commonly used for that purpose (Wales 9). *Yo soy Dolemite [Dolemite Is My Name]* is a great example of a particularly challenging film to translate because of its extensive combined use of both aesthetic features (rhymes) and swearing.

2.1.3.2 Traditions, principles, histories and ideologies of translation holding in the target lingua-cultural community

Although House did not explicitly label these as *norms*, they fit into what Andrew Chesterman defined as *expectancy norms* (64): the "expectations of readers of a translation (of a given type) concerning what a translation (of this type) should be like". These expectations are defined by previous translations, parallel texts of a similar type in the target language, economic or ideological factors and power relations, and include aspect such as text-type and discourse conventions, style and register, the appropriate degree of grammaticality, the statistical distribution of text features of all kinds, collocations and lexical choice, among others.

Regarding subtitled films, the audience is perfectly aware of (expect) the following norms that configure a "contract of illusion" (Pedersen, *Subtitling* 21). Or, in words

of Samuel Taylor Coleridge "that willing suspension of disbelief for the moment" (208):

1. Actors' speeches are not actually addressed to each other on-screen but, in reality, to the audience at the other side (Bogucki, *Areas* 118).
2. "Film dialogue is not authentic conversation, merely made to resemble it, but usually deprived of redundancies, hesitations, non sequiturs, incomplete sentences, etc., all of which are concomitant to natural spoken language" (Bogucki, *Amateur* 117). This norm is of the utmost importance regarding swearing because what the characters express are not spontaneous uncontrolled emotions but a well thought-of use of swear words that scriptwriters and directors wanted the actors to use in a very specific way to characterise them and transmit certain feelings to the audience. Viewers will interpret a scene (or the whole film) in a very different way if translators or subtitlers omit or significantly modify the intensity of the original swearing.
3. Subtitle readers are “chance receivers” (Nord 58), aware that they are reading a translation of a text created in another language and, because Hollywood movies are usually created with only US American audience in mind, for another target culture. Because of this, they are willing to accept some calques, words or phrases that would otherwise be rejected in real-world use of the language.
4. Due to the technical characteristics of subtitles and diagonal translation from speech to writing (Gottlieb, *Diagonal* 104), omissions and rewritings of some parts of the original text are expected as a mean to reduce the time required to read the subtitles and avoid both redundancies and the frequent nonsense of spontaneous speech (Gottlieb, *People* 273).

There are also norms regarding the preference for dubbing, subtitling or voice-over, not only in each country, but also in different contexts within a country (Media Consulting Group qtd. in Pedersen 83).

In 1941, the Spanish government promulgated a law that would only permit dubbed versions to be shown (Ávila 25; Volmar 539-540). The consequence of

that law (norm) was that in 2006 only a 13% of Spaniards over 15 years of age showed a preference for watching foreign films and programmes with subtitles rather than dubbed (European Commission, *Eurobarometer 243* 58, 68). That strong dubbing norm in Spain could explain, for instance, why the film *Babel*, released in 2003, was dubbed in Spain against the director's will (Marín Gallego 31). By the end of 2023 a clear change in the norm was stablished as the preference for subtitled contents in 15-year-old-Spaniards rose to a 40% (European Commission, *Eurobarometer 540* 5, 51).

One final example of norms in use can be found in the selection of which parts of the original dialogues should be included or excluded from the subtitles. Stavroula Sokoli found that

> a high percentage of the Greek subtitlers involved stated that they omit utterances that they consider either easily recognisable by the Greek audience . . . or not relevant to the plot . . . Moreover, it was pointed out that, despite the absence of time or space constraints, such utterances are often omitted in order for the viewers to have time to enjoy the image. These are utterances which can be recovered by other elements of the audiovisual text[2]. . . . In the Spanish version, there seems to be a norm stipulating that there must be as few omissions as possible. (43-44)

2.1.3.3. Norms internalized by translators and knowledge, expertise, ethical stance and attitudinal profiles as well as their subjective theory of translation

> When non-compulsory choices are concerned, translators will decide in favour of one option rather than another because they are aware of, and respond to, certain demands which they derive from their reading of the source text, and certain preferences and expectations which they know exist in the audience they are addressing. (Hermans 74)

Professional norms (accountability, communication and relation), as defined by Chesterman (67-70), apply specifically to translators and imply, basically, that translator will always try to make a *good job* meeting the expectations of the author of the original text, the client or agency, and the audience. However, that

[2] See *Redundancy* in 2.2.3

is not always possible, in many cases mainly due to the restrictions imposed by the commissioner and the working conditions described in the following sections.

Also, consciously or unconsciously,

> translations tend to under-represent target-language-specific, unique linguistic features and over-represent features that have straightforward translation equivalents which are frequently used in the source language (functioning as some kind of stimuli in the source text). (Eskola 96)

This is just one of the features commonly called “translationese” (Gellerstam qtd. In Volansky et al. 99) that, in general, allow translated texts to be distinguished from originals. Audiovisual translations are not an exception and, if the use of formulaic language has been found in dubbing —referred to as "dubbese" (Freddi, Romero-Fresco and Bonsignori et al. qtd. in Pendersen 427)—, it is reasonable to expect a similar "subtitlese" to be found in subtitles.

2.1.4 Person(s) or institution commissioning the translation

A translator is a professional that must abide by the specific instructions—*prescriptive norms* as described by Jan Pedersen (*From old tricks*, 82)—provided by the client or agency. The studios 103-TOD and SONOBLOK, in charge of dubbing and subtitling *Kill Bill: Vol. 1* and *Kill Bill: Vol. 2* in Spain, assured Consuelo Miquel Cortés that translators in their studios did not have full freedom to translate dysphemisms and that their client's norms always prevailed.

With the arrival of satellite television and DVD, prescriptive norms ceased being provided by national television broadcasters—which usually are very specific to the destination country—and became global; a globalisation that has become even stronger since the arrival of video on demand (VOD) streaming services (Pedersen, *From old tricks* 82). By the end of 2024 Netflix was the worldwide leading VOD streaming platform with over 280 million subscribers; 60 million more than its closer competitor (Metsler). As every other subtitling company does, Netflix provides mandatory guides to its translators. On the one hand, the *Timed*

Text Style Guide: General Requirements, on the other, language specific ones such as the *Spanish (Latin America & Spain) Timed Text Style Guide*. The power of normalisation and globalisation of Netflix guides is immense for the following reasons:

- Not only Netflix hires its own translators but also commissions the services from other companies, so its guides become the norm, not only for Netflix itself, but also for translators working for these and other companies (Pedersen, *From old tricks* 82).
- Contrary to what most of other subtitling companies do (Pedersen, *FAR* 214) Netflix guides are publicly available on the internet, so they can be (and probably are) used as a reference for both professional, "amateur" and "fansubs" subtitlers alike (Boguck).
- Being the streaming platform with the highest number of subscribers, their contents—created under their guides—generate expectancy norms regarding "how a film or series should be subtitled" (Pedersen, *From old tricks* 87). Because of the prevalence of its contents, Netflix users may perceive as *bad subtitling* the application of the guides of other companies.

Considering that 5 out of the 10 most popular TV series in February 2025 were Netflix originals, it is easy to see the immense power of Netflix guides and practices as norm establishers. These practices, however, are not always well received. In 2020, Giovana Cordeiro Campos and Thais De Assis Azevedo analysed the Portuguese subtitles for Brazil of the successful Netflix series *Outlander*. In their conclusions, they suggest

> that more time be allotted for both review and translation, which would allow more time for condensation and rewriting, leading to more user-friendly subtitles. . . . We also suggest fewer characters per line and lower reading speeds to facilitate accessibility. (240)

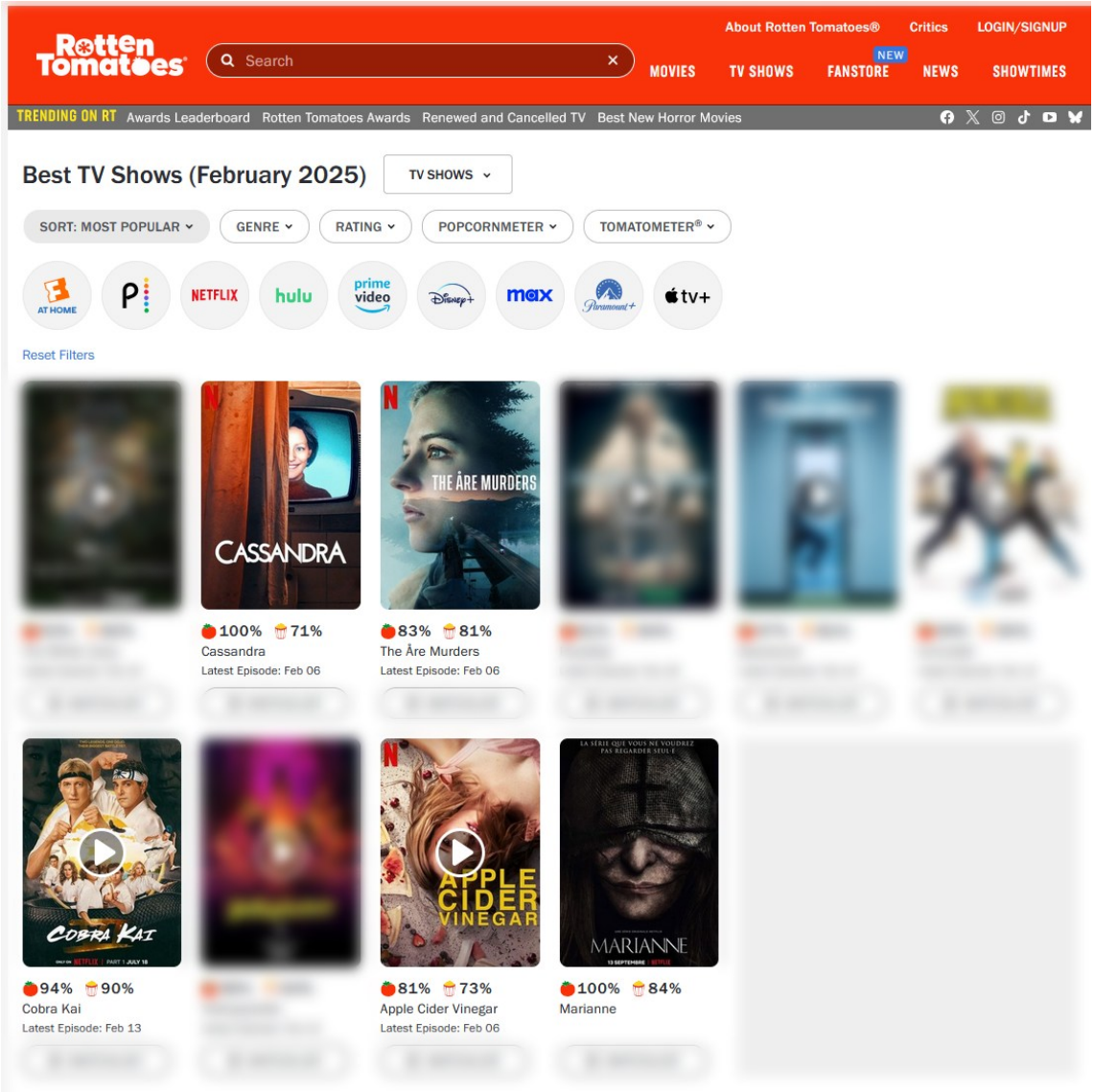


Figure 1. Netflix shows included in the top 10 in February 2025 according to Rotten Tomatoes.

2.1.5 Working conditions

Among the most important practical constraints that affect the quality of a translation Fawcett included "poor wages" and "absurd deadlines" (qtd. in Kuo, *Tangled* 445). In a study performed by Kuo in 2015, in which 429 professional subtitlers from 39 different countries participated, she found a

> 19.1 per cent preferring to be credited . . . only when they had been given enough time to work on the assignments, had been given the chance to agree with the revised version, personally liked the programme and when they had worked directly with clients instead of working through agencies. (*Professional Realities*, 180)

An astounding difference was found in the average rates that subtitlers received, which in the most extreme case was some 125 higher for one subtitler working for a company based in France compared to another based in Portugal; a difference not justified by work experience, qualification or economic status of the two countries alone (171).

> Only 4.9 per cent of the respondents set their own rates, 8.9 per cent mentioned that their unions negotiated on their behalf, 17.3 per cent negotiated the rates with their clients, and 69 per cent usually accepted the rates offered by their clients without further negotiation (175).

One last aspect regarding salaries is that contrary to other kinds of translators, subtitlers cannot usually share royalties or even possess the copyright for their work (177). Deadlines are too, as expected, a crucial factor.

> A total of 67.6 per cent of participants considered that tight deadlines affected the overall quality of their output, with 28.7 per cent admitting that this tension existed to a 'strong' degree and 38.9 per cent to a 'moderate' degree (182).

One final relevant aspect to consider is the quality of supporting materials, such as guidelines, dialogue lists/scripts, templates, audiovisual material and consistency or terminology sheets (185).

2.1.6 Intertextuality

It has been argued that no creation can truly be unique because it will contain more or less evident traces from previous works (Allen 5). Consciously or unconsciously, all new texts—taking a *text* as any stretch of written or oral language that can be understood in context (Nordquist)—are the "absorption and transformation" of some other texts we have experienced in the past (Kristeva 37).

Intertextuality refers, in simple terms, to all the links a text has with previous ones. But because all languages are culturally embedded, intertextuality then is not only linguistic but also cultural (House, *Multidisciplinary Approach* 3). A translation, as

an act of communication across cultures, involves swapping some of the intertextual connections present in the original text—and shared among the members of the source culture—with new ones shared by the speakers of the destination language. For instance, *fuck* can be translated into Spanish as “echar un polvo” (literally, “throw a dust”). Although the meaning of “echar un polvo” has nowadays nothing to do with dust and is only used as a vulgar alternative to have sex, it did refer to dust in the past; specifically, to the pleasure of snuffing tobacco. Eventually, sexually attracted unmarried couples used the excuse of “echar un polvo” (snuffing tobacco) to retire and meet in a private place and, there, have a sexual intercourse. Halfway through 18th century the association between “echar un polvo” and have sex—particularly in a quick improvised way—was made and the current sexual meaning was stablished (Celdrán 207). Intertextual connections are sometimes difficult to stablish even for native speakers when, as in this case, links were created long time ago.

2.2 Good subtitles go FAR

> The main problem with general translation quality assessment models when applied to subtitling is that they are difficult to adapt to the special conditions of the medium. They thus often see e.g. omissions and paraphrases as errors. This is very rarely the case in subtitling, where these are necessary and useful strategies for handling the condensation that is almost inevitable, or which may be a necessary feature when going from speech to writing. (Pedersen, *FAR* 212)

Building upon the NER model developed by Pablo Romero-Fresco and Juan Martínez Pérez for live intralingual subtitles, Pendersen established the FAR model (Functional equivalence, Acceptability and Readability) for interlingual prepared (not in real-time) subtitles. The FAR model evaluates subtitle quality by means of a penalty points system based on various types of errors (217).

2.2.1 Functional equivalence

Because including in the subtitles every word said is not always possible due to the time and space constrains of subtitling, the pragmatic is the best type of equivalence to use, according to Pendersen (218). Pragmatic equivalence can

be described as "communicative equivalence" and corresponds to Nida's *dynamic equivalence* (Munday et al. 62)

> Translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture. (Nida 159)

2.2.2 Acceptability

> Acceptability . . . is to do with how well the target text conforms to target language norms. The errors in this area are those that make the subtitles sound foreign or otherwise unnatural. These errors also upset the contract of illusion as they draw attention to the subtitles. (Pendersen, *FAR* 220)

These include grammar, spelling and idiomaticity errors. As a frequent user of subtitled contents for over 20 years, I find the first two are virtually non-existent in professional subtitles. Regarding idiomaticity errors, *Español neutro* has always been problematic in Spain. It is defined by Miquel Cortés as "una variedad de español que no se habla en ninguna parte pero se entiende en todos los países de habla hispana" ("a variety of Spanish not spoken anywhere but understood in all Spanish speaking countries"; my trans.; 5). So, like *Received Pronunciation* in English, the *español neutro* can be considered "regionally unmarked" (Payne). The obvious main reason for the use of *español neutro* is to reduce the costs of dubbing (now of subtitling too). Annoyingly for the producers, ever since the very first dubbed film was distributed in Spain in 1929[3], the *neutro* variety has never been accepted and, due to the numerous complaints after that first release, since 1931 films distributed in Spain were dubbed by native voice actors (Ávila 44). With the arrival of the television, however, another attempt to introduce *español neutro* was made and, from the sixties to the eighties,

> a few syntactic Anglicisms rife in Latin America reached Spain in the early- and mid-sixties via poorly made, and at times linguistically grotesque dubbings of American T.V. series and serials, produced mainly in New York and Miami, using Puerto Rican and Cuban actors (Chris Pratt; qted. in Gómez Capuz 15)

[3] *Rio Rita*. Directed by Luther Reed, RKO Radio Pictures, 1929.

Even high-quality producers such as Walt Disney used the *neutro* variety for their animation films until 1991[4] (Llorente Pinto 1). Again, after numerous complaints, the features of Latin American Spanish were softened. The *español neutro* included many calques from the American English and the anglicisms were, at first, syntactic and phraseological. Eventually, many of them became pragmatic (Gómez Capuz 15).

> Previous studies of bilingualism have demonstrated transference at various levels - phonetic, phonemic, prosodic, lexical, semantic, syntactic, graphemic. However, transference also occurs regularly at the pragmatic level (in both encoding and decoding). (Michael G. Clyne qtd. in Gómez Capuz 5)

Some pragmatic anglicism examples selected by Gómez Capuz (15-16) that can also be used as unacceptable translations into ES are the following: *¡Qué bueno que viniste!* (How good of you to come! / How good that you came!), *¿Cómo le gusta?* (How do you like it?), *¡Déjame solo!* (Leave me alone!), *Olvídalo*. (Forget it.), *¡Seguro!* (Sure), *¿Sí, John?* (Yes, John).

Finally, even when anglicisms are avoided, not all translations are always acceptable. For example, the 1997 slang dictionary by Delfín Carbonell Basset features as many as 36 different ways of translating *fuck* as a sex verb. However, being a native speaker from the Region of Murcia (Southeast of Spain), depending on the context I would only find 19 of these (in italics) as an acceptable translation of *fuck* as a sex verb:

> FUCK v. 1. (copular) *acostarse*, apretar, cabalgar, echar un caliche, *echar un caliqueño*, *calzarse*, *echar un casquete*, *cepillarse*, chingar, *mojar el churro*, *clavarla*, echar un coco, empujar, *follar*, *folletear*, funcionarse a alguien, hacer el amor, *hacer un favor*, hacerlo, *llevar al huerto*, joder, mojar la almeja, montar, echar un palo, a pelo, *pasar por la piedra*, polvo de gallo, *echar un polvete*, *echar un polvo*, *echar un polvazo*, *darse un revolcón*, soplarsela, *tirarse*, *ventilarse*, *zumbarse*. (210; my emphasis)

[4] The last film by Walt Disney to use *español neutro* in its dubbing was *La Bella y La Bestia [Beauty and the Beast]*. Directed by Gary Trousdale and Kirk Wise, Walt Disney Pictures, Silver Screen Partners IV, Walt Disney Animation Studios, 1992.

2.2.3 Readability

Taking aside visual and synchronisation aspects affecting readability, and focusing on linguistic ones, Pedersen separates segmentation on the one hand (the separation of single semantic or syntactic structures) and reading speed and line length on the other. However, were it not for the limitations of reading speed and line length, there would be no need for segmentation, as all required text could be shown at once. Condensation or omissions would not be necessary either. In that regard, the rule of the six seconds states that

> a full two-line subtitle should be displayed on screen for six seconds—not less, because viewers will not be able to read the subtitle, and not more, because they will start re-reading it. (Szarkowska and Bogucka 101)

This has been the most rigidly enforced rule in the subtitling world since the early 1980s (101), with six seconds being equivalent to, approximately, 140–150 words per minute (wpm) or 12 characters per second (cps) (Szarkowska and Gerber-Morón 2). In his FAR model, Pedersen suggests penalising any rate higher than 15 cps and that rates over 20 cps should be considered a standard error as "most people would probably do nothing else but reading subtitles (or stop using them)" (223). The speed limit in the Netflix guide for Spanish is up to 17 cps.

Several key factors influence the presentation speed, including the following:

Spotting: Subtitles need to be in-sync with the images: "Good synchronisation = good flow = reading comfort = subs becoming nearly invisible = happy viewer" (van Turnhout qtd. in Pedersen, FAR 222). Fast paced dialogues will require either a higher presentation speed or a condensation of the text.

Experience of the viewers with subtitling: The results of the study by Szarkowska and Gerber-Morón showed that Polish participants—more used to reading subtitles—spent the least amount of time reading, while the Spanish—traditionally used to dubbing—took the longest (27).

Age of the viewers and language proficiency in the language of the film: Younger and older viewers, and also those less proficient in the language of the film, need more time to read and their eyes spend more time in the subtitle area (Szarkowska and Bogucka 103; Muñoz 7).

Frequency of words: High-frequency words can be read much faster than low-frequency ones. However, to reduce the number of words in fast-paced scenes subtitlers usually condensate the original speech using lower-frequency words, which can be counter-productive as these will take longer to read (Moran 209).

Redundancy: Films are highly polysemiotic and redundant and the same information can be received via four channels[5], as:

> 1) The verbal audio channel: dialog, background voices; sometimes lyrics
> 2) The non-verbal audio channel: music and sound effects
> 3) The verbal visual channel: captions and written signs in the image
> 4) The non-verbal visual channel: picture composition and flow
> (Gottlieb, *People* 265)

Gottlieb affirms that reductions due to the timing and spacing constrains present in subtitles are not necessarily a drawback. Because of the presence of intersemiotic redundancies (information present in other channels) and intrasemiotic redundancy in the dialogs (particularly spontaneous speech), reductions not only will not affect the overall semantic load transmitted but "may enhance the effectiveness of the intended message" (273). However, Szarkowska and Gerber-Morón concluded on their study that, for viewers with some proficiency in the original language, any discrepancies between what is heard and what is read "may disturb their viewing process", with the consequence of making more revisits to the subtitles (26). In Spain, according to the EF English Proficiency Index (Signum International AG), from 2014 to 2024 adult Spaniards have ranked as "Moderate", a level that corresponds to B2 in the CEFR Levels (*Spain*; *EF* 6; 47) so, perhaps, subtitles for films in English “could contain more text and be displayed at faster speeds" (Szarkowska and Gerber-Morón 27).

[5] Sokoli adds a fifth one “A combination of all or some of the above elements” (43-44).

Screen size: Traditionally, it has been taken for granted that "identical subtitles are easier to read on the cinema than on the television screen", probably because of the bigger screen size, fonts and better image resolution (Tveit 88). In their 2020 study, Gerber-Morón et al. found no difference across screens regarding comprehension, and the majority of participants declared that "they did not have the feeling of having lost essential parts of the film's action because there were reading subtitles" (171). This suggests that "viewers can adapt their reading and visual skills for any screen displays" (170) with the only exception of smartphones (170-171; Szarkowska et al.). Readability does not seem to be impacted either in terms of the percentages of subtitles read, the ease of subtitle readability or the overall experience on each device.

2.3 Swearing

Swearing is just one of the terms that can be used to define "language that is considered socially offensive due to being vulgar, obscene, or irreverent" (Eldridge). Other common terms are *profanity*, *bad language*, *expletives*, *swear words*, *curse/cuss words* or *taboo words* (Bednarek 90). Using the definition of swearing provided by Magnus Ljung (4), and detailed next, we can see that the word on which this bachelor's thesis is based, *fuck*, can easily be classified as swearing:

a) Swearing is the use of utterances containing taboo words

According to Jim O'Driscoll, "there is nothing inherently . . . offensive about any particular string of sounds or letters" (5). To be considered taboo, a word (or expression) needs to be regarded "as transgressive of polite social norms regardless of the attitude held personally to an item (or indeed to taboo items in general) by the person doing the recognizing". It must also be “accessible, at least potentially, to limitless numbers of people” (41).

Fuck has been considered vulgar since Shakespeare’s times and it "was considered literally unprintable except in obscure, secret, or privately printed publications throughout the nineteenth century" (Sheidlower). "It was unlisted in

standard dictionaries from 1729 until 1965 . . . The simple appearance of the word was for many decades regarded as grounds for obscenity or pornography" (Hughes 188).

Today's society is much more open to the use of *fuck* and other taboo words and Hollywood productions have been "the most obvious global influence accelerating the acceptability of the term" since the revision in the 1990s of the "Production Code" of 1930 that forbid "profanity or vulgar expressions" (192-193). Nevertheless, there is no doubt that *fuck* is still widely regarded as transgressive of social norms. BBC keeps nowadays listing *fuck* as "most offensive" (Ljung 9), the American Federal Communications Commision (FCC) bans its use between 6:00 and 22:00 (Seager) and in South African English "is seldom printed, uttered in public, or broadcast" (Hughes 193).

b) Taboo words used in swearing do not retain their non-literal meaning[6]

c) Swearing is formulaic:

> a sequence, continuous or discontinuous, of words or other elements, which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar. (Wray 3)

The Gymglish blog lists 50 frequent formulaic uses (collocations) of *fuck*[7] that can be used as interjections and single discourse acts[8], which are "typically uttered alone" (Dingemaanse 477).

d) Swearing is emotive language[9]

[6] See *Lexical Substitution* in 2.3.2
[7] https://blog.gymglish.com/2025/03/04/50-ways-to-use-fuck
[8] See *Taxonomy of fuck based on Functional Discourse Grammar (FDG)* in 2.3.2.
[9] See *Single Discourse Act* and *Expletives* in 2.3.2

2.3.1 One of the most interesting and colourful words in the English language

Andersson and Trudgill made the claim that provides the title for this section (60) for a good reason. On the one hand, it is one of the most used swearwords, as Robbie Love found in his study about swearing in informal spoken English from the 1990s to the 2010s. Rob Drummond also found that "fuck (and its variants) was by far the most frequent item in my teenage swearing data" (2). On the other hand, "*fuck* has extended its grammatical function from being exclusively a verb in late Middle English to virtually every other part of speech" and attaining "almost complete flexibility" nowadays in the United States, with only "bugger" being used in more categories (Hughes 170-171).

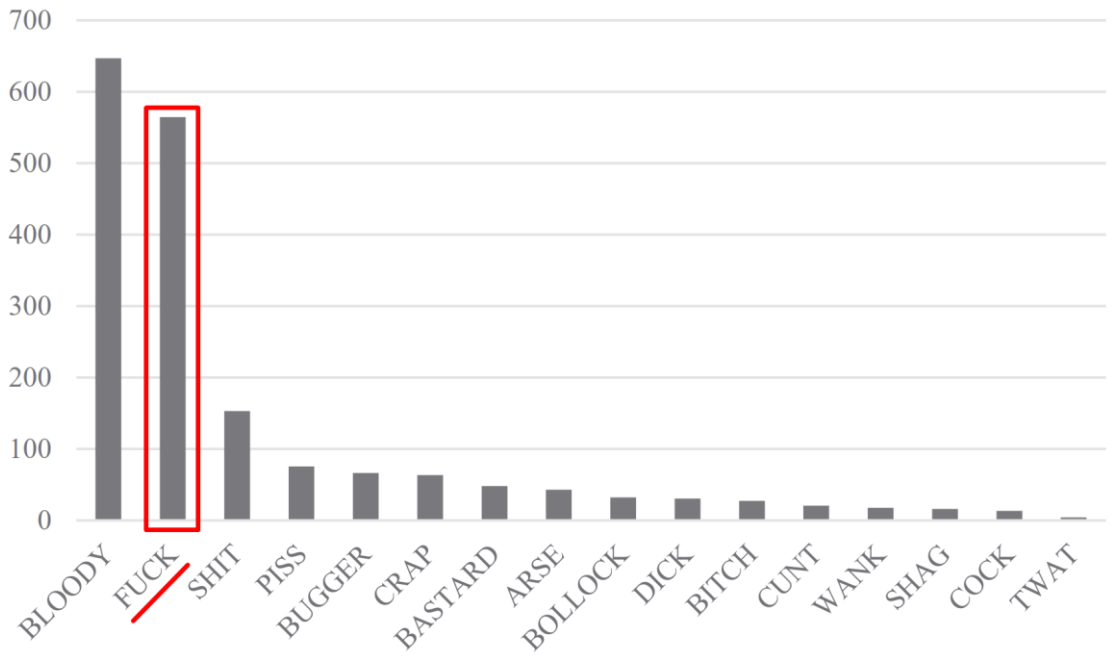


Figure 2 Relative frequency of swear words (per million) in the Spoken British National Corpus 2014 (Love 750)

Categories
1. Personal: “You——!”
2. Personal by reference: “The——!”
3. Destinational: “——off!”
4. Cursing: “——you!”
5. General expletive of anger, annoyance, frustration: “——!”
6. Explicit expletive of anger, annoyance, frustration: “——it!”
7. Capacity for adjectival extension: “——ing” or “——y”
8. Verbal usage: “to——about”

Term	Category							
	1	2	3	4	5	6	7	8
Damn (vb)	°	°	°	*	*	*	°	°
Fuck (n + vb)	*(US)	°	*	*	*	*	*	*
Cunt (n)	*	*	°	°	°	°	°	°
Shit (n)	*	*	°	°	*	°	*	°
Fart (n + vb)	*	*	°	°	°	°	°	*
Piss (n + vb)	°	°	*	°	°	°	°	*
Bugger (n + vb)	*	*	*	*	*	*	*	*
Bastard (n)	*	*	°	°	°	°	°	°
Arse (n + vb)	*	*	°	°	°	°	°	*
Asshole (n)	*	*	°	°	°	°	°	°

Figure 3. Flexibility in Swearing Terms (Hughes 171)[10]

In Spanish, the term “cojón/cojones”, which is the taboo word for “testicle(s)”, also offers a great flexibility and wide range of uses. Jared Romey and Diana Caballero, using as a reference an article by RAE academic[11] Arturo Arturo Pérez-Reverte, explain, in English, 33 different uses. Interestingly enough, of these 33, one more is missing: precisely, “¡Mis cojones 33!” (Galán and Rapa), which is used to express incredulity. Although not entirely synonym, “huevo(s)” (balls) can match and substitute “cojones” in many uses with a very close pragmatic meaning.

2.3.2 Taxonomy of fuck based on Functional Discourse Grammar (FDG)

Taking into account the taxonomy proposed by Tony McEnery and Zhonghua—as well as other previous ones—J. Lachlan Mackenzie suggests a different approach to the classification of the possible uses of fuck based on the Functional Discourse Grammar (FDG) framework model.

[10] The various functions are categorized from 1 to 8. In the table the asterisk * denotes usage, while the symbol ° denotes lack of capacity in a particular category.
[11] The *Real Academia Española de la Lengua* was created in 1713 to protect the purity of the Spanish language. There are 46 members appointed for life from among Spain’s most prestigious writers and linguists. (Collins Spanish-English Dictionary)

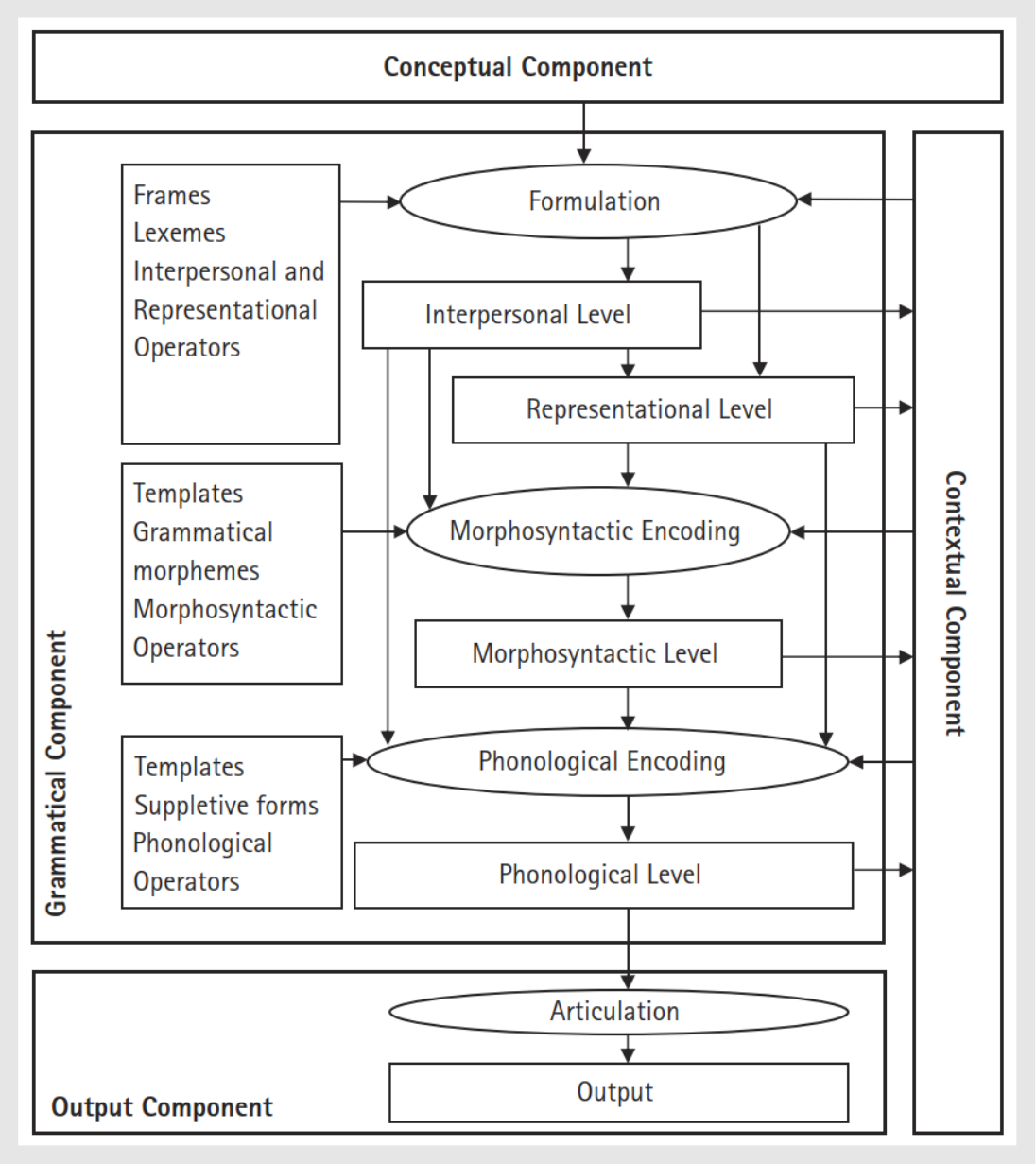


Figure 4. Visual representation of the FDG model. (Hengeveld and Mackenzie 313).

The uses of fuck proposed by Mackenzie are:

i. Literal Representation, which is the association of *fuck* with human sexual intercourse. In this use, *fuck* can be found as a noun in compounds such as *fuckfest* or *facefuck* or as the root for derivatives such as *fucker* or *motherfucker*.

ii. Single Discourse Act appears when "the Speaker is releasing emotion by means of language without intending to communicate anything to an addressee". Imprecations, "other-directed expressions of anger or frustration", are another

example of Single Discourse Act that "still lack Communicated Content". In examples such as “Fuck him!”, “Fuck it all!” or “Fuck 'em all!”, "the imprecative use is not an imperative but (at least historically) the present subjunctive of a lexical verb (cf. (God) bless you, (God) damn him), expressing a wish of the speaker’s" (64).

iii. Metaphorical Representational is used when *fuck*, as a verb, "designates various negatively regarded activities such as cheating, exploiting, spoiling, attacking, lazing, wasting, disappearing, and the like" (65). In most cases, *fuck* occurs in phrasal verbs—either transitive or intransitive frames—or as a prepositional verb.

Some of these phrasal verbs can be converted to nouns (“a right fuck-up”) and *fuck*, without the particle, "can also be used . . . in the sense of ‘spoil, ruin’: *The repair shop totally fucked my car*." *Fuck*, as a noun, can be used metaphorically "to mean a 'despicable person', often combining with a negatively oriented adjective", such as in you are a "fuck", "dumb fuck" or "clueless fucks".

iv. Lexical Substitution occurs when *fuck* is used to "add an emotional overlay" to a non-taboo word or expression. In this case, "the interpretation of *fuck* is dependent upon the hearer’s ability to recognize by analogy which expression the speaker is alluding to", for example, "good as fuck" originates from "good as gold". A proof that such uses imply a simple substitution is that we can replace fuck by another taboo word such as in "good as shit" (66).

Fuck can also substitute negatives and "*as fuck* can be used to intensify any predicative adjective . . . without any non-taboo comparative expression being intended". For example, "beautiful as fuck". "The fuck out" (the hell out) can be used to intensify the Verb Object such as in "Get the fuck out of here!".

v. Expletive uses can always be omitted and serve "to add emotional commitment to an utterance" (68) such as "the fuck" or "the fucking". For instance, "wash the fucking dishes!". In such uses, *fuck* "can be replaced either by euphemistic alternatives . . . or by other taboo forms". It can precede a

syntactic unit (N, Adj, Adv, V), be anteposed to prepositions and particles, postponed to a wh-form in interrogatives or added before "yes" and "no".

2.3.3 Translation of swearing into subtitles

> In subtitling, problems arising from the translation of taboo words are magnified due to the (prototypical) formality of the written mode of the target text, space restrictions, the redundancy of taboo words in audiovisual fiction, the shared act of watching a movie with others, industry guidelines or instructions, and the expectations of a very unspecific audience, to name a few. (Xavier, *On norms* 68)

After a detailed study of previous trans-contextual typologies of strategies by authors across the world for a wide variety of languages, Xavier concludes that, except for Ávila Cabrera's, they all "are essentially one-layered". After that, she proposes a three-layered model "suited to the study of taboo in subtitling". The first layer, *methods*, contain the broader approaches: compensation, preservation and neutralisation. The second includes more specific strategies: dysphemism, maintenance, euphemism, standardisation and omission. Addition, even if not not a "translation" strategy in its strictest sense, is also included in this layer. This strategy adds non-standard words, with no direct reference, to compensate for other moments in the film where a non-standard word has been neutralised by means of euphemism, standardisation or omission. Finally, the third layer refers to the most specific approaches (techniques) that show the relation between standard and non-standard uses of language: informal, slang and taboo (*Three-layered typology* 589-594).

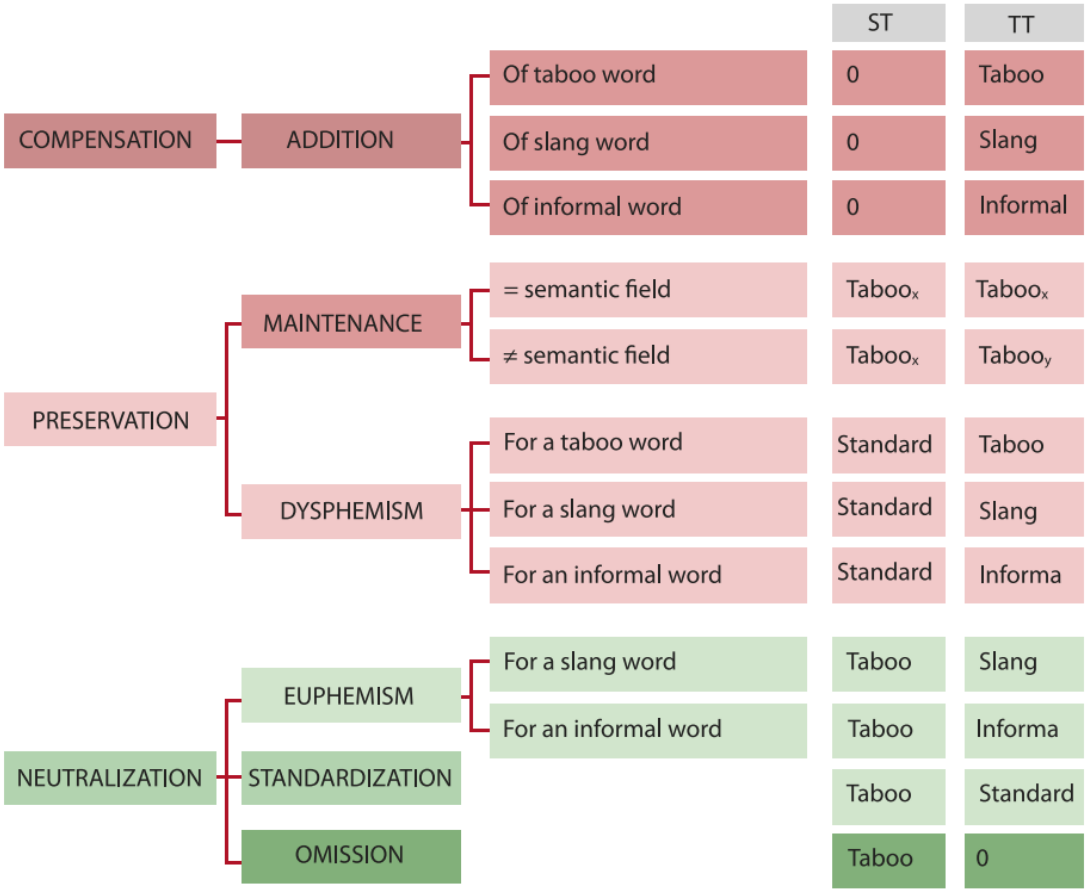


Figure 5. Xavier's three-layered typology of methods, strategies, and techniques for the subtitling of taboo (594)

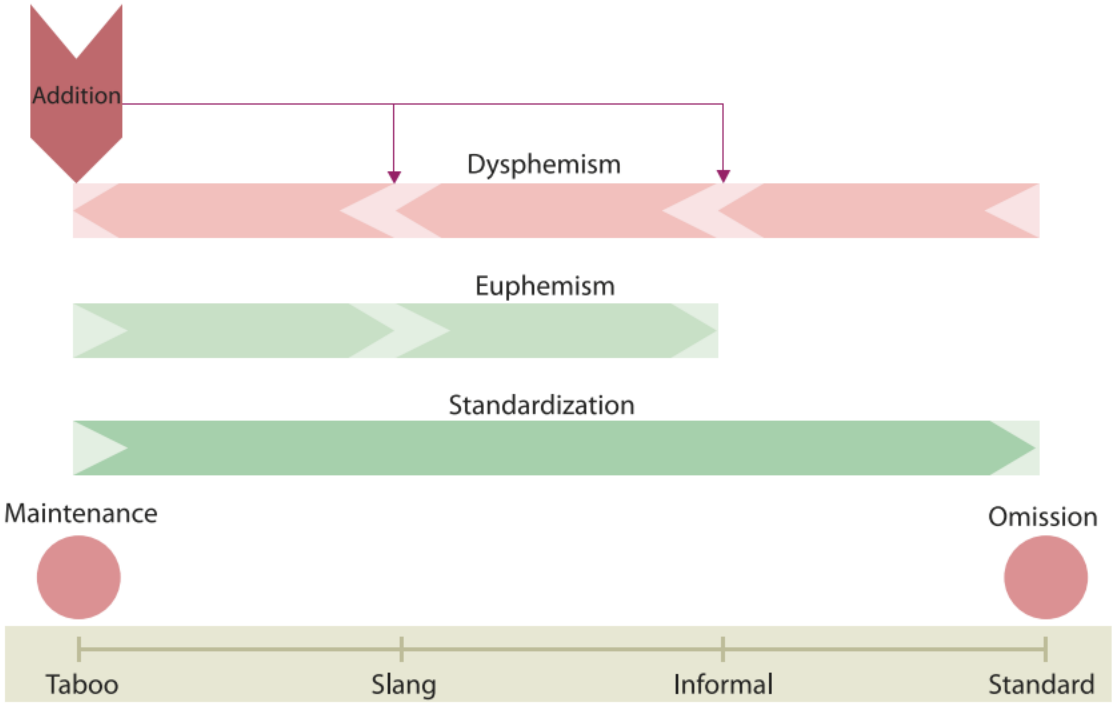


Figure 6. Strategies on the Taboo, Slang, Informal, and Standard continuum (595)

Using data triangulation in the investigation of norms by subtitlers in Free-to-Air (FTA) Portuguese television, Xavier found out that omission was the most frequent strategy—used in almost 50% of the cases—followed by euphemisms (24%). Taboo was only maintained 18% of the times. These results are in line with the findings of previous similar studies (Xavier, *On Norms* 83).

Being omission, by far, the most common strategy, it is interesting to know the reasons behind that choice. In that regard, the subtitlers in Xavier's study mentioned the following as the top 3: Space restrictions (92.2%), Guidelines/instructions towards omission (89.5%) and redundancy of taboo words in the ST (84.2%).

Space restrictions were covered when describing the FAR model[12]. Regarding guidelines and instructions, ever since Dollerup and Lindegaard suggested in 1994 that "written crudeness is always more offensive than actual oral usage" (258) a strong norm has been stablished to justify the neutralisation of taboo language (Xavier, *On norms* 68). Jorge Díaz Cintas and Aline Remael added in 2001 another reason: "it is not the same to read a book on your own, in private, as to read (and watch) a film as part of a gregarious group" (190). Despite this strong norm for neutralisation, the professional subtitlers that participated in Xavier's questionnaire did not consider the use of swearwords in subtitling more offensive than in dubbing and believed the norm to be "irrelevant when compared to other justifications such as space restrictions, guidelines, and redundancy of taboo words" (*On norms* 89-90).

From the viewer's perspective, Willian Moura observes "the positive acceptability of swear words written in subtitles, contradicting traditional assumptions that advocate for the elimination of swear words from subtitling due to the discomfort caused when they are read" (17). Moreover, in his study, softening swearing resulted in the lowest acceptability rate, and even intensification "did not cause discomfort for the participants, once again challenging the assumption that reading a swear word is more impactful than hearing it".

[12] See *Good subtitles go FAR* in section 2.2

Justifying the neutralisation of swearing based on redundancy can also be questionable as swearing is used to create realism, contributes to the development of the plot, reveals character, constructs relationships and can be used for humorous purpose in cases of registerial mismatch (Bednarek 43-48).

2.4 Private copying: the right at the end of the rainbow

The raw material of a work based on subtitles are the films that contain them. Although some of the reviewed case studies focus on more than one film (see Annex I), most of them do not. Only Pérez Rodríguez et al. extend their analysis to 10 episodes of the TV Series *Breaking Bad*. Perhaps because of the limited scope of these analysis there was no need to extract the subtitles and the authors worked with them directly on-screen while playing the film. Unfortunately, that was not an option for this bachelor's thesis where over 100 films have been processed.

Once access has been gained to a digital copy of a film—either in optical format (DVD or Blu-Ray) or through a streaming service—common sense suggests that, due to their digital nature, extracting the subtitles should be quite a straightforward and simple process. Besides, following the recommendations outlined in Article 5.2.b of the European Directive 2001/29/EC (European Parliament and Council), the Spanish Intellectual Property Law permits private copies of copyrighted contents provided they meet the requirements specified in article 31 of the *Real Decreto Legislativo 1/1996* (Ministerio de Cultura); particularly, not making a collective or profitable use of a work, as is the case in academic works. Moreover, for such private copies copyright holders are economically compensated (Jefatura del Estado).

In reality, however, all digital films—regardless of their format—include some sort of digital rights management (DRM) that encrypts the films and restrict their access, playback and reproduction (Islam).

> Any Blu-ray disc (BD-25 or BD-50) with any video content, be it for commercial or non-profit purposes must pay the AACS Title Key Certificate fees. . . . These are to be paid for by the content owner directly from AACS LA and proof of license is required before a project is started. A producer can choose between paying a one-time fee of $3,000, or opt to pay $500/annually for a maximum of 10-years. (PacificDisc; AACS)

Because of these DRM restrictions, the digital extraction of subtitles requires, in virtually every case, the use of specialised tools to circumvent the *effective technological measures* used by the publishers.

> Technological measures shall be deemed 'effective' where the use of a protected work or other subject-matter is controlled by the rightholders through application of an access control or protection process, such as encryption, scrambling or other transformation of the work or other subject-matter or a copy control mechanism, which achieves the protection objective. (European Parliament and Council, art. 6.3)

The use of such specialised tools is explicitly prohibited by law in Spain (Ministerio de Cultura, art. 196.1). This means that, although technically possible, it is not legal to extract the subtitles from owned DVD or Blu-Ray discs. Regarding streaming platforms, using the network analysis tab of web browsers[13], it is relatively easy to find the direct URL these platforms use to load and show the subtitles. And because all but one of the platforms tested in Spain do not encrypt the subtitles[14], once the subtitle URL is known, it is possible to download the subtitle in a plain text format[15]. Moreover, during the tests, three of them (Amazon, Filmin and Plex) used a fixed URL for their subtitles so, once the URL of a particular subtitle was known, it could be downloaded even when not logged-in because that URL did not change from session to session[16]. Despite this easy access to the subtitles in streaming platforms, article 31.3.a of the *Real Decreto Legislativo 1/1996* explicitly excludes the right to generate a private copy from streamed contents protected by a username and password.

[13] The network tab can be found within the *Developer tools* menu in Chrome-based browsers, *Inspector* in Mozilla Firefox or *Web Inspector* in Safari.
[14] Subtitles for Apple TV rented or purchased contents are loaded within a dedicated closed-source app and are not available. Subtitles available at Amazon Prime, Apple TV, Filmin, Movistar Plus+, Netflix, Plex and SkyShowtime are accessible via the network tab in web browsers.
[15] ttml, ttml2, srt, vtt and webvtt.
[16] The URLs for *Crank Veneno En La Sangre [Crank]*, *El Precio Del Poder [Scarface]* and *Tigerland* did not change between November 2024 and March 2025.

So, even if in Spain all sorts of storage devices are taxed to compensate copyright owners for the loss generated by private copies (Ministerio de la Presidencia, Relaciones con las Cortes y Memoria Democrática), these copies cannot legally be carried out. Surprisingly, no reference to the copyright issues described in this section is made in any of the 29 case studies analysed[17]. The only reference found about subtitle extraction is made by Juan Pedro Rica Peromingo, who suggests *SubRip* or *DVD Subtitle Ripper* as possible tools to be used with DVDs (182). However, he fails to warn that those tools can only legally extract subtitles from unencrypted DVDs. And because all commercial films on DVD are distributed using CSS—Content Scramble System (DVD Copy Control Association)—the use of such tools is either useless or illegal in the application of the Spanish law.

2.4.1 OpenSubtitles.org as a source of subtitles

Frustrating as it is having access to the original subtitles but not being able to use them for legal reasons, there is an alternative: the corpus OpenSubtitles.org (OS). Not only it offers free access to over 1,6 million subtitles in English and over 400,000 in Spanish, but there is also a collection of parallel corpora compiled by Pierre Lison and Jörg Tiedemann that automatically aligns the search results of a string with their corresponding translations (*OPUS Corpora*).

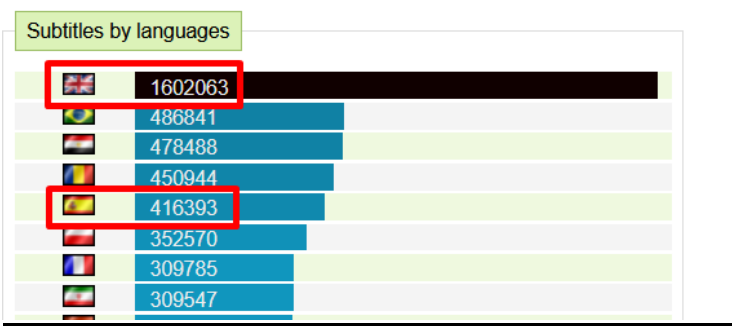


Figure 7. Statistics on the number of subtitle files available by languages at OpenSubtitles.org as of March 2025 (Statistics)

[17] See Annex I.

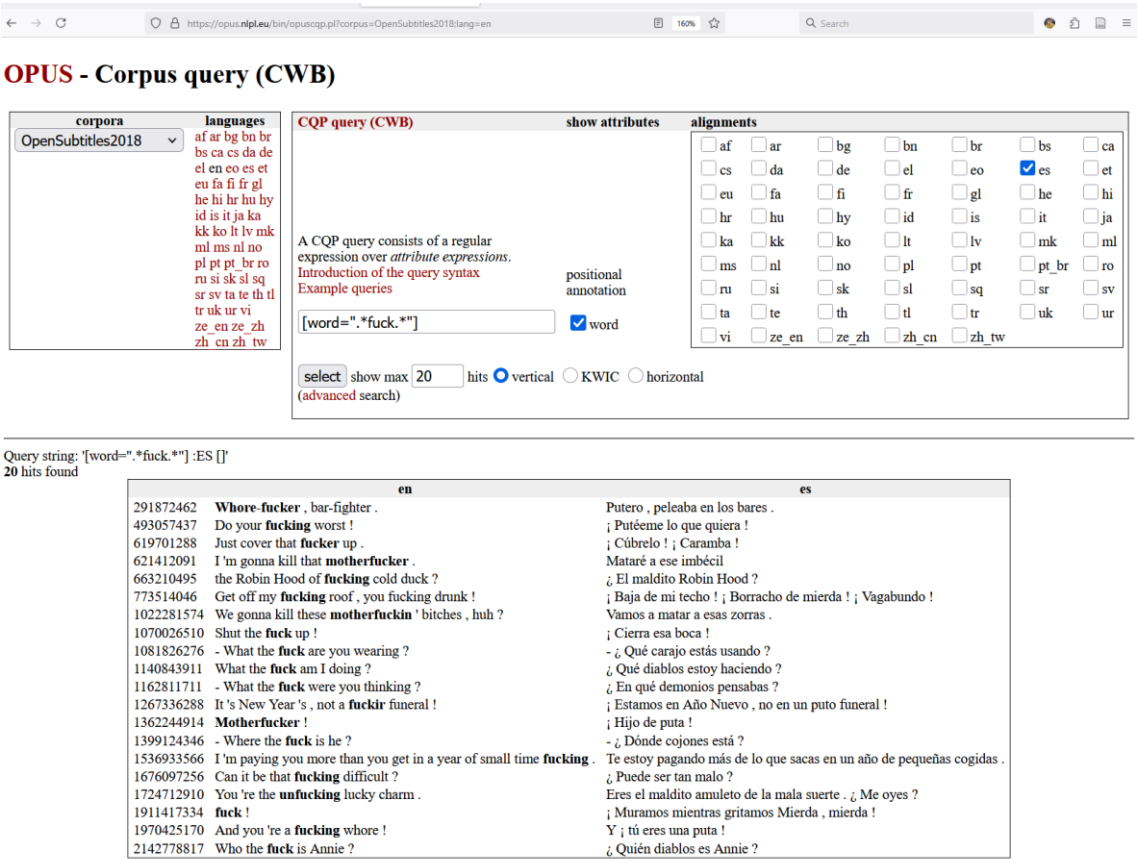


*Figure 8. Search results for the query [word=".*fuck.*"] using the OPUS corpus query (CWB) tool by Lison and Tiedemann.*

Unfortunately, all that glitters is not gold. The disclaimer at OS states that they "mainly provide movie's subtitles translated by users". Because the identity of those users stays behind nicknames, the origin of the subtitles is unknown and invalidates their use—both downloaded directly from OS or as part of the Opus Corpora— for the following two reasons:

1. OS claim that they "do not have any copyrighted or illegal content" and that they are "in correspondence with the Digital Millennium Copyright Act (‘DMCA’) and general international copyright laws" (DMCA). Also, that their files "are NOT illegal warez downloads, we only offer files that we believe we are free to redistribute" (Disclamer). If this is true, it means that the subtitles available at OS are amateur made, fansubs and Machine Translations (MT), which make them unreliable. On the other hand, if OS actually hosts subtitles ripped from original sources (contrary to what they state), then these are copyrighted contents. At the moment of writing this

bachelor's thesis[18], the Spanish law prosecutes the distributors of copyrighted content—particularly in for-profit cases—but take no action on final users that download copyrighted contents, even if that means evading a fee (Juzgado de lo Mercantil nº 08 de Barcelona).

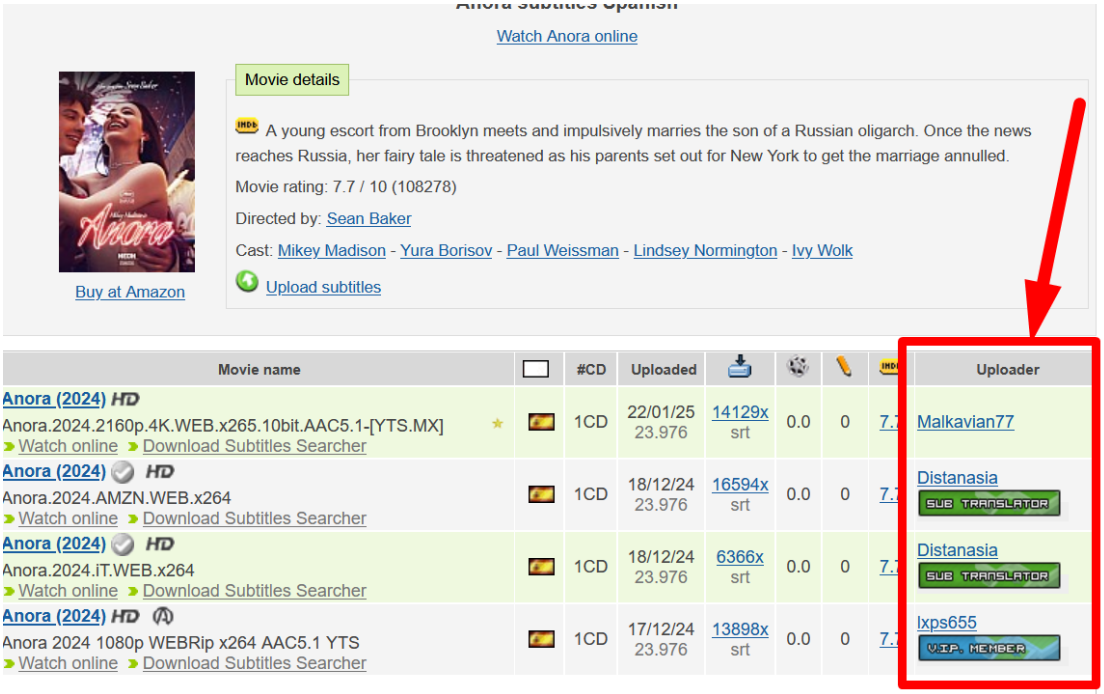


Figure 9. Contributors (uploaders) to OpenSubtitles.org stay anonymous behind nicknames.

2. Although the European Variety can be selected in the search field, the number of subtitles classified as such is vestigial and finding results marked as *Spanish (EU)* is extremely rare so, unfortunately, OS is not useful for studies such as this one focused on the ES variety; unless specific processing is made, as described in the following section.

[18] March 2025

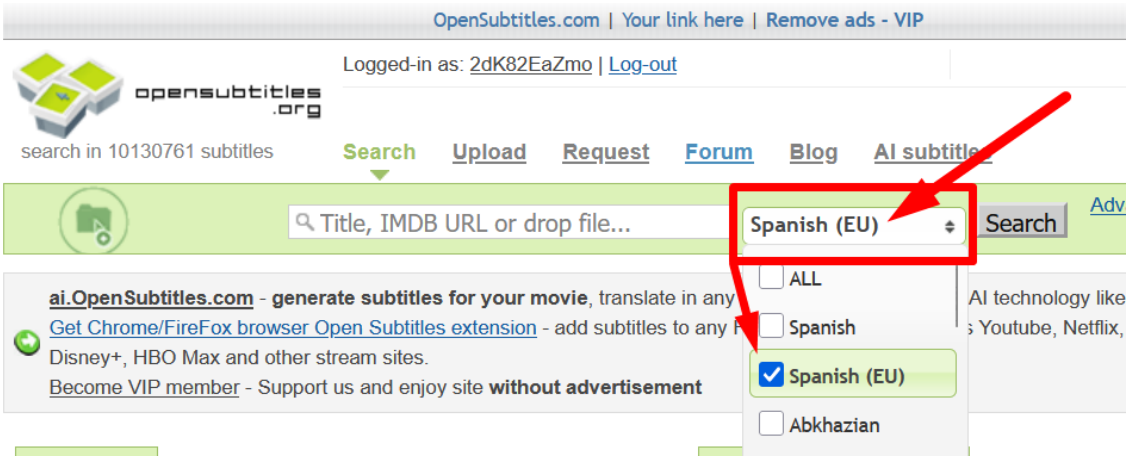


Figure 10. Language selection box available at OpenSubtitles.org

3. Methodology

3.1 Compilation of the corpus

3.1.1 Selection of *fuck* as swearword and the films containing it

As seen in section 2.3.1, *fuck* and its derivatives have earned, on its own right, a study beyond just a couple of films. Another additional reason for focusing just on that particular term is that all the derivatives of fuck can easily be found thanks to the use of wildcards (Microsoft Support, *Examples*) or regex (Microsoft Support, *REGEXEXTRACT*) in the two tools used to generate and analyse the corpus: Notepad++ (Ho, *Notepad++*), and Microsoft's Excel (Microsoft). Once the subtitles files were obtained, a simple search within those files made it possible to find all possible variants such as “fucking”, “motherfucker” or “the fuck out of”—just to mention some of the most frequent uses—in one go. In contrast to previous case studies that focused on a wider variety of swear words, but within a limited number of films or episodes, this study allows for an expansion to a larger corpus of films.

The Wikipedia article *List of films that most frequently use the word 'fuck'* was used to locate films with a high-frequent use of *fuck*, as it includes all the films that use it at least 150 times. To obtain the highest representativeness in the corpus, an attempt was made to access and process as many of the films from

the list as possible. This required not only gaining access to both the films and their subtitles, but also ensuring that they were produced specifically for the ES market.

3.1.2 Gaining access to the films and subtitles

Because of legal restrictions[19], despite having access to original versions, OS was needed to obtain a copy the subtitles. The original versions were used to verify that the subtitles downloaded from OS were an identical copy of the original, thus avoiding amateur, fansub or Machine Translations, and those of a variety of Spanish other than the European.

114 out of the 195 films included in the Wikipedia list in November 2024 were located on streaming platforms thanks to the information obtained at JustWatch. Other 8 were located and purchased on DVD and Blu-ray formats[20].

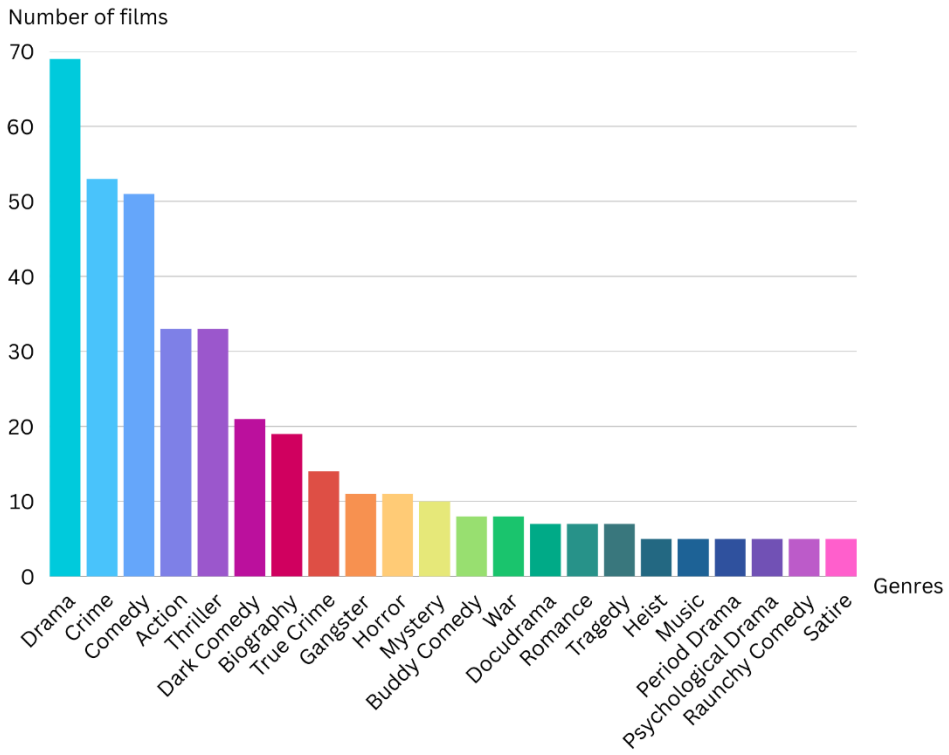


Figure 11. Genres found on 5 or more films.

[19] See *2.4 Private copying: the right at the end of the rainbow*.
[20] See *Annex V: Filmography* and *Annex II* for specific sources.

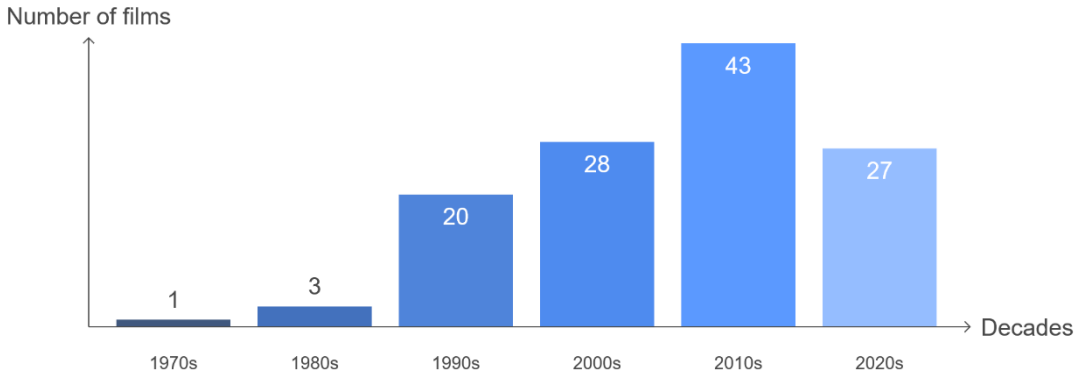


Figure 12. Number of films per decade.

The representativeness of the corpus is backed up for the following reasons:

a) It includes subtitles from 122 films, going considerably further than previous case studies listed in Annex I.
b) Includes films from 72 different genres[21], 6 different decades[22] and 7 different English varieties[23].

The first step to validate the subtitles downloaded from OS was to open the files with the text editor Notepad++ and then use a regex (Ho, *Regular Expressions*) to discard files that included words and derivatives not used in the ES variety such as “celular”, “pendejo/a”, “auto”, “boleto”, “computador/a”, “costoso/a” or “empacar”. If any of these terms were found, it almost always meant a Latin America variety or a Machine Translation. Other terms commonly used in Latin America varieties, but that can also be used in ES, are “carro” and “manejar” on the one hand (although with a different meaning in Spain) and “carajo” on the other, which is used with the same meaning but not so frequently. When any of these terms were found, their timecode was used to locate that specific moment in the film and verify whether its use was justified because a Latin American character in the film was speaking or was spoken to. For instance, in *La Prueba*

[21] The classification by genres was obtained from the IMDB.
[22] The release dates were obtained from the IMDB..
[23] American, African-American Vernacular (AAVE), Canadian, British, Irish, Scottish and South-African. This classification is based on the nationality of the actors, locations and some inconclusive but somehow helpful analysis by several Artificial Intelligence models of the language used in the subtitles.

Del Crimen [Running Scared] an American character addresses a Latin American one as “pendejo” (01:02:45), the same term used in the English version. In *Babylon*, “pendejo” is used by a native Mexican character: "¡Tenemos que irnos ya, pendejo!" ("We have to go now, *pendejo cabrón*!") (02:24:22). This verification meant having to dismiss over a dozen films for which no ES version was available at OS.

The next step was to verify that the European version available at OS was the same as the one used in the streaming platforms and optical discs. For the verification, the original film (video, audio and subtitles) was played in one computer window while the corresponding subtitle file was opened in another. Because it was unfeasible to make a full manual review of the files due to time constrains, each film was only played at three different positions for about 90 seconds each: at about the first 5 minutes, approximately around half of its duration and around 5 minutes before the title credits. This limited verification was considered reliable enough even if it introduces some level of uncertainty regarding accuracy of the matches.

During the revision of the subtitles, it was not uncommon to find discrepancies in the timecodes between the downloaded subtitles and the original films even if the text was the same. On most of the occasions it was due to different framerates (Kurniawan and Hara). Fortunately, the software Subtitle Edit (Olsson) provides several tools to easily fix that and other synchronisation issues.

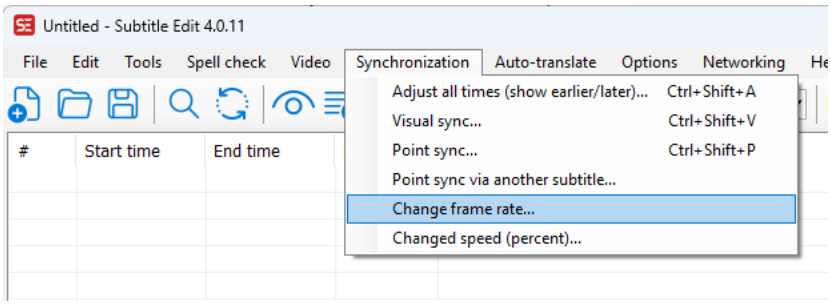


Figure 13. Synchronisation tools in Subtitle Edit (Olsson)

3.1.3 Generation of the CSV file with the corpus

Locating *fuck* is a simple task thanks to the use of wildcards or regex. However, only 14 out of the 122 films shared the exact same spotting (timecodes) for both the original subtitles and their translations[24], and matching the located samples to the corresponding translation is a very complex and challenging task, as proved by the extensive work by Jorg Tiedemann in the field. There are several reasons why timecodes do not usually match, being one of the most common that the many files available in English were SDH (Subtitles for the Deaf or Hard-of-Hearing) (Neves). Also, because each type of subtitle codifies a different amount information, their density and speed vary considerably (Szarkowska 253).

Due to its immense power and flexibility, Python language (*Applications*, Python Software Foundation) was chosen to generate the scripts of code necessary to automate the task of creating the corpus and dealing with any possible issues during its creation. The power of current AI models makes it possible to generate such scripts with no knowledge of Python or any other coding language. In this work, two AI models were used alternatively to generate the final scripts: Chat GPT 4.0 (2024-08-06) (*GPT-4*, OpenAI) and Claude 3.5 Sonnet (*Claude*, Anthropic PBC). These models were accessed via their API (*OpenAI Platform*, OpenAI; *Anthropic API*, Anthropic PBC) using TypingMind chat UI (Devuap LLC).

After setting the physical location of the subtitles on the computer and providing a reminder of the structure of SubRip files with .srt extension containing the subtitles (Krukowski), the AI engines were instructed to find all uses of *fuck* and the matching translations[25].

Once the new filtered .srt files were generated, new instructions were provided to the AI models to create the actual corpus[26]. A Comma Separated Values (CSV) file was chosen as destination because it is "the most common import and export

[24] See Annex III.
[25] See Annex VI for details.
[26] Again, see Annex VI for details.

format for spreadsheets and databases" (*CSV*, Python Software Foundation), thus providing a great flexibility. Also, and unlike Microsoft Excel's proprietary .xlsx (or other closed-source formats), it stores the information in a plain text format, so it can be created, opened and read by absolutely any software.

3.1.4 Depuration and expansion of the corpus

The alignment of the translations in the generated CSV was far from perfect, so further refinement was required. After many unsuccessful attempts using a combination of AI and NLP[27] models, a decision was made to perform a manual revision of the corpus. Even if that was an extremely lengthy process, it guaranteed the quality of the corpus.

Duress my fucking ass.	Ivan Zakharov y Anora Mikheeva se casaron... Coacción por los cojones.	01:42:34,757 --> 01:42:36,411
Do not fucking touch... Who's this man in the camel...	Perdón. ¿Qué coño dices? Déjame. ¿Quién es el del abrigo beige?	01:42:46,638 --> 01:42:48,684
Are you fucking kidding me?	pero si quieres que se anule ya, hay que ir allí. ¿Es una puta broma?	01:43:51,921 --> 01:43:53,618
Fuck! Everyone out of the court.	¡Lléveselo! ¡Joder!	01:44:03,454 --> 01:44:06,544
We got fucking married in Vegas	¿Por qué no en Nueva York? Explícame. Nos casamos en Las Vegas porqu	01:44:17,990 --> 01:44:19,340
I'm not getting in the fucking car,	Sube al coche. Y una mierda, se acabó.	01:44:36,313 --> 01:44:37,836
because we're fucking done here and I want	Y una mierda, se acabó. Y dame mi anillo.	01:44:37,880 --> 01:44:38,924
my fucking ring now, motherfucker.	Y una mierda, se acabó. Y dame mi anillo.	01:44:38,968 --> 01:44:39,795

Figure 14. Alignment mismatch sample (Anora)

In the original CSV file, it was quite common to find *fuck* used more than once within a single entry, as shown in the last line in Figure 14 (“fucking” and “motherfucker”). Such lines were manually split, as the goal was to have only one use of *fuck* per entry.

Once the manual revision was completed, two new fields were added to the CSV file (the corpus): one to classify the uses of fuck based on the taxonomy suggested by J. Lachlan Mackenzie[28], and another to add the strategy used for its translation[29]. From the six strategies suggested in the three-layered typology for the subtitling of taboo by Catarina Xavier, addition could not be used, as the corpus was created exclusively around entries in the source text containing *fuck* or derivatives. That is certainly one of the main shortcomings of this study: it will provide some insights on the number and type of omissions but no information at

[27] The NLP Models tested were spaCy (Explosion) and NLTK (NLTK Project).
[28] See *2.3.2 Taxonomy of fuck based on Functional Discourse Grammar (FDG)*.
[29] See *2.3.3 Translation of swearing into subtitles*.

all regarding how these may have been compensated at other moments by means of additions.

Another crucial aspect to bear in mind is that the classification of both the uses of fuck and the methodology employed require a qualitative analysis; in other words, a personal interpretive judgment that, obviously, is debatable.

Regarding the uses of *fuck*, there are some deviations from Mackenzie's taxonomy. For instance, phrasal verbs have only been classified as metaphorical representation when used in a full sentence, such as in "Actually, I want to go tell my boss to fuck off." (*30 Minutos O Menos [30 Minutes or Less]* 00:40:43). Uses limited to the phrasal verb alone, such as "Fuck off!", have been classified as single discourse act. Similarly, when used without a verb "the fuck" in "What the fuck!" has been classified as single discourse act instead of expletive.

Even more subjective (debatable) was the criteria to stablish which translations should be considered euphemisms, maintenances, standardisations or omissions. For instance, when translating *fuck* as a noun, the use of pronouns in Spanish have been considered a standardisation, as all taboo charge is lost. "Get *this fuck* inside" ("¡Llévate*lo*!") (*Distrito 9 [District 9]* 01:19:53; my emphasis). A similar approach has been taken with the translation of fuck as a transitive verb. Only the translations "que te/le den por culo" or "que te/le follen" have been considered as taboo—and therefore classified as a maintenance translation strategy—while the abbreviated "que te/le den" has been classified as euphemism. Regarding the translation of fuck as a sexual verb, only "follar" and "echar un polvo" have been considered as the direct taboo equivalent. Consequently, translations such as "¿Sigues tirándote a ese surfero?" ("You're still fucking that surfer?") (*Bully* 00:23:36) have been classified as euphemisms instead of maintenances. In metaphorical representational uses, "joder" and "dar por culo" have been taken as a taboo equivalents.

Finally, quite often expletives are translated via euphemisms that have been considered not to transmit the same charge as the original *fuck*. For instance, "pissed", on its own, may be considered to have a similar intensity to "cabrear".

An example of omission in this context is "My parents seen my report card. They were fuckin' pissed." (“Mis padres están cabreados por mis notas.") (*En Los 90 [Mid90s]* 00:32:11). To consider a translation of "fucking pissed" as maintenance, an intensifier such as "de la hostia" or "del copón" was required. Milder intensifiers such as "de la leche" or "un huevo" have been considered euphemisms. Other expletives were treated in a similar way.

3.1.5 Final version of the corpus

The corpus is available at https://tofiess.org.es/csv/corpus under a CC BY 4.0 license. Because of copyright concerns, original texts and translations have been removed. However, as the corpus includes all the timecodes, hopefully it should be of use to anyone with access to the films or subtitles.

3.1.6 Quantitative analysis of the corpus

Once all the entries were classified regarding their use of fuck and method of translation, a simple filtering allowed a quantitative analysis for each of them; either independently or combined. To locate specific structures and uses—both in English and Spanish—regular expressions were used in a REGEXTEST formula within Microsoft's Excel[30].

3.2 Intralingual subtitles in social media

As seen in section 2.1.3, norms in Spain are changing regarding the acceptance of subtitles. Because the frequency of appearance of intralingual subtitles in videos posted in social media can be an indicator of this trend, the following test was performed:

a) Two brand-new accounts were created on the two social networks specialised on multimedia contents most used in Spain: *Instagram* and *TikTok* (AIMC). To avoid as much influence on the algorithms as possible, no age or gender were

[30] All the REGEXTEST formulas used are available at https://tofiess.org.es/csv/translation-memory.

specified, no account was followed, no keyword was used in searches and no content was "liked". Contents were accessed via the "explore" sections.

b) Finding Spanish contents on TikTok was quick and easy. Surprisingly, even if the country and language were specified as Spain and Spanish, almost every video on the Instagram account showed Indian dances or cats, and that made finding videos with narrated content in Spanish a much lengthy process than expected. Because of that, the analysis was limited to only the first 50 videos found with contents narrated in Spanish.

3.3 Questionnaire

Although the core of this work was the compilation and analysis of the corpus, a complementary questionnaire was developed to find out about the trends and preferences of consumption of subtitles in Spain (particularly regarding swearing) and compare them against the results from the analysis of the corpus.

A questionnaire with 13 questions[31] was elaborated in Microsoft forms and made accessible via a URL and a QR code. Then it was distributed among family, friends, personal social networks and the website videoedicion.org[32]. Also, and thanks to the cooperation of the Filmoteca Regional Francisco Rabal[33] physical leaflets and a poster were made available in the hall requesting the cooperation of the audience, some of which were distributed by hand. This cooperation was highly valued, as the Filmoteca shows the vast majority of their films in their original version with subtitles in Spanish and, therefore, its audience is not only used to reading subtitles but also do it by choice.

[31] See *Annex VII: Questionnaire*.
[32] The author of this bachelor's thesis is the founder and administrator of videoedicion.org.
[33] Film archive of the Region of Murcia: https://www.filmotecamurcia.es

4. Results

4.1 Intralingual subtitles in social media

A very significant amount of the videos shown on social networks included intralingual subtitles: 68% in the case of Instagram and 54% in the case of TikTok. Even considering the reduced sample size, the tendency is clear: there are more contents with intralingual subtitles than without. This could be one of the reasons why 15-year-olds in Spain are showing a much higher preference for contents in their original version with interlingual subtitles[34], as they probably see subtitles now as just another characteristic of videos and the use of subtitles has been normalised.

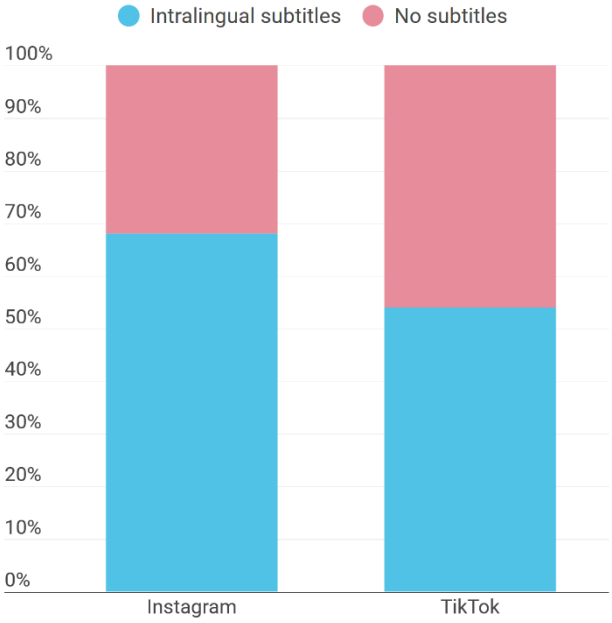


Figure 15. Frequency of intralingual subtitles on social networks in Spain

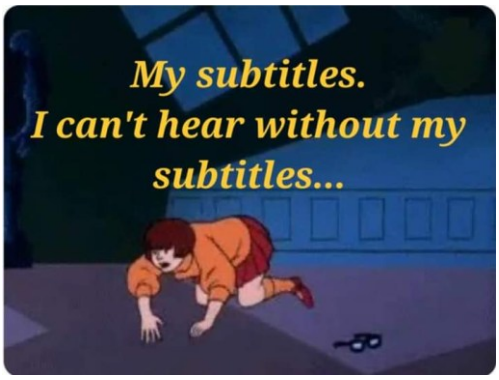


Figure 16. Meme found on Reddit (JPPT1974)

[34] See *2.1.3 Norms*.

4.2 Questionnaire

4.2.1 About the respondents

44% of the respondents claimed to be proficient in a foreign language, having a C1 level or higher. Only a 14% said their level was below B1. The three main reasons argued to use interlingual subtitles were the familiarisation with the foreign language (36%), enjoying original dialogs (24%) and have support, if needed, understanding the original audios (19%). Regarding frequency, only a 28% use subtitles always or quite often.

4.2.2 General reception of subtitles

More than half of the respondents (56%) confirmed having no difficulties to simultaneously read and follow on-screen action. The remaining 44%, at times, either found reading subtitles stressing or had to decide what to pay attention to. Other than the manifestation that roughly half of the viewers experiment difficulties to both follow the action on-screen and read, it is risky to extract any conclusions about the reasons, as questionnaire failed to inquire about many variables such as the reading fluency of the viewers, the speed of the subtitled contents consumed or the specific use of high-frequency words vs condensation in the subtitles read. The questionnaire also missed the opportunity to ask about the most frequent streaming platforms used. This could have provided valuable insight regarding the most common norms experienced by respondents. Another variable that could influence the reading speed is the type and size of the screens used. Half of the times (47%) participants watch films on their home televisions or projector. Computers or small TV screens are also quite frequently used (20%), followed by cinemas (16%) and tablets (10%). Finally, mobile devices, even with their shortcomings, are used on a 7% of the occasions.

4.2.3 Preferences regarding the subtitling of swearing

As seen in Figure 11 and 3.1.2, even if *fuck* it is more frequently used in some genres such as drama, crime, comedy, action or thriller, it is also found in almost

every other. Although the majority of the participants showed a preference for varied cinema, the most watched genres were comedy, drama, romance and thriller. Thus, a high exposure to *fuck*, derivatives and other swearwords can be presupposed among the respondents.

Contrary to what could be expected following Szarkowska and Gerber-Morón's claim[35], only a 20% of the participants showed a preference for more compact subtitles, which are expected to be faster and easier to read. Significantly, a third of those who claimed to have some kind of difficulty to both read and follow on-screen action indicated a preference for more literal and longer subtitles. Of the total, a little over half of the participants preferred a more literal translation, even if that implies longer subtitles. A 27% did not have a clear preference.

Almost 50% of the respondents did not agree with Dollerup and Lindegaard's claim that "written crudeness is always more offensive than actual oral usage" (258) and an 82% preferred reading more direct translations of swearing, in line with Moura's findings on other viewers (17) and Xavier's on translators' (*On norms* 89-90).

4.2.4 Perceptions (questionnaire) vs reality (corpus)

The last section of the questionnaire tried to find out general perceptions about the translation of swearing. The goal of the questions was not to obtain precise answers but global feelings, even if specific reasons for the answers could not be provided. Taken this into consideration, a 37% had the opinion that swearwords are often modified, a 24% believed that omissions are frequent and a 20% that swearing is neutralised.

The reality shows that less than a 60% of the uses of fuck and derivatives was maintained in the films comprising the corpus, with omissions representing almost a third of the total. It is worth noting at this point that this work did not analyse the compensation of omissions by means of additions. This implies that the total

[35] See 2.2.3 *Readability*.

amount of swearing used in the subtitles is definitely higher, but by an uncertain amount. It seems safe to assume that, despite additions, more than half of uses of fuck and derivatives are omitted. This figure (32%) is significantly lower than Xavier's findings in Free-to-Air (FTA) Portuguese television and other previous studies, at around 50% of omissions (*On Norms* 83). The broad scope of this work makes it not possible to analyse all the omissions one by one to verify whether they may be justified because of time or space constrains or by the presence of compensating features such as the use of voice or body language.

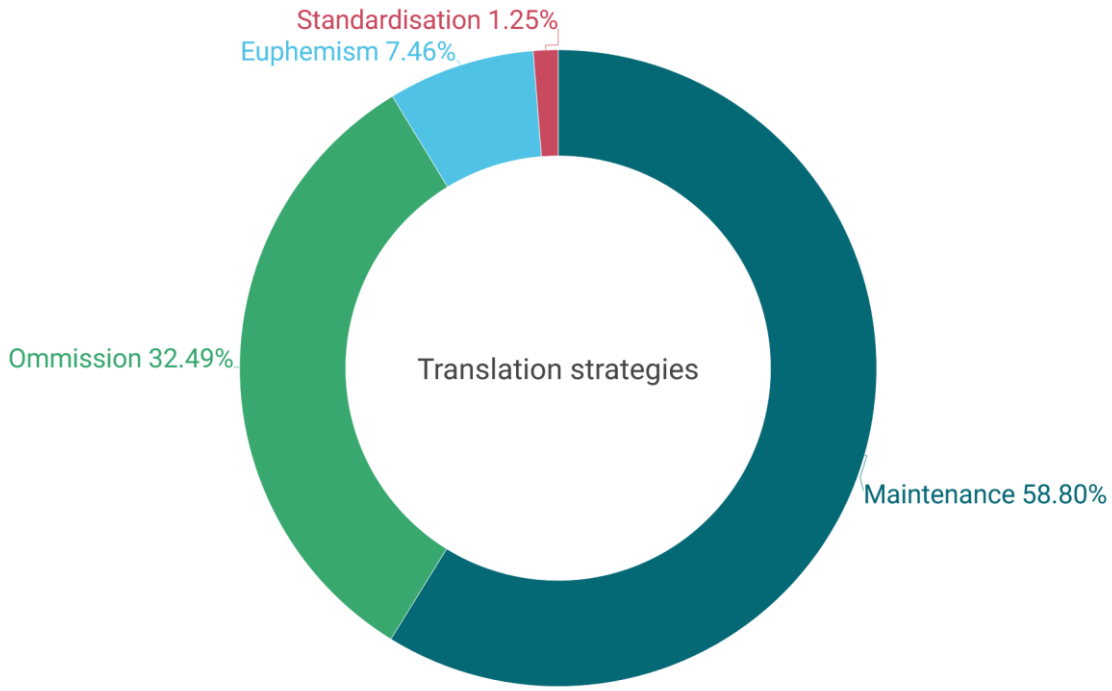


Figure 16. Translation strategies applied for "fuck" and derivatives.

The vast majority of omissions were expletives (87%) with single discourse acts accounting for an 8%. "Fucking" and "motherfucking" are omitted almost half of the times (47%) and represented, on their own, 60% of the expletives omitted. Blasphemies (the combination of "Christ" or "Jesus" with fuck), on the other hand, are maintained in almost 80% of the cases.

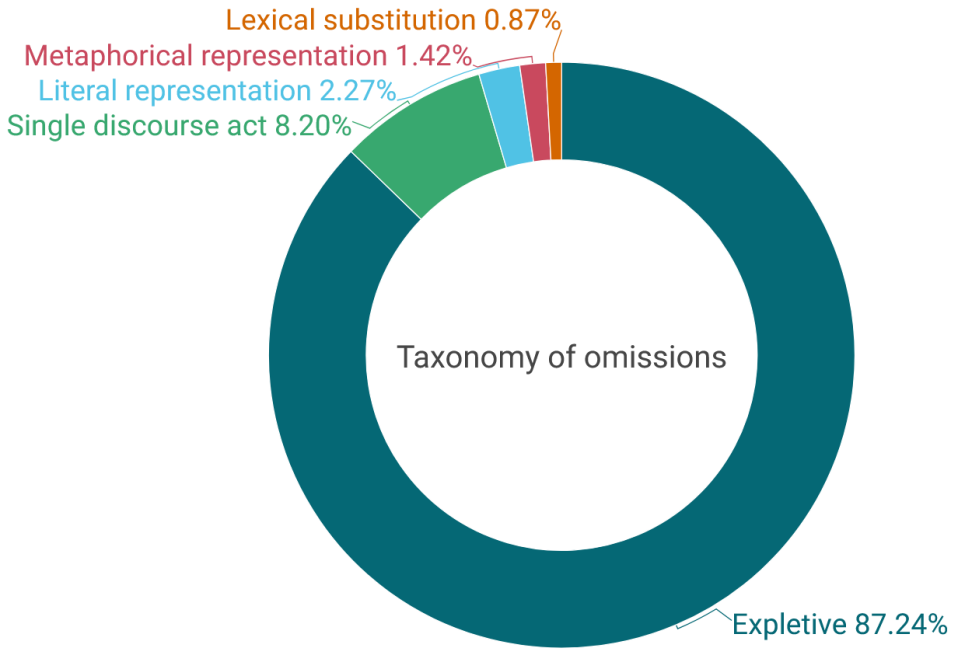


Figure 17. Taxonomy of omissions

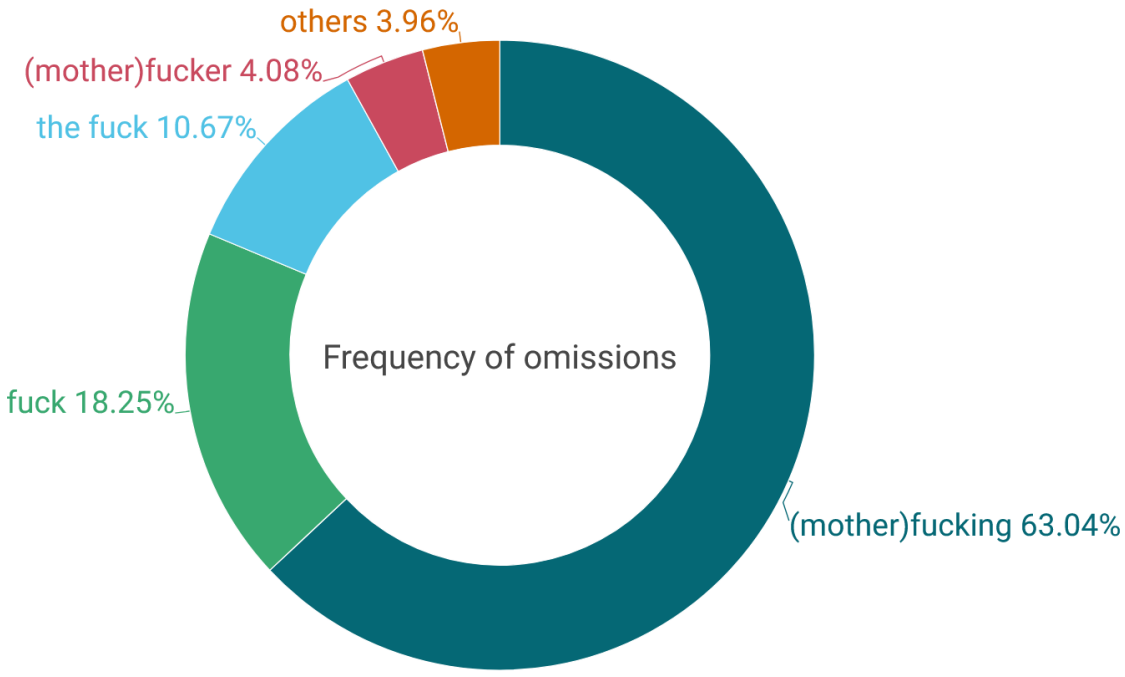


Figure 18. Frequency of omissions

Omitting expletives simply reduces the offensiveness of the speech act on most of the occasions. However, sometimes the omission does have a difference in meaning, such as in the following example: “I meant to take care of him, not fucking take care of him.” (“Me refería a que te ocuparas de él, no a que te

ocuparas de él.") (*Negocios Sucios [The 51st State]* 00:23:06). The omission, in this case, creates a puzzling sensation in the Spanish translation as there is no clear extralinguistic support in the images to understand that "to take care" has a literal meaning in the first case, but is a euphemism for "to kill" in the second.



Figure 19. Example of an omission generating confusion. Negocios Sucios [The 51st State] 00:23:06

Subtitles were practically non-existent in Spanish before the arrival of satellite TV and DVD around the year 2000 and flourished after the arrival of the first streaming platform in Spain in 2015 (Ávalos). An analysis of the strategies used in those periods shows a significant change in their use. Compared to later periods, before the year 2000 omissions rise a 10% (up to a 40%) with maintenances dropping the same 10% (down to a 50%). After 2000, the frequency of use of the different strategies hardly changes.

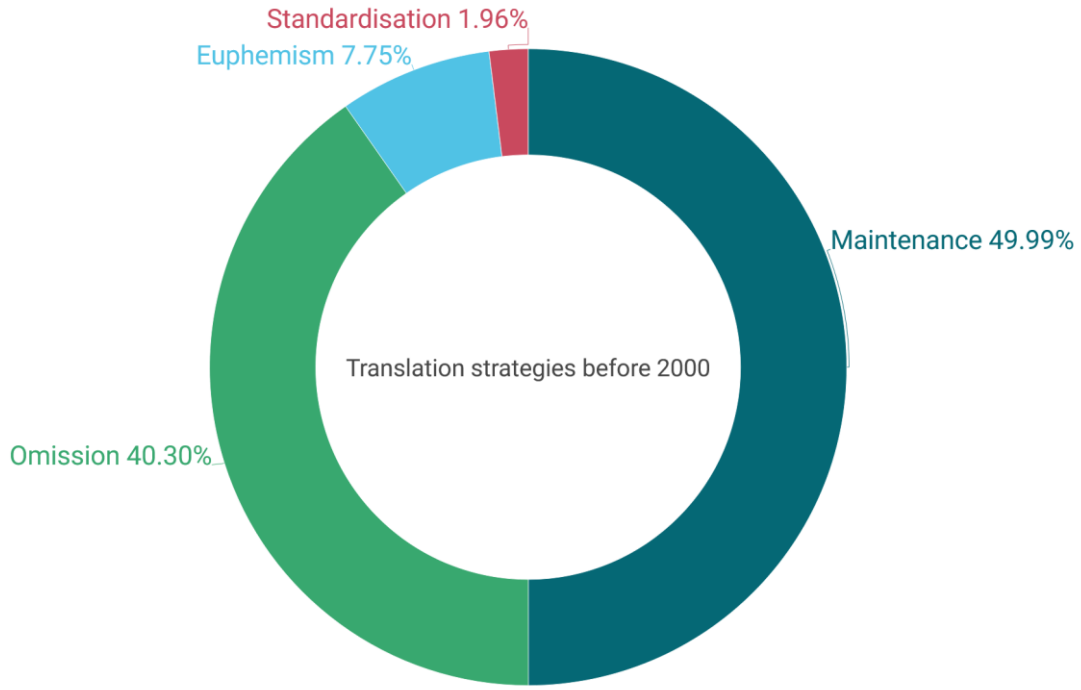


Figure 20. Translation strategies before the year 2000

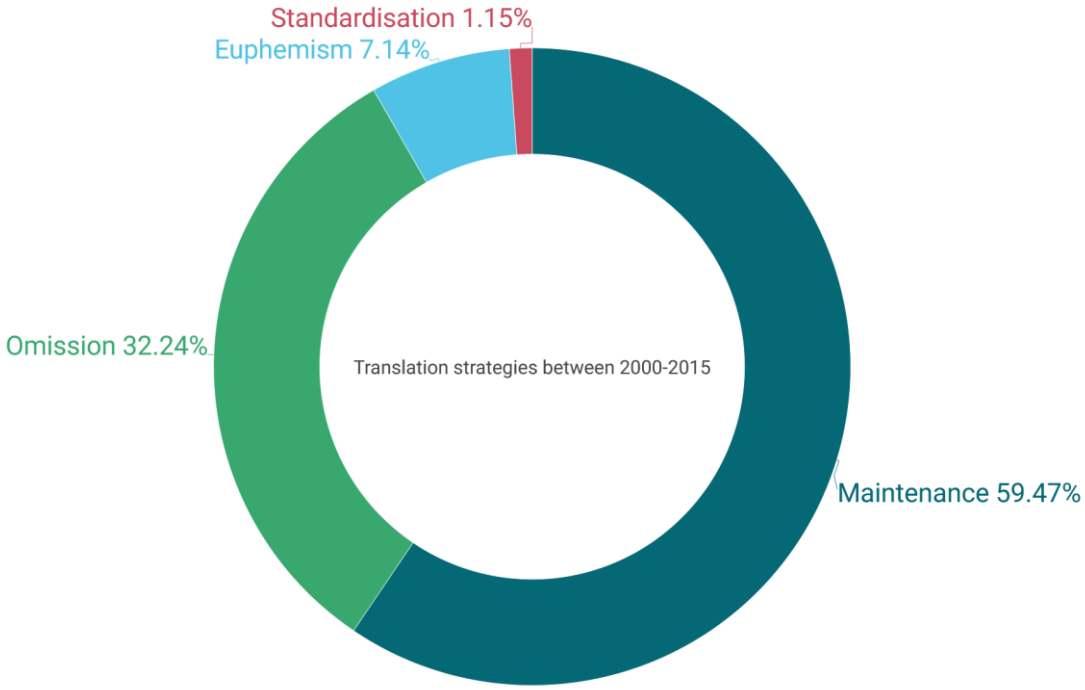


Figure 21. Translation strategies between 2000-2015

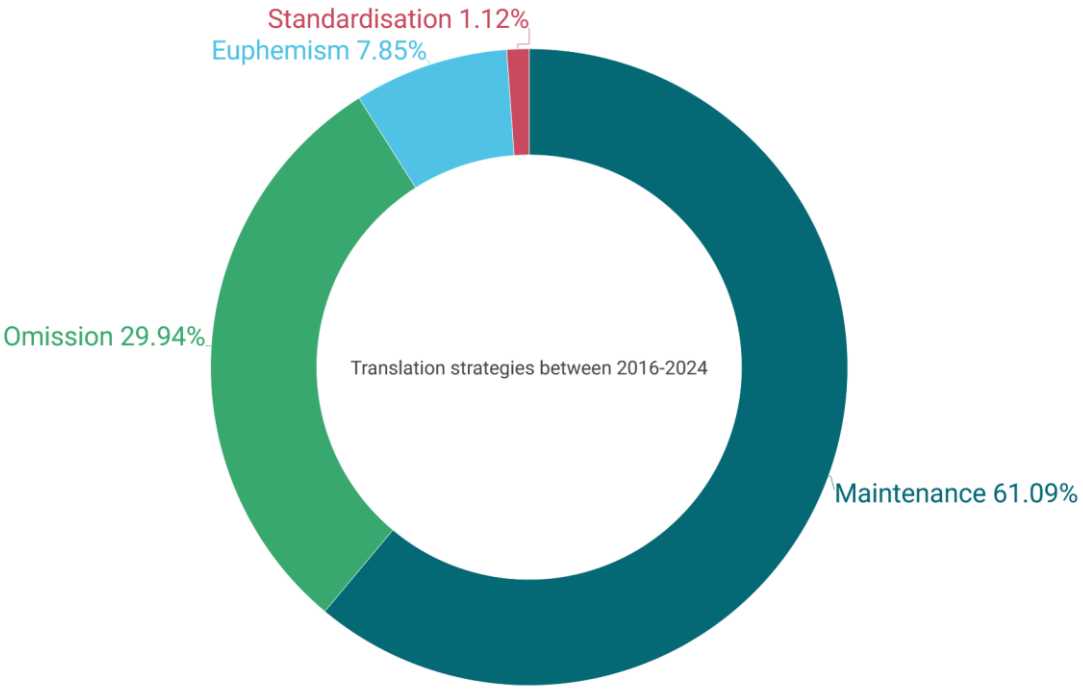


Figure 22. Translation strategies between 2016-2024

Only a 27% of the respondents of the questionnaire declared finding dynamic equivalence (or "complete naturalness of expression", in Nida's words) in the translations of swearwords, with a 52% feeling that they were reading a translation. A 63% found a high level of standardisation with a lack of variety in the translation of swearing.

Globally, the analysis shows that out of the 89 different translations for *fuck* and derivatives found[36], just two of them, “joder” and “puto”[37], add up nearly half of the total of translations. These two, together with another five (7 in total), cover an 82% of all the translations. A representative example of this standardisation can be found in the translation of the literal representation of *fuck* as a sexual verb, where a 70% of the times “follar” was used and another 19% “tirarse a alguien”. These two options alone cover almost 90% of the translations of fuck used as a sexual verb. Other options, quite common in everyday informal

[36] See *Annex IV: Translations for fuck found in the corpus*.
[37] All derivatives (conjugations and morphemes) have been included in this percentage. So “puto” also includes “puta”, “putos” and “putas” and verbs such as “joder” include all possible conjugations such as “joderé”, “jodió”, “jodiendo” and so on.

Spanish, are almost non-existent in the corpus: “echar(le) un polvo”[38] is found only 28 times, “cepillarse/zumbarse a alguien”[39] 4 and 2 times respectively, and “mojar el churro”[40] only once.

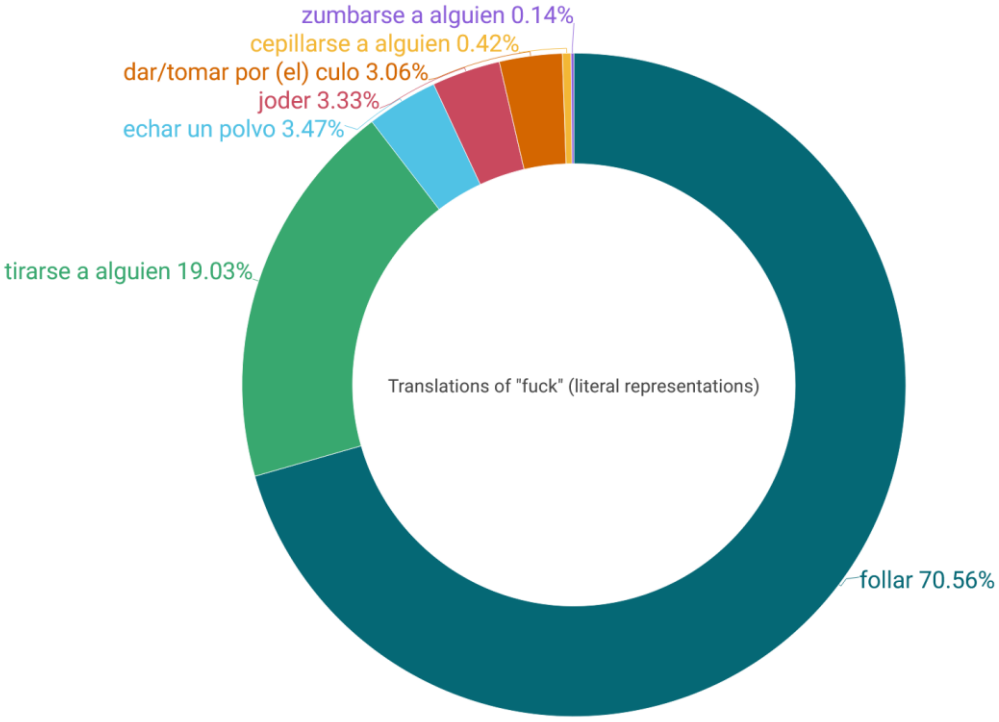


Figure 23. Translations of "fuck" when used in its literal representation

Some other really common words and expressions in colloquial ES are only found once or twice out of a total of 24,955 uses of *fuck* and derivatives. Just to mention two examples, “manda huevos” is used to indicate exasperation and can be good translation for “Fuck!” or “(Mother)Fucker!” when used as single discourse act in some contexts. Surprisingly, it is only found once out of a total of 5,407 single discourse acts included in the corpus. Another example can be “traérsela floja”, commonly used in 1st (“me la trae floja”, “nos la trae floja”) or 3rd person (“se la[s] trae floja”). It can be a good translation for “not to give a fuck” but, again, it has been used only three times out of the 112 uses of “give a fuck” included in the

[38] See 2.1.6 *Intertextuality*.
[39] Somewhere in the limit between euphemism and maintenance according to the author of this bachelor's thesis.
[40] Literally meaning “dip the churro”, with “churro” used as a euphemism for penis. *Churros* are a popular breakfast food in Spain and Latin America. Their elongated shape, somewhat phallic, evokes the euphemism.

corpus. These few examples corroborate the general feeling of the participants in the questionnaire of a lack of variety in the translation of swearing in subtitles.

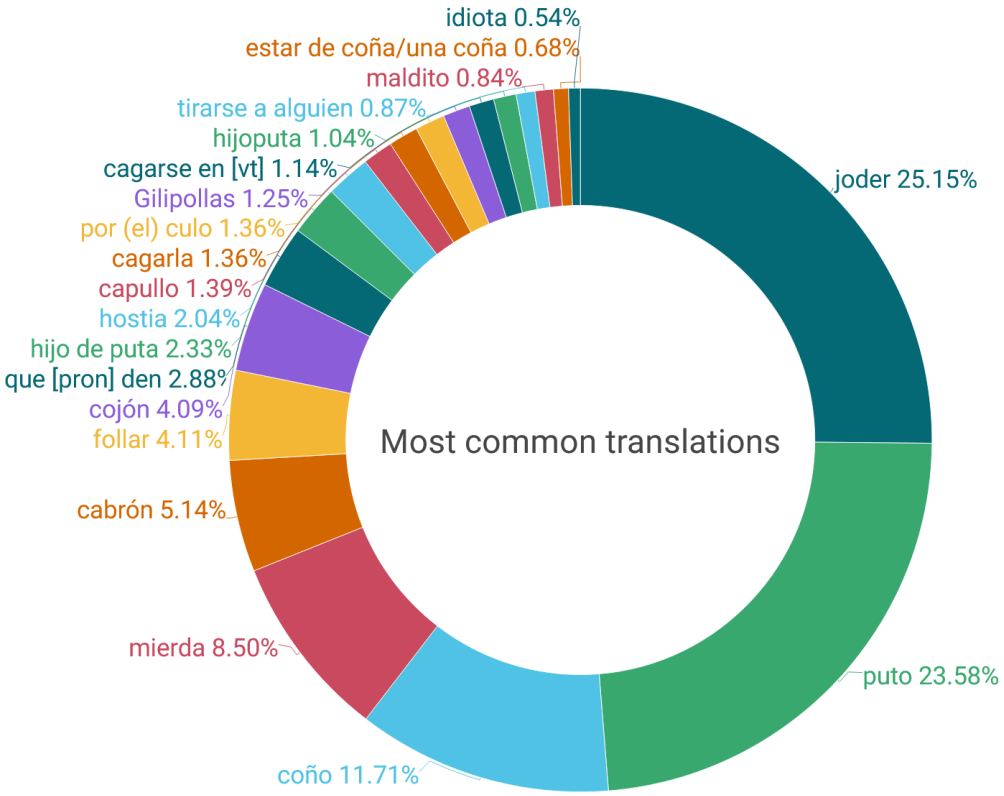


Figure 24. Most common translations for "fuck" and its derivatives

Although Mackenzie's typology was necessary to understand how the translation techniques were applied, this work focuses on how fuck is translated, not used, so only the quantitative results are shared in Figure 25 with no further comment, except that it should not be forgotten that the analysis represents the use of fuck and derivatives in the artificial language of films; not real life.

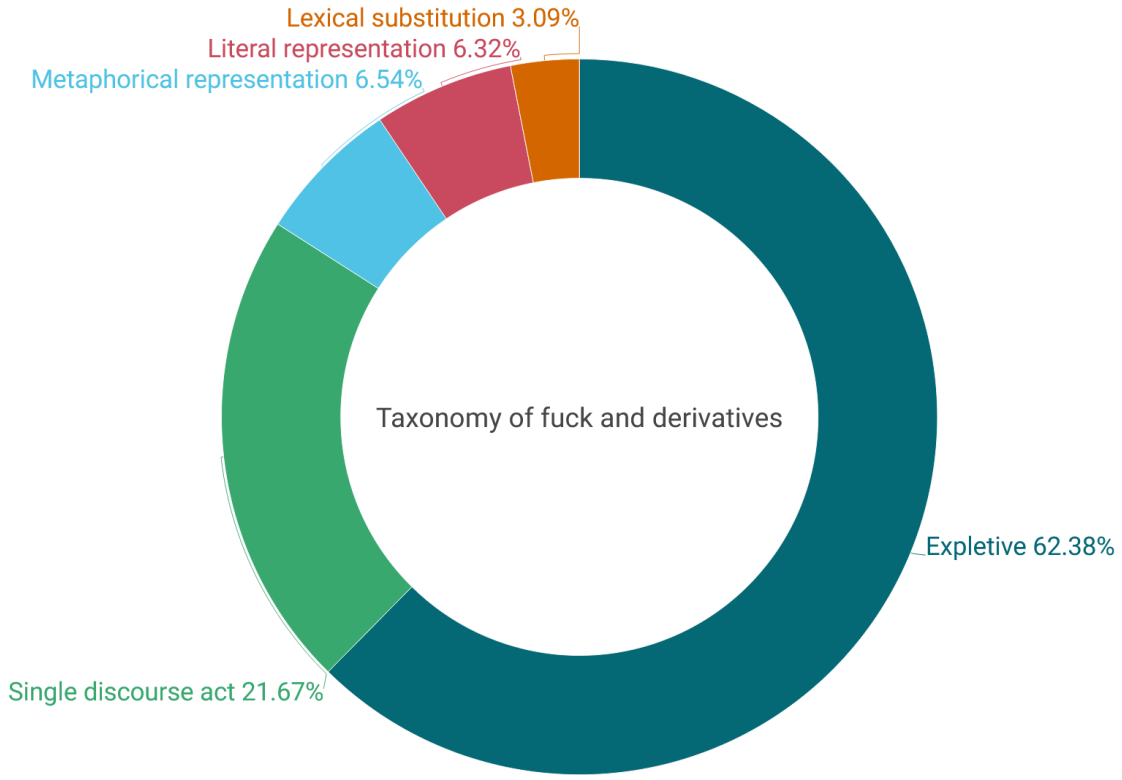


Figure 25. Taxonomy of the uses of fuck and derivatives in the corpus

5. Conclusion

> Subtitlers say they promote learning and facilitate enjoyable meetings with other cultures, bringing the sense behind actors' speech acts to the viewers through their skillful rendering at the edges of the screen. In fact, they conspire to hide their repeated acts of violence through codified rules and a tradition of suppression (Nornes 18).

Going back to the survey, a majority of the respondents (42%) felt "neither satisfied nor dissatisfied" with the subtitling of swearing, with a 17% being dissatisfied. Only a third of them expressed a moderate or high satisfaction (34%). Reviewing some of the results from this bachelor's thesis may provide some valuable insights on those percentages.

Only 60% of the uses of fuck and derivatives are maintained in ES subtitles. Even accounting for additions—not analysed in this work—it seems safe to affirm that over a 35 % of them are omitted. The alleged increased offensiveness of the written language does not seem to justify the omissions, as 82% of the

participants in the survey, in line with Willian Moura's findings (17), showed their preference for direct translations of swearing and around half preferred a more literal one, even if it implies longer subtitles. Spaniards are nowadays much more proficient in English and, according to Szarkowska and Gerber-Morón, this may mean that ES subtitled films could contain more text and be displayed at faster speeds (27). Besides, the rise in oral understanding also increases the expectancy to read exactly what is heard. Omissions, even if introduced with the intention of allowing for faster reading times, break the redundancy between the oral and written message “often resulting in a greater processing effort on behalf of the reader/viewer” (Neves 160). This can be counter-productive, actually requiring more time for reading (Moran 209), a greater discomfort and the reason why a 44% of the respondents indicated that they have some kind of difficulties to read and, at the same time, follow the action on-screen.

Almost 90% of the omissions consists of expletives, being “fucking” and “motherfucking” the most frequent ones. These two uses of fuck alone represent 60% of the total and, when used, are omitted almost 50% of the times. The grammatical construction of expletives seems to make them perfect candidates for omission: they are just intensifiers and removing them does not change the overall main meaning of an utterance. What is lost, however, is the emotional charge. One of the most common reasons argued to justify such omission is space restrictions, but that is not always the case (Stavroula Sokoli 43-44). Also, and as seen in section 2.3.1, “(un) cojón/cojones” is an excellent fit for “fucking”, “motherfucking” or “the fuck”, with a similar length both in number of syllables and of characters. However, the use of that option is very limited.

Another justification for omissions is redundancy. It is obvious that a character shouting, showing his teeth and hitting things is furious, even with no sound or subtitles. But the original swearing is available for native viewers that do not need subtitles. And yet, for a reason, writers and directors decide that their characters need to use such expletives. Suppressing them breaks the accountability norm (Chesterman 67-70) with respect to the authors of the film and the audience.

Out of the 89 different translations for fuck and derivatives found in the corpus, just seven of them cover 82% of the uses. This strong standardisation (lack of variety and originality) is a great example of under-representation (Eskola 96) that could be considered as "subtitlese"[41] and may, perhaps, be explained by the working conditions described in section 2.1.5 such as low salaries, a lack of resources and limited time. These probably lead translators to perform rougher translations, particularly in the current climate where numerous streaming platforms are competing to release a high volume of content each month and multiplex cinemas require new films to be screened in their multiple rooms on a weekly basis.

[41] See 2.1.3.3. *Norms internalized by translators and knowledge, expertise, ethical stance and attitudinal profiles as well as their subjective theory of translation*.

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Annex I: Case studies on swearing in subtitling

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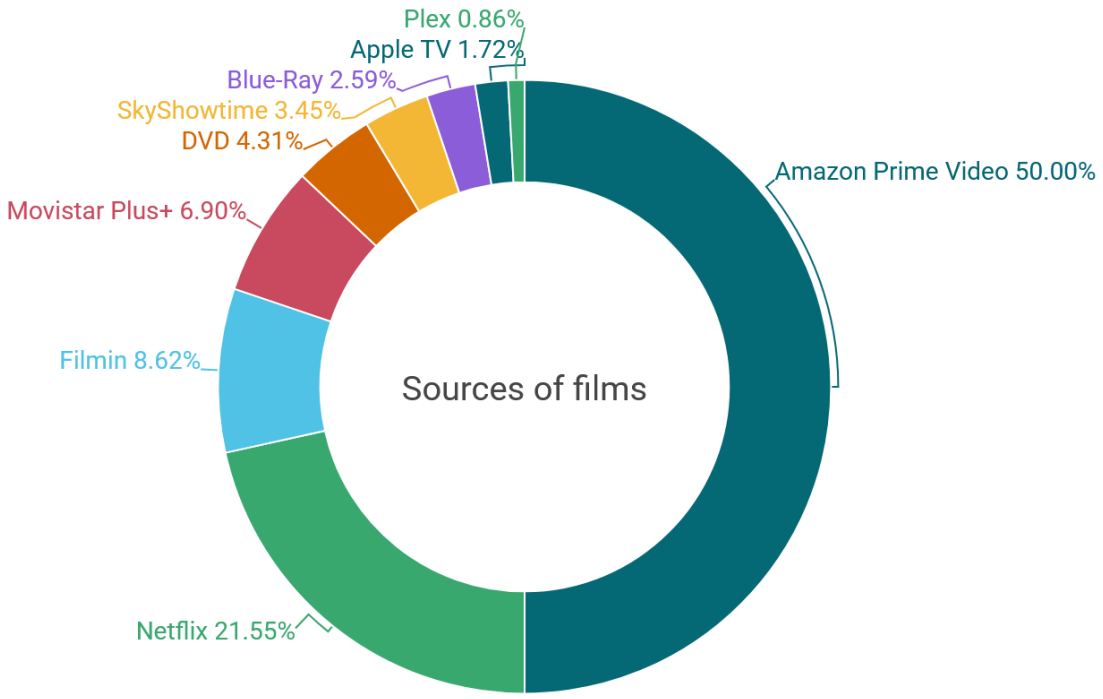
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Annex II: Sources for the films and subtitles

Streaming platform	URL
Amazon Prime Video	https://www.primevideo.com/
Filmin	https://www.filmin.es/
Movistar Plus+	https://www.movistarplus.es/
Netflix	https://www.netflix.com/
SkyShowtime	https://www.skyshowtime.com/
Plex	https://www.plex.tv/



Film Title	Source[42]
30 Minutos O Menos [30 Minutes or Less]	Amazon Prime Video
8 millas [8 Mile]	*Movistar Plus+
Abigail	*Filmin
Alpha Dog	Blu-Ray (Amazon)
American History X	Netflix
American Honey	Amazon Prime Video
Amor a quemarropa [True Romance]	Amazon Prime Video
Anora	Amazon Prime Video
Babylon	Netflix
Bad Santa 2	SkyShowtime
Black Friday [Thanksgiving]	*Movistar Plus+
Black Mass: Estrictamente criminal [Black Mass]	Amazon Prime Video
Blue Collar	*Filmin
Boogie Nights	*Filmin
Bully	DVD (Amazon)
Casino	*Movistar Plus+
Cherry	Apple TV
Clerks II	Amazon Prime Video
Clockers (Camellos) [Clockers]	Amazon Prime Video
Coffee & Kareem	Netflix
Contraband	*Movistar Plus+
Crank Veneno en la sangre [Crank]	Amazon Prime Video
Crank: Alto voltaje [Crank: High Voltage]	Amazon Prime Video
Crimen desorganizado [Made]	Amazon Prime Video
Cruce de caminos [The Place Beyond the Pines]	Amazon Prime Video
Cuerpos especiales [The Heat]	Amazon Prime Video
Desmadre de padre [That's My Boy]	Netflix
Despierta la furia [Wrath of Man]	Amazon Prime Video
Día de patriotas [Patriots Day]	Netflix
Diamantes en bruto [Uncut Gems]	Blu-Ray (Amazon)
Dirty Grandpa	*Movistar Plus+
Distrito 9 [District 9]	SkyShowtime
Dolor y dinero [Pain & Gain]	Netflix
Donnie Brasco	Netflix
Dos policías rebeldes II [Bad Boys II]	Netflix
El clan de los irlandeses [State of Grace]	DVD OpenSubtitles.org
El gran Lebowski [The Big Lebowski]	*Filmin
El indomable Will Hunting [Good Will Hunting]	Amazon Prime Video
El lobo de Wall Street [The Wolf of Wall Street]	Netflix
El precio del poder [Scarface]	*Filmin

[42] The streaming platforms *Filmin*, *Movistar+* and *Plex* do not provide subtitles for the English original versions. In those cases, the English subtitles obtained from OpenSubtitles.org could not be verified. See 3.1.2 *Gaining access to the films and subtitles* for more details.

El proyecto de la bruja de Blair [The Blair Witch Project]	Amazon Prime Video
El taller [Small Engine Repair]	Amazon Prime Video
El único superviviente [Lone Survivor]	Netflix
En el nombre del padre [In the Name of the Father]	*Filmin
En los 90 [Mid90s]	Amazon Prime Video
Filth, el sucio [Filth]	DVD
Four Rooms	Amazon Prime Video
Free Fire	Amazon Prime Video
Get Rich or Die Tryin'	Amazon Prime Video
Goon: Last of the Enforcers	Netflix
Grindhouse: Planet Terror [Planet Terror]	*Movistar Plus+
¿Hacemos una porno? [Zack and Miri Make a Porno]	DVD
Haz lo que debas [Do the Right Thing]	*Filmin
Hazme reír [Funny People]	Amazon Prime Video
Hoffa un pulso al poder [Hoffa]	*Filmin
Hostel 3: De vuelta al horror [Hostel: Part III]	Amazon Prime Video
Infiltrados [The Departed]	Netflix
Infiltrados en la universidad [22 Jump Street]	Amazon Prime Video
InterMission [Intermission]	DVD
Jarhead El infierno espera [Jarhead]	Netflix
Jay y Bob el Silencioso contraatacan [Jay and Silent Bob Strike Back]	Amazon Prime Video
Juego de armas [War Dogs]	Netflix
Juego de asesinos [Copshop]	Amazon Prime Video
Juego limpio [Fair Play]	Netflix
Juerga hasta el fin [This Is the End]	*Movistar Plus+
La bala de Dios [God Is a Bullet]	*Movistar Plus+
La cabra [Goat]	Amazon Prime Video
La Fiesta De Las Salchichas [Sausage Party]	Amazon Prime Video
La ley de la calle [Dirty]	Amazon Prime Video
La prueba del crimen [Running Scared]	Amazon Prime Video
Layer Cake: Crimen organizado [Layer Cake]	*Movistar Plus+
Legend	Amazon Prime Video
Lo que hay dentro [It's What's Inside]	Netflix
Los amos de Brooklyn [Brooklyn's Finest]	*Filmin
Los instigadores [The Instigators]	Apple TV
Los renegados del diablo [The Devil's Rejects]	Amazon Prime Video
Los segundones [The Underdoggs]	Amazon Prime Video
Los tres reyes malos [The Night Before]	Netflix
Magic Mike	Blu-Ray (Amazon)
Magnolia	Amazon Prime Video
Malcolm & Marie	Netflix
Malditos vecinos [Neighbors]	Amazon Prime Video
Mátalos suavemente [Killing Them Softly]	*Movistar Plus+

Monster	Amazon Prime Video
Muerte, muerte, muerte [Bodies Bodies Bodies]	Amazon Prime Video
Nacido el cuatro de julio [Born on the Fourth of July]	Amazon Prime Video
Nación salvaje [Assassination Nation]	Amazon Prime Video
Negocios sucios [The 51st State]	Amazon Prime Video
Noche de marcha [21 & Over]	Amazon Prime Video
Papás a la antigua [Old Dads]	Netflix
Pelea de profes [Fist Fight]	Amazon Prime Video
Perdona que te moleste [Sorry to Bother You]	Amazon Prime Video
Platoon	*Filmin
Project X	Amazon Prime Video
Pulp Fiction	Netflix
Red Rocket	Amazon Prime Video
Reservoir Dogs	Amazon Prime Video
Road House. De profesión: duro [Road House]	Amazon Prime Video
Sabotage	*Movistar Plus+
Silk Road: atrapado en la dark web [Silk Road]	Amazon Prime Video
Sin tregua [End of Watch]	Amazon Prime Video
Skin	Amazon Prime Video
Snatch. Cerdos y diamantes [Snatch]	*Movistar Plus+
Straight Outta Compton	SkyShowtime
Studio 666	Amazon Prime Video
Superfumados [Pineapple Express]	Amazon Prime Video
Supersalidos [Superbad]	Netflix
Swearnet	Netflix
The Commitments	Amazon Prime Video
The Fighter	Amazon Prime Video
The Outpost	*Movistar Plus+
The Town: Ciudad de ladrones [The Town]	Amazon Prime Video
The Wall	Amazon Prime Video
Tigerland	*Plex
Todo el día y una noche [All Day and a Night]	Amazon Prime Video
Todos queremos algo [Everybody Wants Some!!]	Netflix
Trainspotting	Amazon Prime Video
Una historia del Bronx [A Bronx Tale]	Amazon Prime Video
Uno de los nuestros [Goodfellas]	*Movistar Plus+
Vida perra [Strays]	SkyShowtime
Wheelman	Netflix
Yo soy Dolemite [Dolemite Is My Name]	Netflix

Annex III: Films sharing spotting (timecodes)

- 8 millas [8 Mile]
- 30 Minutos O Menos [30 Minutes or Less]
- Desmadre de padre [That's My Boy]
- Dirty Grandpa
- Filth, el sucio [Filth]
- Free Fire
- Goon: Last of the Enforcers
- Grindhouse: Planet Terror [Planet Terror]
- Hostel 3: De vuelta al horror [Hostel: Part III]
- Infiltrados en la universidad [22 Jump Street]
- La Fiesta De Las Salchichas [Sausage Party]
- Muerte, muerte, muerte [Bodies Bodies Bodies]
- Todo el día y una noche [All Day and a Night]
- Wheelman

Annex IV: Translations for *fuck* found in the corpus

A CSV with the number of uses, regex to find the examples, original sample, classification of the use of fuck, translation example, translation strategy, timecode, title in Spanish, original title, year of release and genre is available at https://tofiess.org.es/csv/translation-memory.

Only one representative example per translation has been included.

Translation memory	Uses	Translation memory	Uses
joder	3970	una/la leche	16
puto	3723	panda de	16
coño	1849	flipar con/flipante	16
mierda	1342	la madre que [pron] parió	15
cabrón	811	tomar el pelo	15
follar	649	estar mal de/irse la olla	14
cojón	646	echando/cagando leches	14
que [pron] den	454	fastidiar	13
hijo de puta	368	hijo de perra	13
hostia	322	carajo	12
capullo	220	jugarla	11
cagarla	215	la madre que [pron] parió	11
por (el) culo	215	ponerse/estar ciego	10
Gilipollas	197	tonto del culo	7
cagarse en [vt]	180	pasar de puta madre/puta pena/cojones	7
hijoputa	164	[pron] la pela	6
tirarse a [n]	137	irse la pinza	6
maldito	133	leches	6
estar de coña/una coña	108	copón	5
idiota	85	hasta el culo	5
imbécil	84	dar/tomar por saco	4
mamón/manonazo	72	cepillarse a alguien	4
[pron] la suda	44	hecho polvo	4
pirado	37	putear	4
acojonar	32	hasta el cuello	4
(que) te cagas	31	para cagarse	4
vacilar	28	cacho (pedazo de)	4
(echar/tener) un polvo	28	de narices	3
pasar de[43]	25	traérsela floja	3
colocarse/colocón	23	tener huevos	3

[43] ignorar

reventar	21	porculizar/porculismo/porculero	3
pedazo de	19	petar (éxito)	3
puñetero	19	condenado/condenadamente	2
pillar/llevar/cogerse un pedo	17	ir/hacer de culo	2
del nabo	2	mojar el churro	1
encular	2	mongolo	1
un marrón	2	marear la perdiz	1
de [x] pares de huevos/cojones	2	de tres al cuarto	1
buscar las cosquillas	2	dar la brasa	1
moler a palos	2	ñacañaca	1
zumbarse a alguien	2	meter doblada	1
mandar huevos	1	meter la gamba	1
pillar cacho	1	paja mental	1
empotrador	1	por donde [pron] quepa	1
dar la murga	1	desplumar a alguien	1

Annex V: Filmography

8 Millas [8 Mile]. Directed by Curtis Hanson, Imagine Entertainment, Interscope Films, Mikona Productions GmbH & Co. KG, 2003.

30 Minutos O Menos [30 Minutes or Less]. Directed by Ruben Fleischer, Columbia Pictures, Media Rights Capital (MRC), Red Hour Films, 2011.

Abigail. Directed by Matt Bettinelli-Olpin and Tyler Gillett, Project X Entertainment, Québec Production Services Tax Credit, Radio Silence Productions, 2024.

Alpha Dog. Directed by Nick Cassavetes, Sidney Kimmel Entertainment, A-Mark Entertainment, Alpha Dog LLC, 2007.

American History X. Directed by Tony Kaye, New Line Cinema, Savoy Pictures, The Turman-Morrissey Company, 1999.

American Honey. Directed by Andrea Arnold, Maven Pictures, Film4, KC Film Office, 2016.

Amor a Quemarropa [True Romance]. Directed by Tony Scott, Morgan Creek Entertainment, Davis-Films, August Entertainment, 1993.

Anora. Directed by Sean Baker, Cre Film, FilmNation Entertainment, 2024.

Babylon. Directed by Damien Chazelle, Paramount Pictures, C2 Motion Picture Group, Marc Platt Productions, 2023.

Bad Santa 2. Directed by Mark Waters, Broad Green Pictures, Ingenious Media, Miramax, 2016.

Black Friday [Thanksgiving]. Directed by Eli Roth, TriStar Pictures, Spyglass Media Group, Ethereal Visage Productions, 2023.

Black Mass: Estrictamente Criminal [Black Mass]. Directed by Scott Cooper, Cross Creek Pictures, RatPac-Dune Entertainment, Grisbi Productions, Le, 2015.

Blue Collar. Directed by Paul Schrader, TAT Communications Company, 1978.

Boogie Nights. Directed by Paul Thomas Anderson, New Line Cinema, Lawrence Gordon Productions, Ghoulardi Film Company, 1998.

Bully. Directed by Larry Clark, StudioCanal, Lionsgate Films, Muse Productions, 2003.

Casino. Directed by Martin Scorsese, Universal Pictures, Syalis DA, Légende Entreprises, 1996.

Cherry. Directed by Anthony Russo and Joe Russo, The Hideaway Entertainment, AGBO, Kasbah Films, 2021.

Clerks II. Directed by Kevin Smith, The Weinstein Company, View Askew Productions, 2006.

Clockers (Camellos) [Clockers]. Directed by Spike Lee, Universal Pictures, 40 Acres & A Mule Filmworks, 1995.

Coffee & Kareem. Directed by Michael Dowse, Pacific Electric Picture Company, 2020.

Contraband. Directed by Baltasar Kormákur, Universal Pictures, Relativity Media, Working Title Films, 2012.

Crank: Alto Voltaje [Crank: High Voltage]. Directed by Mark Neveldine and Brian Taylor, Lionsgate Films, Lakeshore Entertainment, RadicalMedia, 2009.

Crank Veneno En La Sangre [Crank]. Directed by Mark Neveldine and Brian Taylor, Lakeshore Entertainment, Lionsgate, RadicalMedia, 2006.

Crimen Desorganizado [Made]. Directed by Jon Favreau, Artisan Entertainment, Cardiff Giant Productions, Resnick Interactive Development, 2001.

Cruce de Caminos [The Place Beyond the Pines]. Directed by Derek Cianfrance, Sidney Kimmel Entertainment, Electric City Entertainment, Verisimilitude, 2013.

Cuerpos Especiales [The Heat]. Directed by Paul Feig, Twentieth Century Fox, Chernin Entertainment, TSG Entertainment, 2013.

Desmadre de Padre [That's My Boy]. Directed by Sean Anders, Columbia Pictures, Happy Madison Productions, Relativity Media, 2012.

Despierta La Furia [Wrath of Man]. Directed by Guy Ritchie, Metro-Goldwyn-Mayer (MGM), Miramax, CAA Media Finance, 2021.

Día de Patriotas [Patriots Day]. Directed by Peter Berg, CBS Films, Lionsgate, TIK Films, 2017.

Diamantes En Bruto [Uncut Gems]. Directed by Benny Safdie and Josh Safdie, A24, Elara Pictures, IAC Films, 2020.

Dirty Grandpa. Directed by Dan Mazer, Lionsgate Films, BillBlock Media, QED International, 2022.

Distrito 9 [District 9]. Directed by Neill Blomkamp, TriStar Pictures, Block / Hanson, WingNut Films, 2009.

Dolor y Dinero [Pain & Gain]. Directed by Michael Bay, Paramount Pictures, De Line Pictures, Phoenix International, 2013.

Donnie Brasco. Directed by Mike Newell, Mandalay Entertainment, Baltimore Pictures, Mark Johnson Productions, 1997.

Dos Policías Rebeldes II [Bad Boys II]. Directed by Michael Bay, Columbia Pictures, Don Simpson/Jerry Bruckheimer Films, 2003.

El Clan de Los Irlandeses [State of Grace]. Directed by Phil Joanou, Cinehaus, Orion Pictures, The Rank Organisation, 1990.

El Gran Lebowski [The Big Lebowski]. Directed by Joel Coen and Ethan Coen, Polygram Filmed Entertainment, Working Title Films, 1998.

El Indomable Will Hunting [Good Will Hunting]. Directed by Gus Van Sant, Miramax, Lawrence Bender Productions, Be Gentlemen Limited Partnership, 1998.

El Lobo de Wall Street [The Wolf of Wall Street]. Directed by Martin Scorsese, Red Granite Pictures, Appian Way, Sikelia Productions, 2014.

El Precio Del Poder [Scarface]. Directed by Brian De Palma, Universal Pictures, Martin Bregman Productions, 1984.

El Proyecto de La Bruja de Blair [The Blair Witch Project]. Directed by Daniel Myrick and Eduardo Sánchez, Haxan Films, 1999.

El Taller [Small Engine Repair]. Directed by John Pollono, Canopy Media Partners, Story Factory SER, Tapestry Films, 2022.

El Único Superviviente [Lone Survivor]. Directed by Peter Berg, Film 44, Emmett/Furla Oasis Films, Spikings Entertainment, 2014.

En El Nombre Del Padre [In the Name of the Father]. Directed by Jim Sheridan, Hell's Kitchen Films, Universal Pictures, 1994.

En Los 90 [Mid90s]. Directed by Jonah Hill, A24, IAC Films, Illegal Civ, 2019.

Filth, El Sucio [Filth]. Directed by Jon S. Baird, Steel Mill Pictures, Logie Pictures, Altitude Film Entertainment, 2014.

Four Rooms. Directed by Allison Anders et al., Miramax, A Band Apart, 1996.

Free Fire. Directed by Ben Wheatley, British Film Institute (BFI), Film4, Protagonist Pictures, 2017.

Get Rich or Die Tryin'. Directed by Jim Sheridan, Cent Productions Inc., Paramount Pictures, MTV Films, 2006.

Goon: Last of the Enforcers. Directed by Jay Baruchel, No Trace Camping, Caramel Films, 2017.

Grindhouse: Planet Terror [Planet Terror]. Directed by Robert Rodriguez, Dimension Films, Troublemaker Studios, Rodriguez International Pictures, 2007.

¿Hacemos Una Porno? [Zack and Miri Make a Porno]. Directed by Kevin Smith, The Weinstein Company, View Askew Productions, 2009.

Haz Lo Que Debas [Do the Right Thing]. Directed by Spike Lee, 40 Acres & A Mule Filmworks, 1989.

Hazme Reír [Funny People]. Directed by Judd Apatow, Universal Pictures, Columbia Pictures, Relativity Media, 2009.

Hoffa Un Pulso al Poder [Hoffa]. Directed by Danny DeVito, Twentieth Century Fox, Jersey Films, 1993.

Hostel 3: De Vuelta al Horror [Hostel: Part III]. Directed by Scott Spiegel, Stage 6 Films, RCR Media Group, Next Entertainment, 2011.

Infiltrados En La Universidad [22 Jump Street]. Directed by Phil Lord and Christopher Miller, Columbia Pictures, Metro-Goldwyn-Mayer (MGM), LStar Capital, 2014.

Infiltrados [The Departed]. Directed by Martin Scorsese, Warner Bros., Plan B Entertainment, Initial Entertainment Group (IEG), 2006.

InterMission [Intermission]. Directed by John Crowley, Bord Scannán na hÉireann / The Irish Film Board, British Broadcasting Corporation (BBC), Brown Sauce Film Productions, 2004.

Jarhead El Infierno Espera [Jarhead]. Directed by Sam Mendes, Universal Pictures, Red Wagon Entertainment, Neal Street Productions, 2006.

Jay y Bob El Silencioso Contraatacan [Jay and Silent Bob Strike Back]. Directed by Kevin Smith, Dimension Films, View Askew Productions, Miramax, 2001.

Juego de Armas [War Dogs]. Directed by Todd Phillips, BZ Entertainment, Green Hat Films, Icon Films, 2016.

Juego de Asesinos [Copshop]. Directed by Joe Carnahan, Sculptor Media, Zero Gravity Management, G-BASE, 2022.

Juego Limpio [Fair Play]. Directed by Chloe Domont, MRC Film, Media Rights Capital (MRC), Star Thrower Entertainment, 2023.

Juerga Hasta El Fin [This Is the End]. Directed by Evan Goldberg and Seth Rogen, Columbia Pictures, Point Grey Pictures, Mandate Pictures, 2013.

La Bala de Dios [God Is a Bullet]. Directed by Nick Cassavetes, Patriot Pictures, Itaca Films, 2023.

La Cabra [Goat]. Directed by Andrew Neel, Killer Films, Fresh Jade, Rabbit Bandini Productions, 2016.

La Fiesta De Las Salchichas [Sausage Party]. Directed by Conrad Vernon and Greg Tiernan, Annapurna Pictures, Columbia Pictures, Nitrogen Studios Canada, 2016.

La Ley de La Calle [Dirty]. Directed by Chris Fisher, 2710 Inc., Deviant Films, Silver Nitrate Pictures, 2005.

La Prueba Del Crimen [Running Scared]. Directed by Wayne Kramer, New Line Cinema, Media 8 Entertainment, True Grit Productions, 2006.

Layer Cake: Crimen Organizado [Layer Cake]. Directed by Matthew Vaughn, Sony Pictures Classics, Marv Films, 2006.

Legend. Directed by Brian Helgeland, Cross Creek Pictures, Working Title Films, Anton, 2016.

Lo Que Hay Dentro [It's What's Inside]. Directed by Greg Jardin, Such Content, Edith Productions, Boldly Go Productions, 2024.

Los Amos de Brooklyn [Brooklyn's Finest]. Directed by Antoine Fuqua, Millennium Films, Thunder Road Pictures, Millennium Films, 2011.

Los Instigadores [The Instigators]. Directed by Doug Liman, Apple Original Films, Apple Studios, Apple TV+, 2024.

Los Renegados Del Diablo [The Devil's Rejects]. Directed by Rob Zombie, Lionsgate Films, Cinerenta Medienbeteiligungs KG, Cinelamda Internationale Filmproduktionsgesellschaft mbH & Co. 1 Beteiligungs-KG, 2005.

Los Segundones [The Underdoggs]. Directed by Charles Stone III, Death Row Pictures, Khalabo Ink Society, Metro-Goldwyn-Mayer (MGM), 2024.

Los Tres Reyes Malos [The Night Before]. Directed by Jonathan Levine, Columbia Pictures, Good Universe, LStar Capital, 2015.

Magic Mike. Directed by Steven Soderbergh, Iron Horse Entertainment (II), Extension 765, St. Petersburg Clearwater Film Commission, 2012.

Magnolia. Directed by Paul Thomas Anderson, Ghoulardi Film Company, New Line Cinema, The Magnolia Project, 2000.

Malcolm & Marie. Directed by Sam Levinson, Little Lamb, The Reasonable Bunch, 2021.

Malditos Vecinos [Neighbors]. Directed by Nicholas Stoller, Good Universe, Point Grey Pictures, 2014.

Mátalos Suavemente [Killing Them Softly]. Directed by Andrew Dominik, Plan B Entertainment, 1984 Private Defense Contractors, Annapurna Pictures, 2012.

Monster. Directed by Patty Jenkins, Media 8 Entertainment, Newmarket Films, DEJ Productions, 2004.

Muerte, Muerte, Muerte [Bodies Bodies Bodies]. Directed by Halina Reijn, 2AM, A24, 2023.

Nacido El Cuatro de Julio [Born on the Fourth of July]. Directed by Oliver Stone, Ixtlan, 1990.

Nación Salvaje [Assassination Nation]. Directed by Sam Levinson, BRON Studios, Foxtail Entertainment, Phantom Four Films, 2019.

Negocios Sucios [The 51st State]. Directed by Ronny Yu, Alliance Atlantis Communications, Focus Films, Fifty First Films, 2003.

Noche de Marcha [21 & Over]. Directed by Jon Lucas and Scott Moore, Relativity Media, SkyLand Entertainment, Virgin Produced, 2013.

Papás a La Antigua [Old Dads]. Directed by Bill Burr, Miramax, All Things Comedy, All of Us Productions, 2023.

Pelea de Profes [Fist Fight]. Directed by Richie Keen, New Line Cinema, Village Roadshow Pictures, 21 Laps Entertainment, 2017.

Perdona Que Te Moleste [Sorry to Bother You]. Directed by Boots Riley, Cinereach, MACRO, MNM Creative, 2019.

Platoon. Directed by Oliver Stone, Hemdale, Cinema ’84, Cinema 86, 1987.

Project X. Directed by Nima Nourizadeh, Green Hat Films, Silver Pictures, 2012.

Pulp Fiction. Directed by Quentin Tarantino, Miramax, A Band Apart, Jersey Films, 1995.

Red Rocket. Directed by Sean Baker, Cre Film, 2022.

Reservoir Dogs. Directed by Quentin Tarantino, Live Entertainment, Dog Eat Dog Productions Inc., 1992.

Road House. De Profesión: Duro [Road House]. Directed by Doug Liman, Metro-Goldwyn-Mayer (MGM), Silver Pictures, 2024.

Sabotage. Directed by David Ayer, Open Road Films (II), QED International, Crave Films, 2014.

Silk Road: Atrapado En La Dark Web [Silk Road]. Directed by Tiller Russell, High Frequency Entertainment, Mutressa Movies, Perfect Season Productions, 2021.

Sin Tregua [End of Watch]. Directed by David Ayer, Exclusive Media Group, Emmett/Furla Oasis Films, Hedge Fund Film Partners, 2012.

Skin. Directed by Guy Nattiv, Maven Pictures, TUGAWOOD Pictures, Allusionist Pictures, 2020.

Snatch. Cerdos y Diamantes [Snatch]. Directed by Guy Ritchie, Screen Gems, SKA Films, 2000.

Straight Outta Compton. Directed by F. Gary Gray, Universal Pictures, Legendary Entertainment, New Line Cinema, 2015.

Studio 666. Directed by B. J. McDonnell, Roswell Films, Therapy Studios, Therapy Studios, 2022.

Superfumados [Pineapple Express]. Directed by David Gordon Green, Columbia Pictures, Relativity Media, Apatow Productions, 2008.

Supersalidos [Superbad]. Directed by Greg Mottola, Columbia Pictures, Apatow Productions, 2007.

Swearnet. Directed by Warren P. Sonoda, Swearnet, 2014.

The Commitments. Directed by Alan Parker, Beacon Communications, Beacon Pictures, Dirty Hands Productions, 1991.

The Fighter. Directed by David O. Russell, Closest to the Hole Productions, Fighter, Mandeville Films, 2011.

The Outpost. Directed by Rod Lurie, Millennium Media, Perfection Hunter Productions, York Films, 2020.

The Town: Ciudad de Ladrones [The Town]. Directed by Ben Affleck, Warner Bros., Legendary Entertainment, GK Films, 2010.

The Wall. Directed by Doug Liman, Amazon Studios, Big Indie Pictures, Picrow, 2018.

Tigerland. Directed by Joel Schumacher, Haft Entertainment, New Regency Productions, KirchMedia, 2001.

Todo El Día y Una Noche [All Day and a Night]. Directed by Joe Robert Cole, Color Force, Mighty Engine, 2020.

Todos Queremos Algo [Everybody Wants Some!!]. Directed by Richard Linklater, Annapurna Pictures, Detour Filmproduction, Hivemind, 2016.

Trainspotting. Directed by Danny Boyle, Miramax, Channel Four Films, Figment Films, 1996.

Una Historia Del Bronx [A Bronx Tale]. Directed by Robert De Niro, Price Entertainment, Penta Entertainment, Tribeca Productions, 1995.

Uno de Los Nuestros [Goodfellas]. Directed by Martin Scorsese, Warner Bros., 1990.

Vida Perra [Strays]. Directed by Josh Greenbaum, Universal Pictures, Lord Miller, Picturestart, 2023.

Wheelman. Directed by Jeremy Rush, Solution Entertainment Group, WarParty Films, 2017.

Yo Soy Dolemite [Dolemite Is My Name]. Directed by Craig Brewer, Davis Entertainment, Netflix, 2019.

Annex VI: Instructions provided to AI engines

The instructions provided to the AI models to find the uses of fuck and their corresponding translations were the following[44]:

1. Open, one by one, all the files in the source directory.
2. Identify the English subtitle blocks containing the string *fuck* or its derivatives.
3. Using the start and end timecodes of the original English subtitles as a reference, find the corresponding Spanish blocks. If an exact match is not found, two blocks from the Spanish files must be selected: the closest to the start and end time, within an allowance of 2.5 seconds in each case.
4. When two Spanish blocks are included, their texts should be merged into one single block using the start timecode of the earliest and the end timecode of the latest.
5. If no block was found within the specified allowance, then the same timecode as in the original must be used indicating that the translation has been omitted.
6. Texts spanning across multiple lines must be merged into one single line. Also, all types of formatting code such as bold, italics, text fonts, sizes or colours (Krukowski) must be removed.
7. Hyphens—commonly used to mark different speakers—may be interpreted as formulas when they are included in CSV files. This may generate unexpected results, so they also had to be removed.
8. The new trimmed subtitle files containing just the blocks with *fuck* or derivatives must be created into a specific output directory.

[44] The list only shows a summary of the key ideas passed onto the AI model. The actual instructions were much more precise and extensive and had to be rewritten multiples times using a trial-and-error approach.

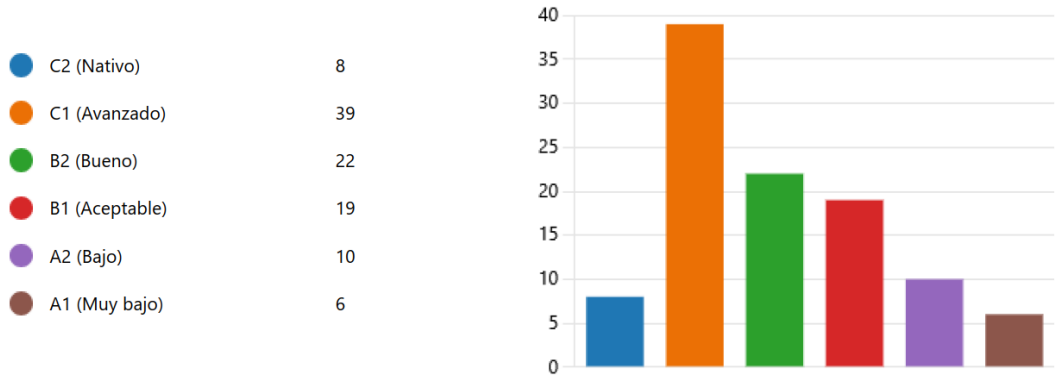
This is a summary of the instructions passed onto the AI models once the first version of the corpus was obtained:

1. Using the trimmed files from the previous step, a CSV file must be created with the following fields: "Use of fuck", "Translation", "Timecode", "Title in Spanish", "Original title".
2. "Use of fuck" will contain the text from the original subtitle files. "Translation", the text from the Spanish ones.
3. To avoid problems with punctuation used in the texts (originals and translations) that could break the field separation, quotation marks (") must be used to delimit the contents of the fields "Use of fuck" and "Translation".

Annex VII: Questionnaire

1. ¿Cuál es su mayor nivel de competencia en una lengua extranjera?

- C2 (Nativo)
- C1 (Avanzado)
- B2 (Bueno)
- B1 (Aceptable)
- A2 (Bajo)
- A1 (Muy bajo)

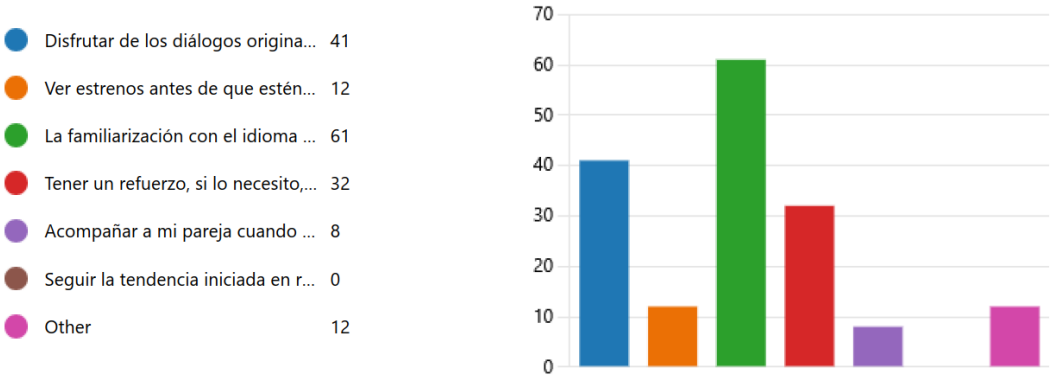


2. ¿Qué le motiva a ver películas en VOSE (Versiones Originales con Subtítulos en Español)?

Puede marcar todas las opciones que considere oportuno

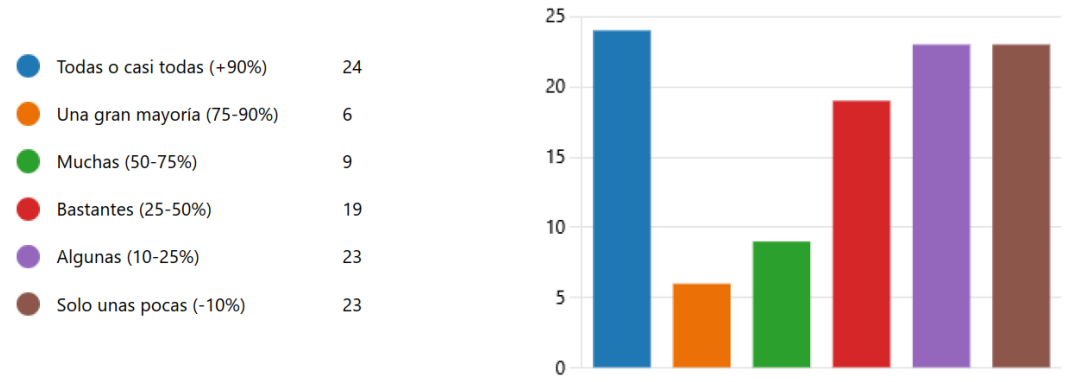
- Disfrutar de los diálogos originales aunque no los entienda.
- Ver estrenos antes de que estén disponibles en España en su versión doblada.
- La familiarización con el idioma extranjero que quiero aprender/estoy aprendiendo.
- Tener un refuerzo, si lo necesito, para asegurarme de haber entendido el audio original correctamente.
- Acompañar a mi pareja cuando él/ella los usa, aunque yo en solitario nunca veo VOSE.

- Seguir la tendencia iniciada en redes sociales de ver siempre vídeos subtitulados incluso en español.



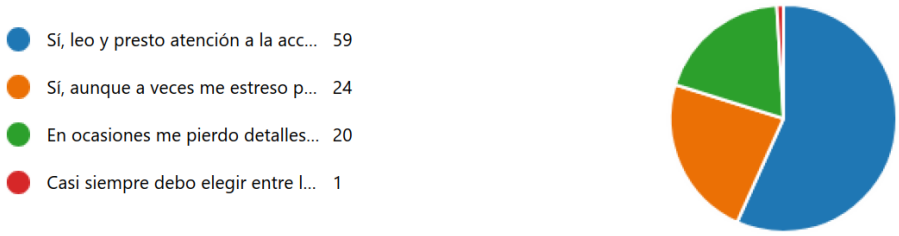
3. Del total de películas que ve al cabo de un año, ¿qué porcentaje aproximado diría que son VOSE?

- Todas o casi todas (+90%)
- Una gran mayoría (75-90%)
- Muchas (50-75%)
- Bastantes (25-50%)
- Algunas (10-25%)
- Solo unas pocas (-10%)



4. En términos generales, ¿tiene tiempo suficiente para leer subtítulos y prestar atención a lo que sucede en pantalla?

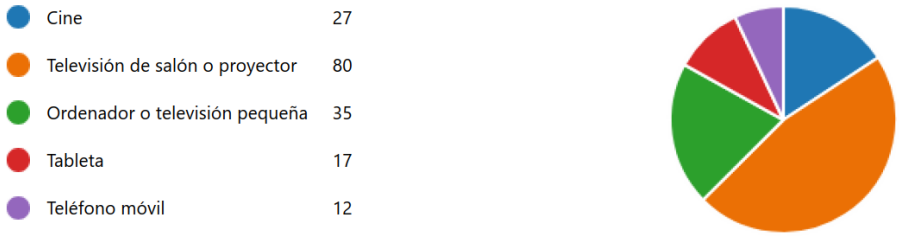
- Sí, leo y presto atención a la acción en pantalla sin problemas.
- Sí, aunque a veces me estreso por tener que leer rápido y alternar la atención entre subtítulos y acción.
- En ocasiones me pierdo detalles de la acción por estar leyendo o se me escapan subtítulos por estar atento a lo que sucede.
- Casi siempre debo elegir entre leer o prestar atención a lo que sucede en pantalla.



5.¿Dónde suele ver de forma habitual películas en VOSE?

Puede marcar todas las opciones que considere oportuno

- Cine
- Televisión de salón o proyector
- Ordenador o televisión pequeña
- Tableta
- Teléfono móvil

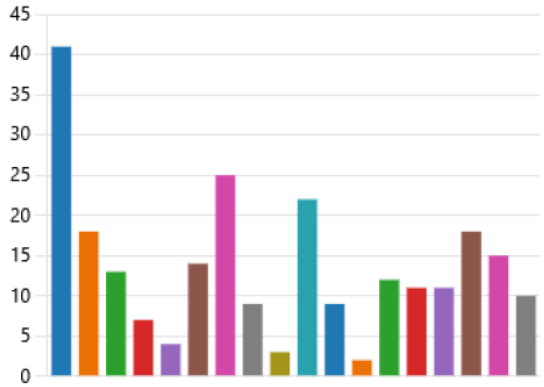


6. Por favor, indique un máximo de tres de los géneros que consume con mayor frecuencia en VOSE

- Veo cine muy variado

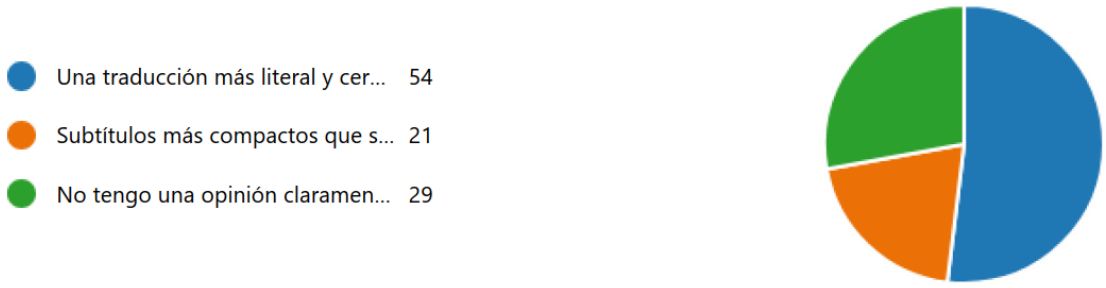
- Acción
- Animación
- Aventura
- Biografía
- Ciencia ficción
- Comedia
- Crimen
- Deporte
- Drama
- Fantasía
- Guerra
- Historia
- Misterio
- Musical
- Romántico
- Suspense
- Terror

Veo cine muy variado	41
Acción	18
Animación	13
Aventura	7
Biografía	4
Ciencia ficción	14
Comedia	25
Crimen	9
Deporte	3
Drama	22
Fantasía	9
Guerra	2
Historia	12
Misterio	11
Musical	11
Romántico	18
Suspense	15
Terror	10



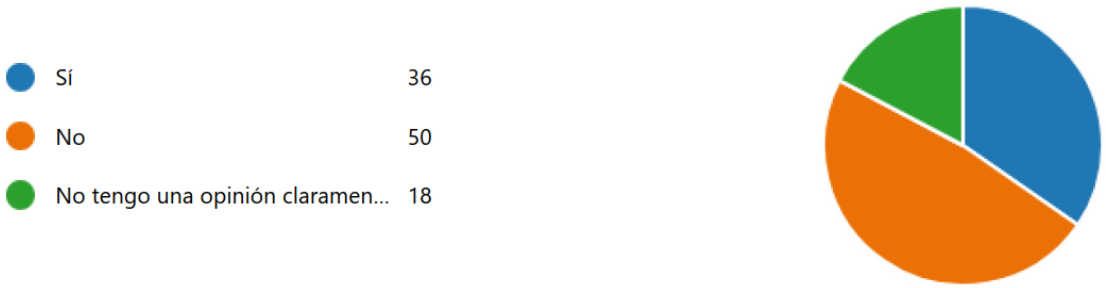
7. En términos generales (no solo en el caso del lenguaje malsonante), ¿qué tipo de traducción se ajusta más a sus preferencias?

- Una traducción más literal y cercana al original, aunque implique subtítulos más largos.
- Subtítulos más compactos que sean más fáciles y rápidos de leer, aunque impliquen omisiones y adaptaciones del audio original.
- No tengo una opinión claramente definida al respecto



8. ¿Cree que el lenguaje malsonante tiene más impacto o intensidad cuando se lee que cuando se escucha?

- Sí
- No
- No tengo una opinión claramente definida



9. Teniendo en cuenta el impacto del lenguaje malsonante por escrito mencionado en la pregunta anterior, ¿qué prefiere?

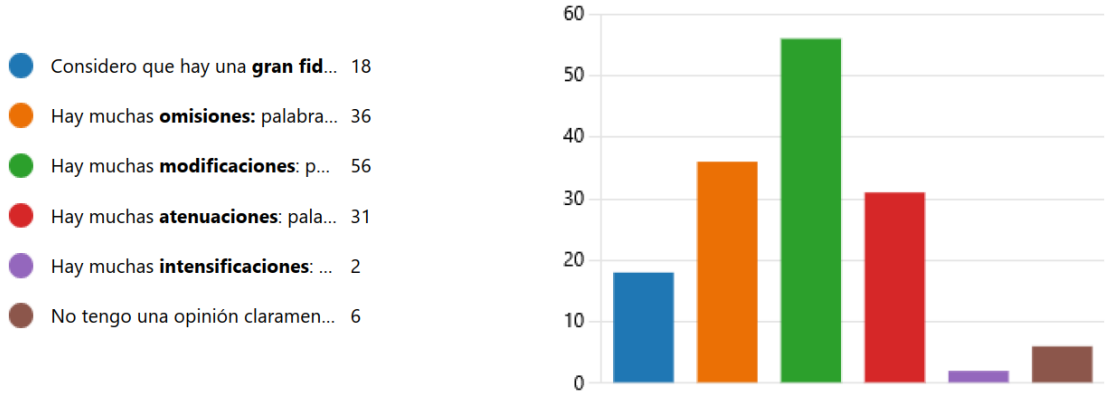
- La traducción más literal o directa siempre que sea posible.
- Una traducción suavizada para que no impacte tanto en el lenguaje escrito.
- No tengo una opinión claramente definida



10. Aún en el caso de que no domine la lengua extranjera, ¿cómo percibe la fidelidad en la traducción del lenguaje malsonante en los subtítulos? Es decir, ¿cree que, en términos generales, los subtítulos incluyen todas las palabras y expresiones malsonantes que se dicen oralmente en su forma e intensidad original?

IMPORTANTE:
1. Valore solo el lenguaje malsonante y no otros usos del idioma.
2. Esta es una pregunta subjetiva que busca recoger sensaciones, aunque no sepa o pueda explicar por qué.
3. Puede marcar más de una opción.

- Considero que hay una gran fidelidad en la correspondencia entre lo que se dice y lo que leo.
- Hay muchas omisiones: palabras malsonantes que se dicen oralmente pero no se incluyen en los subtítulos.
- Hay muchas modificaciones: palabras malsonantes que se dicen oralmente de una forma pero se traducen en los subtítulos por otra diferente no siempre equivalente.
- Hay muchas atenuaciones: palabras malsonantes que se dicen oralmente pero que aparecen suavizadas en los subtítulos.
- Hay muchas intensificaciones: palabras malsonantes que se dicen oralmente pero que aparecen intensificadas en los subtítulos.
- No tengo una opinión claramente definida al respecto

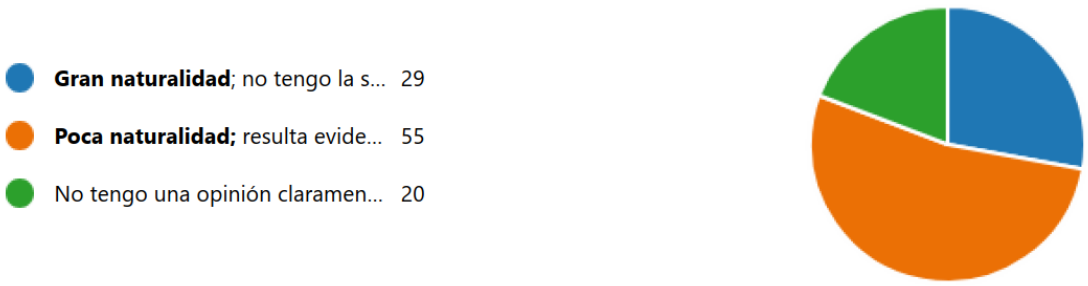


11. Con respecto a la naturalidad, ¿qué sensación le transmite, en términos generales, la traducción del lenguaje malsonante en los subtítulos?

IMPORTANTE:

1. Valore solo el lenguaje malsonante y no otros usos del idioma.
2. Esta es una pregunta subjetiva que busca recoger sensaciones, aunque no sepa o pueda explicar por qué.
3. Puede marcar todas las opciones que correspondan.

- Gran naturalidad; no tengo la sensación de leer traducciones.
- Poca naturalidad; resulta evidente estar leyendo una traducción.
- No tengo una opinión claramente definida al respecto



12. ¿Considera que la traducción en subtítulos del lenguaje malsonante está estandarizada u opina que hay originalidad y variedad?

IMPORTANTE:

1. Valore solo el lenguaje malsonante y no otros usos del idioma.

2. Esta es una pregunta subjetiva que busca recoger sensaciones, aunque no sepa o pueda explicar por qué.
3. Puede marcar todas las opciones que correspondan.

- Hay estandarización. Casi todo el lenguaje malsonante se traduce de forma muy uniforme y plana.
- Encuentro originalidad y variedad según el contexto como personajes, lugar, época, escena, género...
- No tengo una opinión claramente definida al respecto



13. En general, ¿cuál diría que es su nivel de satisfacción con la traducción del lenguaje malsonante en los subtítulos? Por favor, valore solamente el lenguaje malsonante y no otros aspectos de los subtítulos o usos del idioma.

- Muy satisfecho
- Moderadamente satisfecho
- Ni satisfecho ni insatisfecho
- Moderadamente insatisfecho
- Muy insatisfecho
- No tengo una opinión claramente definida al respecto

Muy satisfecho	5
Moderadamente satisfecho	32
Ni satisfecho ni insatisfecho	44
Moderadamente insatisfecho	16
Muy insatisfecho	3
No tengo una opinión claramen...	4

