

DEPARTAMENT DE FILOLOGIA ANGLESA I ALEMANYA

SWEARING AND TRANSLATION: A STUDY OF THE  
INSULTS IN THE FILMS OF QUENTIN TARANTINO.

BETLEM SOLER PARDO

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- Dr. Frederic Chaume Varela
- Dr. Sergio Maruenda Bataller
- Dra. Carmen Toledano Buendía
- Dra. María Pérez López de Heredia
- Dra. Oriana Palusci

Va ser dirigida per:  
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**PhD THESIS BY**

**Betlem SOLER PARDO**

**Swearing and Translation: A Study of the Insults in the  
Films of Quentin Tarantino**

**In Candidacy for the Degree of Doctor of Philosophy,  
With the Title of “Doctor Europæus”**

**Supervised by:**

**Dr. José SANTAEMILIA RUIZ**

**Universitat de València (Estudi General)**

**Facultat de Filologia, Traducció i Comunicació**

**Dpt. Filologia Francesa i Italiana**

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*A mi padre y a mi madre*

Banish the use of those four-letter words  
Whose meanings are never obscure.  
The Angles and Saxons, those bawdy old birds,  
Were vulgar, obscene, and impure.  
But cherish the use of the weak-kneed phrase  
That never quite says what you mean;  
Far better you stick to your hypocrite ways  
Than be vulgar, or coarse, or obscene.

Ogden Nash  
Fragment of «Ode to those Four-Letter Words»

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## List of Abbreviations

ACDVT	A Classical Dictionary of the Vulgar Tongue
adj.	Adjective
adv.	Adverb
BrE	British English
c.f	Compare with/Consult
<i>Ca.</i>	Circa
CCELD	Collins Cobuild English Language Dictionary
CDEU	The Cassell Dictionary of English Usage
CODEE	The Concise Oxford Dictionary of English Etymology
DEL	A Dictionary of the English Language
Dial.	Dialect
DJ	Dictionary of Jargon
DP	<i>Death Proof</i>
DTS	Descriptive Translation Studies
EDD	English Dialect Dictionary
Esp.	Especially
FR	<i>Four Rooms</i>
GMAU	Garner's Modern American Usage
IB	<i>Inglorious Basterds</i>
interj.	Interjection
JB	<i>Jackie Brown</i>
KB	<i>Kill Bill</i>
LDCE	Longman Dictionary of Contemporary English
ME	Middle English
n.	noun
NHDAE	Newbury House Dictionary of American English
NPDSUE	The New Partridge Dictionary of Slang and Unconventional English
OD	Oxford Dictionary
OE	Old English
OED	Oxford English Dictionary
OHG	Old High German
OSDME	Origins: A Short Etymological Dictionary of Modern English
PF	<i>Pulp Fiction</i>
Phv	phrasal verb
RAE	Real Academia de la Lengua Española
RD	<i>Reservoir Dogs</i>
RHHDAS	Random House Historical Dictionary of American Slang
SC	source culture
SL	source language
Sl.	slang
ST	source text
TC	target culture
TL	target language
Trans.	Translation

TS	translation studies
TT	target text
UAGGE	Usage and Abusage: A Guide to Good English
usu.	Usually
v.	verb

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# **INTRODUCTION**

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## Objetivos

El presente trabajo tiene como objetivo llevar a cabo un análisis de los insultos que aparecen en las siete películas dirigidas por el cineasta norteamericano Quentin Tarantino: *Reservoir Dogs* [RD], *Pulp Fiction* [PF], *Four Rooms* [FR], *Jackie Brown* [JB], *Kill Bill (vol.I and II)* [KB], *Death Proof* [DP], *Malditos Bastardos* [MB], y cómo estos insultos han sido traducidos del inglés al español. Para realizar esta tarea, he recopilado un corpus formado por 1526 insultos clasificados por orden de aparición, el cual he extraído de las siete películas mencionadas. El corpus lingüístico lo forman 1117 tablas donde se exponen la versión original de dichos insultos y su traducción al español. Por tanto, debido a su tamaño, he creído conveniente incluir las tablas que contienen el corpus en un CD-Rom adjunto en el interior de la versión impresa.

La razón por la cual me he centrado exclusivamente en el doblaje, abordando únicamente de manera teórica el campo de la subtitulación, se debe a que esta primera es la modalidad más utilizada en España para traducir la mayoría de las obras fílmicas. La traducción audiovisual, y con ella el doblaje, han sido objeto de estudio en los últimos años debido a la importancia y/o atención que han suscitado al haberse convertido en una disciplina académica –tal y como veremos en el capítulo 3–. Todo ello, gracias al ferviente interés de los estudiosos de la lengua al haber planteado una teoría de la traducción o traductología. En esta teoría de la traducción se ha hablado de alcanzar una equivalencia entre lenguas, y para conseguirla, se ha llegado a la conclusión de que estudiar la traducción aisladamente, sin tener en cuenta el contexto socio-cultural, da como resultado una traducción incompleta, tema que trataremos en profundidad a lo largo de esta tesis.

Antes de continuar, es importante que señale que no es mi intención cuestionar ni criticar la labor de aquellos que han trabajado en la traducción y adaptación de las obras analizadas; y, aunque haré hincapié en algunos ejemplos en particular, lo que me interesa es presentar los problemas que se puedan dar al traducir una obra fílmica en su totalidad y no poner en duda la profesionalidad de los traductores.

El cine es uno de los medios de comunicación más poderosos, con permiso de la televisión, y más influyentes en estos tiempos. En particular, la inmensa cantidad de películas norteamericanas que nos llegan desde los Estados Unidos, y que son traducidas al español peninsular, merece especial atención. Como he mencionado anteriormente, el cine norteamericano que tengo intención de explorar es el realizado por el cineasta Quentin Tarantino, ya que considero que en un estudio de este tipo, la obra de Tarantino puede resultar

muy interesante desde un punto de vista social debido a la gran cantidad de insultos que aparecen en sus películas.

## **Hipótesis**

Por otra parte, una de las hipótesis planteadas en este estudio es que los insultos tienden a ser eliminados cuando son doblados al español. Me di cuenta por primera vez de que ésta podía ser una posibilidad al ver las películas de Tarantino en la versión doblada, ya que la sangre y la violencia visual estaban presentes pero no tanto los tacos que deberían acompañarla. Así pues, decidí explorar este fenómeno y empezar a indagar en dicho campo con la finalidad de demostrar esta suposición.

De modo similar decidí recopilar un corpus numérico, ya que mi intención ha sido, fundamentalmente, demostrar, mediante ejemplos concretos, que no siempre la traducción es fidedigna; y así, poder contrastar si el nivel de insultos en la versión doblada se correspondía en número con la versión original. Por lo tanto, para comprobar la certeza de lo manifestado, presentaré mediante estadísticas el resultado de dichas suposiciones (véase 5.1 y 5.2).

Igualmente intentaré demostrar a lo largo de esta tesis que el nivel de lenguaje obsceno empleado en la traducción al español es menor que el originalmente utilizado por el director, y que a través de la traducción de los insultos, puede conocerse mejor la sociedad española; ya que para entender cómo funciona una lengua es imprescindible conocer cómo actúa la sociedad, y solamente en ese caso seremos capaces de comprender sus restricciones e imposiciones.

Como última conjetura, supongamos que existiera una mayor presencia de insultos en la lengua oral respecto a la escrita. La razón por la cual esto podría ocurrir se debería a que la lengua escrita prevalece y, por tanto, los insultos escritos se eliminan. Comprobaremos esta última hipótesis en el apartado de las conclusiones junto con el resto de hipótesis que he planteado.

## **Delimitación del corpus**

Las páginas que siguen pretenden presentar o delimitar el corpus en el que he basado mi estudio, el cual está formado por las siete películas dirigidas por Quentin Tarantino: [RD, PF, FR, JB, KB, DP, y MB]. Unos de los motivos por los cuales decidí recopilar un corpus de estas características fue, fundamentalmente, para documentar el doblaje de las obras del director norteamericano; y describir, mediante ejemplos concretos, la realidad de la

traducción, a la vez que proporcionaba material lingüístico para el estudio de la modalidad más influyente en la sociedad española, el doblaje.

## **Metodología**

Para llevar a cabo este tipo de investigación, he comparado la versión original de la obra mencionada con la versión doblada al español. En principio, empecé este estudio haciendo una análisis comparativo de los guiones originales en ambas lenguas hasta que observé que éstos habían sufrido varias supresiones respecto al lenguaje de los insultos (algunos se suprimen completamente y otros se suavizan). Al ponerme en contacto con la editorial que había publicado los guiones (Faber and Faber), los responsables me aseguraron “que los textos no habían sufrido ningún tipo de manipulación”, una afirmación que no parecía del todo precisa, así es que decidí descartar esta fuente y centrarme en los diálogos directamente de la pantalla. De esta manera, podía conocer sin lugar a dudas el número de insultos, tanto en inglés como en español, de todas las películas de Tarantino.

Mi análisis, pues, se articula sobre un corpus de insultos clasificados de la siguiente forma: (1) insultos relacionados con el sexo; (2) con la escatología; (3) con las partes del cuerpo; (4) insultos religiosos; (5) relacionados con el incesto; (6) con la prostitución; (7) insultos de carácter racista; (8) insultos de categorías cruzadas; (9) insultos dirigidos a personas física y mentalmente discapacitadas; (10) insultos relacionados con las funciones fisiológicas; (11) insultos de carácter animal; e (12) insultos homófobos (Jay, 1992). Una vez realizado el análisis de todas las categorías, observé que los insultos sexuales superaban en número al resto, y por este motivo, los escogí como núcleo principal dedicando especial atención a una palabra en concreto, la que aparece de manera más frecuente en los siete filmes: *fuck/fucking* y sus derivados morfológicos.

## **Estructura**

A continuación, examinaremos la estructura de esta tesis doctoral. Mi estudio se enmarca dentro de un enfoque descriptivo y empírico de los estudios de traducción, el cual he dividido en dos secciones, siendo la primera teórica: *Quentin Tarantino* (capítulo 1); *Characterization of Swearwords* (capítulo 2); y *Translation Studies: The Singularity of Audiovisual Translation* (capítulo 3), donde expondré la teoría para sostener las conclusiones obtenidas a posteriori; y la segunda práctica: *Description and Methodology* (capítulo 4); y *Analysis and Results*

(capítulo 5). Esta segunda parte de mi estudio pretenderá ilustrar y contrastar los resultados obtenidos tomando como base la teoría de la primera sección.

Por tratarse de una tesis basada en el trabajo de Tarantino, he considerado conveniente iniciarla con un capítulo que trate las experiencias personales y profesionales del director. De este modo, el capítulo 1, *Quentin Tarantino*, da una visión de la vida del autor a la vez que presenta a Tarantino como director, productor ejecutivo, actor y guionista. Creo interesante indagar en ciertos aspectos de su vida porque entiendo que la razón por la cual Tarantino utiliza tantos tacos en la pantalla puede deberse a las experiencias vividas durante su infancia y juventud. Además, el capítulo explora los conceptos y el estilo que define sus películas: *exploitation/blaxploitation*, el (spaghetti) *western*, *el hard-boiled* y el *film noir* que tanto han influido en su obra. Así pues, en este primer capítulo haré una recapitulación del trabajo de Tarantino, desde las películas que ha dirigido [*Reservoir Dogs*, *Pulp Fiction*, *Four Rooms*, *Jackie Brown*, *Kill Bill* vol. I y II, *Death Proof* y *Malditos Bastardos*], hasta aquellas en las que ha participado como guionista, las cuales mencionaré en menor profundidad [*Amor a quemarropa*, *Asesinos natos*, *Abierto hasta el amanecer*, y *Sin City*].

Tarantino se hizo popular con su *opera prima*, *Reservoir Dogs*, estrenada por primera vez en 1992. Dos años más tarde de su estreno, obtuvo la Palme D'Or en el Festival de Cannes con su segunda película, *Pulp Fiction*. Después de tres años de ausencia, dirigió una de las cuatros historias de *Four Rooms*, film dirigido junto con Allison Anders, Alexandre Rockwell y Robert Rodríguez. En 1997, Tarantino realizó un film totalmente diferente basado en la novela de Elmore Leonard (*Rum Punch*, 1992), llamado *Jackie Brown*, en el que una actriz de los años 70, Pam Grier, actuaba en el papel principal. Durante 2003 y 2004, el director norteamericano estrenó la dos partes de *Kill Bill* vol. I y II. En el año 2007, estrenaba junto con Robert Rodríguez un proyecto llamado *Grindhouse*, nombre con el que se denominaba a las dos películas de ambos cineastas: *Death Proof* y *Planet Terror*, respectivamente. Finalmente, en el 2009 Tarantino presentó la que es su última película en el Festival de Cannes, *Malditos bastardos*. De estas siete películas se deriva, por tanto, el corpus sobre el cual he basado mi análisis.

La conexión entre Tarantino y los insultos se establece desde que el cineasta estrenara su primera obra, ya que introdujo un número bastante significativo de lenguaje soez, 330 insultos, y no ha cesado de hacerlo desde entonces. Como resultado, ha hecho de su manera de hacer cine un campo peculiar y extremadamente interesante. Si tomamos como ejemplo las primeras líneas pronunciadas en *Reservoir Dogs*, advertiremos el uso de palabras como (1)

*dick/dicks*; (2) *fucked over*; y (3) *bullshit*. Por lo tanto, durante los primeros veinte minutos tenemos frases que incluyen: (1) palabras relacionadas con los órganos sexuales; (2) con el sexo; y finalmente (3) un insulto relacionado con la escatología. Los tres ejemplos aquí presentados son solamente una muestra de lo que el director americano es capaz de hacer; ya que insisto en que se han recopilado 1526 insultos en las siete películas mencionadas, una cifra significativa que he procedido a clasificar y analizar durante el transcurso de mi trabajo. Es éste el motivo por el cual decidí abrir una línea de investigación de los insultos que apareciesen en la obra de este director, ya que vi en sus diálogos material suficiente para explorar en profundidad este tema. La cantidad de insultos empleados en su obra es una de las marcas de identidad del director, ya que sus seguidores se sienten identificados con el lenguaje utilizado. Y, por ende, parece ser que ésta es una de las razones por las que se ha convertido en un director de cine de culto. Recapitulando, los números arriba presentados muestran que Tarantino hace un constante uso de insultos, y es por ello por lo que podría haber alcanzado su popularidad, puesto que no deja que ninguna productora o distribuidora cambie ninguna palabra o escena violenta de su obra en versión original.

En los siguientes puntos de este capítulo, hablaré de Tarantino como director independiente del cine de culto, y como icono global. Expondré también el hecho de que no solo se le puede considerar director de una obra independiente, sino también como director comercial debido a su éxito en taquilla. Para empezar, sería interesante definir el concepto de “cine independiente”; éste hace referencia a aquellas películas de bajo presupuesto que han sido separadas de las grandes productoras americanas tales como ‘Paramount Pictures’, ‘Metro-Goldwyn-Mayer (MGM)’, ‘Fox (20<sup>th</sup> Century Fox)’, ‘Warner Bros.’, ‘Radio-Keith-Orpheum (RKO)’, y ‘Universal Pictures’ entre otras. Estas compañías independientes contratan a actores y actrices desconocidos y limitan la duración de la película a 80/90 minutos para asegurarse de que el presupuesto no exceda de lo previsto. Estas películas, también denominadas de *clase B*, se complementaban con las llamadas de *clase A* durante los años 30 en los cines de Estados Unidos. Sin embargo, hoy en día, el término “cine independiente” ha cambiado considerablemente y se ha convertido en un género para comercializar en los siguientes festivales de cine: Festival de Cine de San Sebastián, Festival de Sundance, Festival de Cannes, Independent Spirit Awards, Festival de Málaga, etc. Esto es precisamente lo que sucedió con *Pulp Fiction*, se presentó por primera vez en Cannes y cuando fue estrenada en el cine, obtuvo un gran éxito comercial, contrario a lo que se espera de los filmes independientes, poca repercusión en su estreno y pocos seguidores. No obstante,

el caso de esta segunda película fue diferente, obtuvo un éxito rotundo cuyo éxito podría haberse debido a la incorporación de un lenguaje obsceno y de unas escenas extremadamente violentas y explícitas. Parece ser, pues, que el lenguaje malsonante no es (auto) censurado y es recibido con entusiasmo, lo cual hizo de *Pulp Fiction* una película popular sin censura. En consecuencia, el director de Tennessee ha sido etiquetado como director de cine de culto; aunque, paradójicamente, solamente cumple uno de los dos requisitos para convertirse en director de culto: (1) ser una película con un éxito muy limitado y estar alejada del cine comercial; (2) tratar temas controvertidos, de inspiración en el *neo-noir*, con *gangsters*, y escenas de crimen, como las presentadas en las películas de *serie B*. Tarantino sí cumple la segunda condición, sin embargo, sus películas no son obras que tengan un éxito limitado, sino todo lo contrario.

Como resultado, después del estreno de su primer film un desconocido Tarantino se convirtió en símbolo entre el público americano, y es razonable pensar que ahora es una celebridad y un icono de masas debido a la temática de su obra. La estética que sigue (ropa oscura, sangre, atracos, el uso de tacos) ayudó a convertir al director en el representante de un cierto grupo de gente que le trataba como objeto de inspiración. También introdujo de nuevo la estética típica de los años 70, estética que ya había desaparecido por completo en los 90, y recuperó escenas de películas olvidadas como por ejemplo *Atraco perfecto* (Stanley Kubrick, 1956) o *Ciudad en llamas* (Ring Lam, 1987). Ambos siguen la misma temática que Tarantino: atraco, detectives, un cambio drástico en el argumento, y un enfoque basado en el punto de vista del criminal, no en el de la justicia. Sin embargo, aunque ha sido y es el representante del cine independiente moderno, todo apunta a que se ha dejado seducir por el mundo comercial, ya que Tarantino ha dejado de proyectar en pequeños cines en Los Ángeles, para estrenar a nivel mundial. Si analizamos su trayectoria cinematográfica, observaremos que empezó con un presupuesto bajo en *Reservoir Dogs*, sin publicidad alguna, con una productora independiente. Por el contrario, su última película, *Malditos Bastardos*, ha sido producida por la Universal Pictures, el presupuesto es equiparable a cualquier film de Hollywood, y ha sido conocida como “la película de Brad Pitt” para obtener más audiencia, por lo que se aleja de los cánones establecidos.

En la siguiente sección se tratarán cuestiones como la violencia en su obra, el fenómeno de recuperación de actores/actrices olvidados que vuelven a trabajar con el director norteamericano después de una larga ausencia, y el controvertido tema de la autenticidad de su trabajo. Tarantino, educado bajo la influencia de una serie de películas de contenido

violento, ha absorbido la brutalidad de éstas durante su infancia y adolescencia y ha intentado plasmarla en su obra. Tales hechos le han valido comentarios negativos por parte de críticos de cine que consideran que su trabajo se ve demasiado afectado por la violencia, a lo que Tarantino responde: ‘I can't imagine telling a story that has rules, you can't do this, you can't do that’ (James, 2008). Cuando le preguntan que por qué hay tanta sangre en sus películas, él cínicamente contesta: “No hay mucha sangre en mis películas, lo que pasa es que me gusta el color rojo” (Weinrichter, 1995: 82). En realidad, Quentin Tarantino da la impresión de ser un gran defensor de la extrema violencia, elemento central de sus películas, y es por ello también por lo que ha sido objeto de crítica. No obstante, el director norteamericano sigue queriendo defenderse de tales acusaciones, y en una entrevista publicada en el 2002 intenta diferenciar la violencia en la vida real, que él afirma detestar, y la violencia en el cine, que define como “divertida”:

La violencia en la vida real es uno de los peores aspectos de América. Pero en las películas... ¡es la hostia de divertida! Para mí es una de las cosas más divertidas y flipantes de ver. Me encanta, ¿está claro? (Guiroux, 2002: 242).

Respecto al reparto en los filmes de Tarantino, existe un número elevado de actores y actrices que en su día llegaron a alcanzar la fama pero que luego desaparecieron y que, al aparecer años después en las películas de Tarantino, recuperaron de nuevo la fama. Algunos de estos/as actores/actrices que fueron rescatados del olvido son Pam Grier, Robert Forster o John Travolta, entre otros.

Acerca de a las acusaciones de plagio, se podría decir que Tarantino se defiende explicando que toma ideas prestadas de películas que marcaron su vida. Para él, este acto debería ser considerado como un homenaje a los grandes directores de cine. Sin embargo, otros le han acusado de carecer de ética por robar escenas e ideas de otros directores, lo cual lo convierte en un fraude tal y como expresa Andrews (2010): ‘A director [Tarantino] whose reputation is based on a connoisseurship of bad cinema’.

Termino este primer capítulo señalando que un número bastante elevado de personajes de las películas de Tarantino tiene una predisposición a utilizar tacos, ya que su director se encarga de asignarles unas características comunes que puedan conducirles a recurrir al lenguaje obsceno.

El capítulo 2, *Characterization of Swearwords*, se centra en cuestiones como el tabú y el lenguaje obsceno, e incluye los insultos como eje principal. El objetivo de esta sección es pues estudiar aquellos términos considerados tabú: (1) el sexo; (2) la muerte; (3) las funciones

fisiológicas y las partes del cuerpo; (4) las emociones; (5) el racismo; y (6) la religión. Quería enfatizar en este segundo capítulo que, aunque el análisis de los insultos haya sido y sea un tema poco estudiado desde el punto de vista académico, se le debe conceder la misma importancia que a cualquier otro aspecto de la lengua.

Según Keith Allan y Kate Burridge (2006), la palabra *tabú* viene de una de las muchas lenguas habladas en la Polinesia. El término se hizo popular a finales del siglo XVIII y hace referencia a todo aquello prohibido desde el punto de vista social, cultural y religioso:

The tabooed expressions include sexual and scatological obscenities, ethnic-racial slurs, insults, name-calling, profanity, blasphemy, slang, jargon and vulgarities of all kinds, including the forbidden words of non-standard grammar (Allan y Burridge, 2006: 250).

Una acción o un objeto puede considerarse tabú si causa ofensa o daño a otra persona, e incluso algunos están o han estado prohibidos por la ley. De hecho, cualquier conducta podría considerarse tabú en diferentes comunidades ya que depende de la sociedad en concreto y de su cultura.

Para empezar, el sexo es considerado o ha estado siempre considerado tabú en la sociedad occidental tal y como expresa Jay: ‘sexuality is one of the most tabooed aspects of human existence’ (2000: 85). Padres, tutores, y/o profesores transmiten este sentido de prohibición a sus hijos y alumnos para que lo aprendan desde una edad temprana y entiendan que el sexo es tabú. Por ejemplo, cuando somos niños y usamos expresiones relacionadas con el sexo (*follar, joder*, etc.) nos riñen y nos prohíben usarlas, y como resultado, estas palabras se transforman en ofensivas y con ellas, el sexo en sí.

El tabú también se refleja en acontecimientos inevitables de nuestra vida, acontecimientos de los que evitamos hablar por miedo a que se hagan realidad, como por ejemplo la muerte. Como humanos, evitamos hablar de ella porque nos sentimos avergonzados y asustados, ya que la muerte nos causa sufrimiento.

Nuestra siguiente sección gira en torno a la cuestión de las funciones fisiológicas. Cuando somos niños, utilizamos palabras que se refieren a estas funciones, o a los órganos sexuales, y automáticamente se nos riñe por nombrarlas, esto se debe a que las funciones fisiológicas y el producto de tales funciones son tabú en ciertas sociedades.

Otra situación en la que la acción es considerada tabú en algunas culturas es el mostrar nuestros sentimientos, como por ejemplo, llorar (en el Reino Unido o en Estados Unidos, el mostrar ciertos sentimientos queda relegado la intimidad del hogar).



En los últimos años, las palabras tabú se han enfortecido especialmente en los insultos raciales y étnicos debido al hecho de que el lenguaje es uno de los factores que conforman el racismo. Tal y como expresa Jonathon Green: ‘if “they” can’t talk “like we do” then they’re suspect’ (1996: 55). Existe un grado de hostilidad hacia aquellos que no hablan como nosotros porque nos sentimos amenazados, intimidados o asustados.

Respecto al lenguaje tabú relacionado con la religión, éste se ha denominado “profano” o “blasfemo”, aunque, en realidad, la distinción entre profano y blasfemo no está demasiado clara, y ambos conceptos pueden ser prácticamente intercambiables en algunas circunstancias. El humanista y antropólogo británico Ashley Montagu (1967: 101) las define de la siguiente manera:

Profanity is understood as the act of uttering or taking the name of God in vain, or of showing disrespect, irreverence, or contempt for sacred things. Blasphemy is defined as the act of vilifying or ridiculing the divine Being, the Bible, the Church, or the Christian religion.

En lo que se refiere a la obscenidad o a lo obsceno, Carmen Toledano indica que el término consiste en “[...] «lo que está fuera de escena», o en términos más coloquiales, fuera de lugar” (Toledano, 2002: 220). Y define obscenidad como “[...] un sentimiento social ante algo que se entiende, se lee o se ve como una conculcación de una o unas de las normas que articulan ese sentir” (Toledano, 2002: 220). En definitiva, se aplica a cualquier acto verbal o visual que tiene lugar en un espacio público: calles, iglesias, teatros, etc. Y que se considera fuera de las reglas morales de comportamiento social.

Después de esta breve introducción, continuaré presentando los enfoques de diversos autores sobre el análisis de los insultos, por lo que hablaré de los estudios de Ashley Montagu, Timothy Jay, Edwin Battistella, Tony McEnery, Keith Allan y Kate Burridge de manera individual. Abordaré cuestiones como el porqué de la utilización del lenguaje malsonante –razones sociales, lingüísticas o psicológicas–, y el intento de evitar usar este tipo de lenguaje. En tercer lugar, habrá una introducción sobre lo políticamente correcto donde se incluirán cuestiones sobre eufemismos y disfemismos; se tratará el lenguaje sexual, donde también se expondrán las diferencias en la elección de tacos dependiendo del sexo de la persona que los utilice. Asimismo, en el penúltimo apartado, hablaré de la cultura americana y su (auto) censura, y de la cultura española y su (auto) censura, y de lo que supone el uso de insultos en los medios de comunicación. Finalmente, terminaré esta segunda parte con una sección relacionada con la censura en los filmes de Tarantino.

Así pues, cuando nos sentimos frustrados y furiosos tendemos a utilizar tacos para paliar este sentimiento. Sin embargo, el uso del lenguaje malsonante no es únicamente la respuesta a un momento de tensión, sino que hay otros motivos por los cuales lo utilizamos, por ejemplo, el sentirnos parte de un grupo social, es decir, para que nos acepten. Según Montagu (1967: 88) en ocasiones usamos tacos para convertirnos en “uno de la pandilla”, para formar parte de un grupo de amigos, argumento que podemos aplicar a los personajes de Tarantino, ya que debido a la temática de sus películas, los insultos sociales desempeñan un papel muy importante. ¿Y por qué evitar el uso del lenguaje malsonante? Tradicionalmente, el evitarlo ha sido para proteger a mujeres y a niños de esta manera de hablar, ya que las mujeres y los niños son considerados los grupos más frágiles en la sociedad.

Otro rasgo que sería importante mencionar trataría el lenguaje políticamente correcto ya que el cine, por ser un espectáculo de masas, sigue las normas de corrección política y, por tanto, queda sometido a éstas. Para ilustrar esta sección, hablaremos de eufemismos y disfemismos; por un lado, entendemos por eufemismo aquellas palabras que emergen como alternativa al lenguaje malsonante o políticamente incorrecto, para disfrazar las palabras o las expresiones consideradas tabú: ‘To speak euphemistically is to use language like a shield against the feared, the disliked, the unpleasant’. (Allan and Burridge, 1991: 221-222). Por ello, los eufemismos se utilizan para evitar ofender al público cuando hablamos; este público puede estar compuesto por familiares, amigos, conocidos, o incluso extraños. Por otro lado, los disfemismos son, tal y como indica Gomis, lo contrario del eufemismo (1997: 27).

Con respecto a las diferencias en la elección de tacos según el sexo de la persona, se ha determinado que los hombres utilizan el lenguaje malsonante mucho más que las mujeres con motivo del entorno cultural. Así pues, tradicionalmente se ha afirmado que el hombre insulta y la mujer llora, según Montagu (1967: 86-87). También está demostrado que las mujeres no utilizan (o deben utilizar) los mismos tacos que los hombres por razones estrictamente sociales (*oh dear, goodness, fudge, sugar, oh dear, oh my, bitch, stupid, silla*), frente al (*fuck, shit, motherfucker, cunt, cocksucker, cockteaser, or fuck*) de los hombres (Lakoff, 1975).

En lo concerniente a la censura, encontramos que Allan y Burridge (2006: 13) definen este concepto de la siguiente manera: ‘Censorship is the suppression or prohibition of speech or writing that is condemned as subversive of the common good’. Por su parte, Charles Lyons (1996: 277) trata la cuestión de censura aplicada a un medio de expresión cultural de la siguiente manera:

the word [censorship] has come to mean *any* kind of cultural repression that results from official or tacit pressure from either the political left or right. In the context of film production, distribution, and exhibition, the word *censorship* is certainly not monolithic. It refers to a set of practices by institutions or groups, either prior to or following a film's release, the result of which is the removal of a word, a scene, or an entire film from the marketplace.

En el caso de España, desde 1944 en adelante, la popularidad de las películas americanas hizo que los censores reconsideraran qué censurar y qué no censurar, por lo que se desarrollaron una serie de normas o licencias para controlar la industria española. Tales licencias se substituyeron en el año 1952 por el sistema de clasificación actual (véase 2.5) (Labanyi, 1995: 210). Más tarde, en el año 1951, la regulación era llevada a cabo por el “Ministerio de Información y Turismo”, cuyo objetivo era combinar la estricta ideología del régimen con el intento de atraer la atención de los turistas. La manera que idearon para satisfacer las dos ideologías fue mediante la proyección de dos versiones: una para el mercado extranjero y otra para España (Evans, 1995b: 304). Respecto a la censura en Tarantino, algunas de sus obras han sido prohibidas en vídeo durante un período largo de tiempo en el Reino Unido como por ejemplo, *Reservoir Dogs*, *Pulp Fiction*, *Asesinos natos*; aunque han podido salir al mercado casi sin problemas después de unos años.

En resumen, el uso de las palabras malsonantes tiene como objetivo dañar o herir los sentimientos de las personas a las que va dirigida, para mostrar ciertas emociones, y para ser aceptado entre un grupo específico. Sin embargo, también hay que añadir que, aunque los insultos y el lenguaje malsonante se encuentran sujetos al tabú y a la censura, en ciertas ocasiones se utilizan también como expresiones de cariño hacia amigos y familiares.

El capítulo 3, *Translation Studies: The Singularity of Audiovisual Translation*, muestra una visión general de la historia de la traducción al mismo tiempo que expone el carácter descriptivo de la llamada “teoría del polisistema”, y el concepto de norma propuesto por Gideon Toury. Además, presenta también varios modelos teóricos para estudiar la traducción (audiovisual) como disciplina.

En primer lugar, empezaré con una introducción breve sobre la historia de la traducción, y continuaré con el nacimiento de la traductología o estudios de traducción. Para comprender mejor esta diferencia, he considerado crucial definir ambos términos: (1) La traducción se ocupa del producto, el texto que ha sido traducido; (2) La traductología se ocupa del proceso, el acto de producir dicha traducción. Igualmente, Ovidi Carbonell (2006: 48) define la traducción como

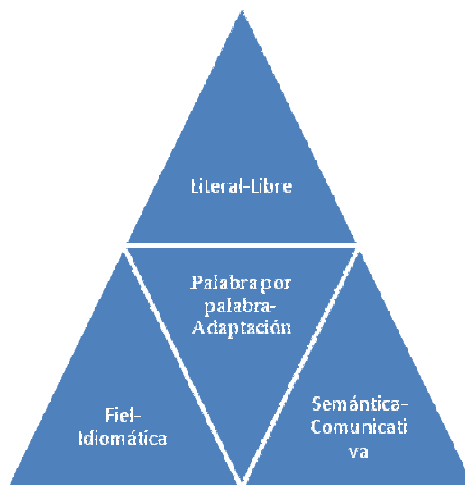
Translation is a form of communication and a means of achieving things. However, in translation the original communicative act is relocated to a different setting, where different actors perform for different purposes: there is a *mediation* mechanism which qualifies the whole act at different levels.

En segundo lugar, trataré de explicar el método de traducción norteamericano; la traducción palabra por palabra; el concepto de equivalencia; la teoría de la traducción de James Holmes; la teoría del polisistema; y el concepto de norma. En tercer lugar, estableceré una comparación del descriptivismo y el prescriptivismo; y los cinco enfoques de los estudios de traducción basándome en el esquema de Amparo Hurtado (2001); finalmente, me centraré en el enfoque comunicativo y socio-cultural que incluye la escuela de la manipulación, la teoría del *skopos*, los estudios poscoloniales, y la importancia de los estudios de género en la traducción.

Respecto al primer sub-apartado, el método de traducción norteamericano consistía en aprender la lengua mediante talleres de lectura y mediante la realización de un análisis crítico de ésta. Se inició en los años 20 y su principal impulsor fue I.A. Richards; el método era más mecánico que creativo y por ello no tuvo demasiado éxito.

Otros estudios de traducción que surgieron durante los años 50 y 60 incluyen el de Georges Mounin (1955), quien exploró los problemas lingüísticos de la traducción. Mounin mencionó que no había otra manera de traducir que no fuera la pura práctica. El problema que plantea la traducción, según el autor, es que no es el original y, por tanto, la traducción perfecta es imposible de conseguir.

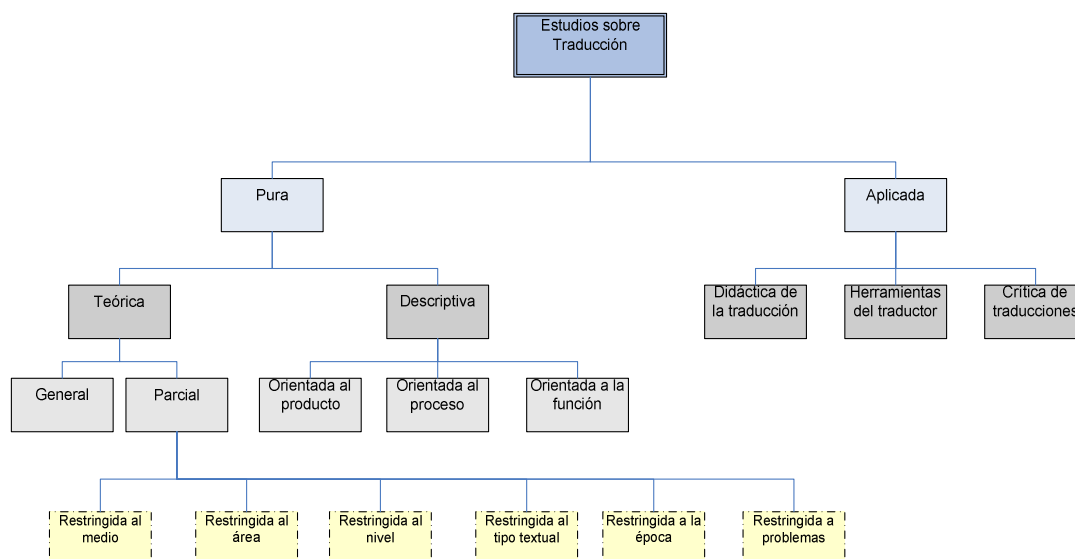
Para tener una imagen global de la evolución de la traducción, he considerado conveniente mostrar el siguiente diagrama donde podemos ver su recorrido, desde sus orígenes hasta nuestros días, expresado por Peter Newmark (1995: 45-47):



**Figura 2: Evolución de la traducción basado en Newmark (1995)**

En el siguiente apartado hablaremos del concepto de equivalencia promulgado por Roman Jakobson. El estructuralista ruso, Jakobson (1959/1966: 233), propuso tres categorías interesantes para interpretar el concepto de traducción: (1) intralingüística o reformulación; (2) interlingüística o traducción propiamente dicha; e (3) intersemiótica o transmutación. Jakobson (1959) aborda el problema de la equivalencia en diferentes lenguas y hace hincapié en el hecho de que la equivalencia perfecta entre palabras de lenguas diferentes, no existe: ‘Likewise, on the level of interlingual translation, there is ordinarily no full equivalence between code-units’ (1959: 233).

Respecto a los estudios de traducción, el siguiente esquema ilustra el concepto de Holmes sobre este tema, aunque abordaremos más detalladamente esta cuestión en el capítulo 3. Así pues, los estudios se dividen en (1) descriptivos y teóricos, a los cuales denomina “puros”; y (2) los estudios aplicados, a los cuales denomina: ‘of use rather than of light’ (1975/1994: 77):

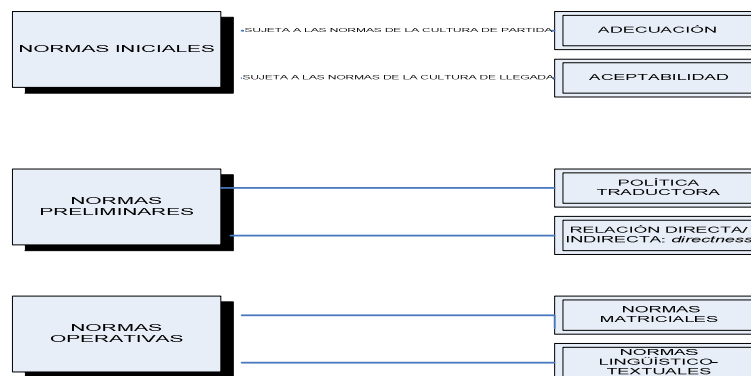


**Figura 3: El mapa de la traducción según James Holmes (1975)**

En el siguiente apartado trataremos ‘la teoría del polisistema’ formulada por Itamar Even-Zohar, el cual basándose en el formalismo ruso de 1920 (Yuri Tyniánov, Víctor Shklovsky o Roman Jakobson) y en el estructuralismo de la Escuela de Praga (Felix Vodicka y Jan Mukarovsky), expuso, junto con Gideon Toury, esta nueva teoría. Even-Zohar trata las ideas propuestas en los años anteriores y las aplica a los estudios de literatura comparada, lo cual da como resultado la teoría del polisistema, cuya principal aportación es el concepto de sistema, entendido como una estructura con niveles diferentes cuyos elementos se encuentran relacionados entre sí. Así pues, según Even-Zohar (2005):

Polysystem theory is basically a continuation of dynamic functionalism. Its concept of an open, dynamic and heterogeneous system is perhaps more able to encourage the emergence of favourable conditions to allow the discovery power of relational thinking (Even-Zohar, 2005: 35).

Con esta idea, la literatura es entendida como un sistema complejo y heterogéneo constituido por varios subsistemas, donde coexisten un largo número de corrientes. El también estructuralista Gideon Toury ayudó en la formulación de este concepto a finales de la década de 1970 con la intención de establecer una lista de reglas a las cuales llamó *normas*. En el siguiente esquema, podemos ver reflejadas dichas reglas:

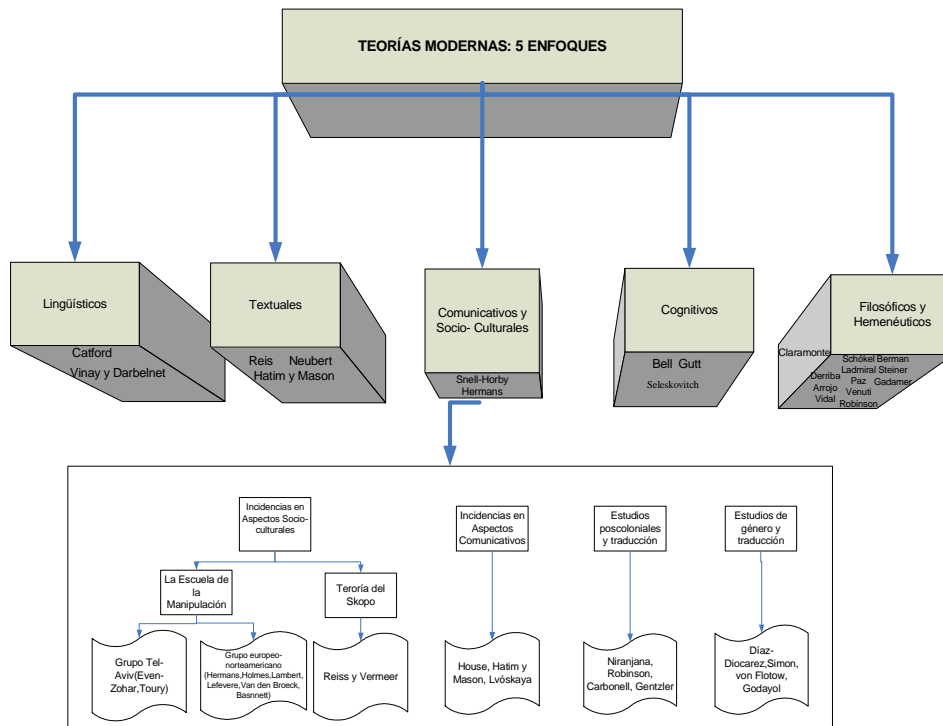


**Figura 4: El concepto de norma según Gideon Toury (1980)**

Respecto a la problemática creada entre prescriptivismo y descriptivismo, podemos señalar que los representantes del prescriptivismo, Newmark o Darbelnet, consideran que la traducción es *adaptación*. En su opinión, solamente la transferencia lingüística pura propuesta por ellos es digna de llamarse *traducción*, y solamente considerarán como “puros” aquellos textos que sean equivalentes. Es decir, los prescriptivistas exigen que el texto meta sea exactamente igual que el texto de partida, solamente la lengua puede ser diferente; ésta, por el contrario, es una idea difícil de conseguir desde el punto de vista de los descriptivistas: ‘For prescriptivism, disobeying the rules or changing them indicates a disregard for these qualities’ (Battistella, 2005: 9), puesto que opinan que no puede haber una adaptación perfecta.

A continuación, pasaré a presentar los cinco enfoques relacionados con la traductología basándome en el esquema de Amparo Hurtado (2001: 131): (1) Enfoques lingüísticos, cuyos principales representantes son Vinay y Darbelnet, Catford, etc; (2) Enfoques textuales, cuyos principales representantes son Reiss, Neubert, Hatim and Mason, etc.; (3) Enfoques cognitivos, cuyos máximos representantes son Bell, Gutt, Seleskovitch, etc; (4) Enfoques comunicativos y socioculturales, cuyos máximos exponentes son Snell-Horby, Hermans, etc; y por último (5) Enfoques filosóficos y hermenéuticos, cuyos máximos representantes son Schókel, Ladmiral, Paz, Venuti, Robinson, Berman, Steiner, Gadamer, Derrida, Arrojo, Vidal Claramonte, etc. Para ofrecer una mejor perspectiva de la clasificación

hecha por Hurtado (2001: 138), he incluido un diagrama que contiene un resumen de los cinco enfoques y sus máximos representantes.



**Figura 5: Teorías modernas: Cinco enfoques basado en Hurtado (2001)**

Dentro del enfoque comunicativo y socio-cultural, podemos encontrar la llamada “escuela de la manipulación”. La “escuela de la manipulación” debe su nombre al libro editado en 1985 por Theo Hermans llamado *The Manipulation of Literature*. Éste hace hincapié en la manipulación de la traducción: ‘From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose’ (Hermans, 1985: 11). Según Snell-Horby (1988), esta escuela se originó en los Países Bajos e Israel en los años 70 y sus máximos representantes son André Lefevere, José Lambert, Theo Hermans, Itamar Even-Zohar, Gideon Toury y Susan Bassnett. El punto más importante de esta escuela consiste en que la traducción debe concentrarse en la cultura de la lengua meta, es decir debe centrarse en los aspectos socio-culturales de la lengua (Hurtado, 2001: 558).



Por otro lado, una nueva corriente, basada en el concepto de equivalencia de Nida (1959), “la teoría del *skopos*” fue desarrollada por el funcionalismo alemán. Esta teoría procede de la idea de la *skopostheorie* propuesta por primera vez por Hans J. Vermeer en 1978. Catarina Reiss y H.J. Vermeer explican detalladamente esta teoría en su libro *Grundlegung einer allgemeinen Translationstheorie* (1984). Según Vermeer, lo que la teoría discute es

[that] one must translate, consciously and consistently, in accordance with some principle respecting the target text (...). The *skopos* theory merely states that the translator should be aware that some goal exists and that any given goal is only one among many possible ones (Vermeer, 1989/2004: 234).

El *skopos* es el objetivo de toda traducción, el cual no tiene por qué coincidir necesariamente con el objetivo del texto. Así pues, la teoría del *skopos* se centra en el objetivo, la meta de la traducción y de los elementos adecuados como por ejemplo los métodos y las estrategias traductológicas necesarias para asegurar un resultado perfecto. Este resultado es el texto meta, al cual Vermeer denomina *translatum* (Vermeer, 1989/2004: 229).

En cuanto al discurso poscolonial, Hurtado (2001: 624) indica que este discurso ha influido en la traducción y en la traductología, y surge como reacción contra los efectos negativos del colonialismo y sus consecuencias, como veremos en mayor profundidad en el apartado 3.2.5.3.

En la siguiente sección se tratarán los aspectos relacionados con el género y la traducción, los cuales pueden ser de gran interés debido a la comparación entre la mujer y la traducción presentada desde un punto de vista feminista a principios de los años 80. Las aportaciones de Sherry Simon sobre la relación entre género y traducción son de gran importancia; veámoslas, pues, en el siguiente párrafo:

Gender difference has been played out not only in the metaphors describing translation, but in actual practices of translation, in the specific social and historical forms through which women have understood and enacted their writing activities. How has this relationship between social and writing roles been articulated? On the one hand, translation was the means through which women, beginning in the European Middle Ages, particularly, were able to gain access to the world of letters (1996: 2).

Simon señala que la traducción no puede entenderse sin la figura de la mujer, ya que ambas han sido las representaciones débiles en su campo: la traductora es la *criada* del autor y

la mujer la *criada* del hombre. Las dos han sido consideradas inferiores respectivamente y por ello, considera conveniente estudiarlas de manera conjunta (Simon, 1996).

En el siguiente apartado, explicaré el concepto de traducción audiovisual empezando por el nacimiento del cine. Presentaré una sección donde se explica el enfrentamiento o dicotomía doblaje-subtitulación, así como otros elementos no lingüísticos que hacen posible que una obra fílmica esté completa en su totalidad: música, iluminación, etc.

A finales del siglo XIX, Thomas Edison inventó el “kinescopio” y tan solo unos años más tarde, 1895, los hermanos Lumière, basándose en este invento, crearon un aparato que cambió la historia por completo, el *cinematógrafo*; y con él nacieron las primeras películas mudas. Al principio, las películas mudas eran acompañadas por música de piano, y otros ruidos o sonidos que se realizaban en la sala; más adelante, un narrador comentaba las escenas mientras se proyectaba la película (Chaves, 2000: 20). En 1927, se proyectó la primera película semi-muda, con una mezcla de intertítulos y diálogos hablados. Y finalmente, en el 1928 los hermanos Warner, proyectaron la primera película totalmente hablada: *The Lights of New York*. Con ella, también surgirían varios problemas tanto lingüísticos como técnicos, como por ejemplo la dificultad de incorporar los diálogos en la película y los problemas de traducción, ya que una única lengua no era suficiente.

Como consecuencia de la aparición de las películas sonoras nace la traducción audiovisual. La traducción audiovisual es una modalidad de traducción que se originó durante la década de 1930, surgió como resultado del origen del cine sonoro lo cual hizo que la traducción audiovisual (o bien doblaje o bien subtitulación) fueran estrictamente necesarias. Puede definirse como el método técnico que hace posible la transferencia lingüística de un texto audiovisual, ya que cuando se habla de este tipo de modalidad hay que tener en cuenta el procedimiento técnico utilizado para realizar la transferencia lingüística de una lengua a otra (Chaume, 2004: 31). Chaume define la traducción audiovisual como

una variedad de traducción que se caracteriza por la particularidad de los textos objeto de la transferencia interlingüística. Estos objetos, como su nombre indica, aportan información (traducible) a través de dos canales de comunicación que transmiten significados codificados de manera simultánea: el canal acústico (las vibraciones acústicas a través de las cuales recibimos las palabras, la información paralingüística, la banda sonora y los efectos especiales) y el canal visual (las ondas luminosas a través de las que recibimos imágenes en movimiento (...)) (Chaume 2004: 30).

El doblaje y la subtitulación son, por tanto, modalidades de traducción audiovisual que surgieron como consecuencia del nacimiento del cine sonoro. Esta primera modalidad ha sido

definida por Luyken como ‘the imperfect art’ (Luyken, 1991: 71) y consiste no solamente en la traducción de un guión sino de su adaptación y la posterior interpretación por los actores y actrices (Chaume , 2004: 31). Díaz-Cintas (2001) lo define de la siguiente manera:

el doblaje consiste en sustituir la pista sonora original de una película, que contiene los diálogos de los actores, por una grabación en la lengua deseada que dé cuenta del mensaje original, manteniendo al mismo tiempo una sincronía entre los sonidos en la lengua de la traducción y los movimientos labiales de los actores (2001: 96).

Por otro lado, subtítular consiste en incorporar un texto en la pantalla, que esté escrito en la lengua meta, a la vez que la película en versión original está siendo proyectada, haciendo coincidir el texto con las intervenciones de los actores y actrices (Chaume, 2004: 31).

Hay que tener en cuenta varios factores lingüísticos a la hora de realizar la transferencia, ya que la elección de un registro incorrecto, la ausencia de acentos, insultos, proverbios, o juegos de palabras, puede llevar a confusión. Respecto a los factores no lingüísticos, la elección de una voz poco apropiada para el personaje en cuestión, y los errores de sincronía labial, pueden producir incredulidad, tal y como apuntan Chaves (2000: 95) y Bernal Merino (2002: 10). Todos estos factores, junto con el aspecto visual (los gestos tienen que coincidir con las palabras, nunca pueden contradecir las palabras ya que puede llevar a confusión), hacen que el texto audiovisual sea difícil de adaptar. Por lo que se refiere a la música y la luz en las películas, esta primera suele dejarse en la lengua original, ya que sería muy costoso traducir las letras de las canciones y volverlas a grabar; por tanto, solamente se traducen en los largometrajes de animación (Chaume, 2004: 202). En cuanto a la luz, ésta puede ser muy importante, por ejemplo, la luz tenue puede utilizarse en escenas románticas, puesto que la intensidad de ésta puede ser la clave en algunas secuencias (*ibidem* 247).

En resumen, la traducción de un texto, y en este caso, la traducción de un texto audiovisual es una tarea complicada en la que no hay respuestas correctas o incorrectas, sino enfoques y opiniones diferentes. Sin embargo, podemos argüir que la traducción debe ser trasladada en su totalidad, es decir, no solamente las palabras deben ser transferidas, sino también la cultura tan extensa que hay detrás del traductor/a, y que éste/a debería conocer previamente a la elaboración de la transferencia lingüística.

Una vez terminada esta primera sección, pasamos a explorar la segunda parte de esta tesis, la cual se encuentra dividida en dos capítulos: *Description and Methodology* (capítulo 4); y *Analysis and Results* (capítulo 5).

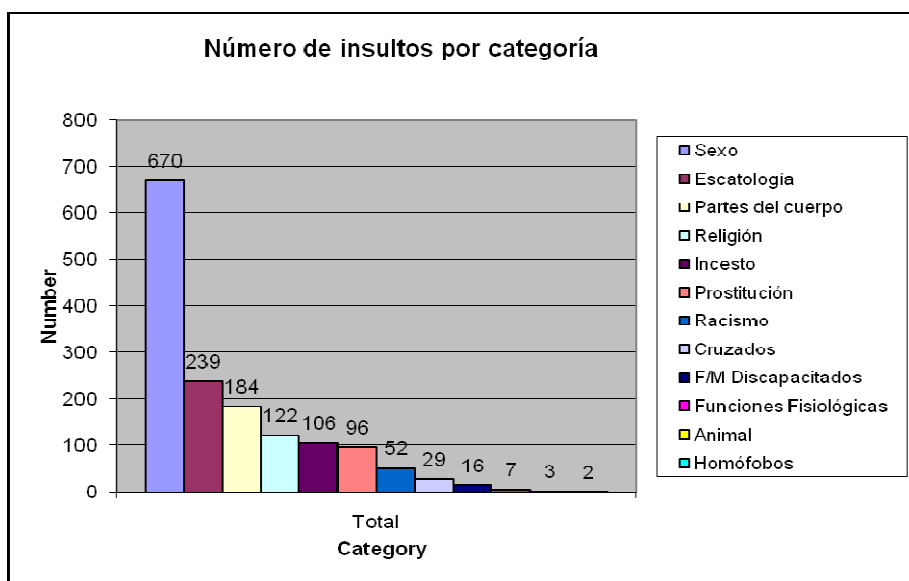
En el capítulo 4, *Description and Methodology*, he incluido la metodología empleada, los materiales, y las hipótesis que se nos han planteado a lo largo de este estudio. He considerado oportuno incluir bajo esta sección los puntos mencionados por encontrarse más próximos al análisis de los resultados.

Como se ha mencionado al inicio de esta introducción, la metodología que utilicé para recopilar el corpus consistió en comparar las versiones originales de las siete películas de Tarantino, [RD, PF, FR, JB, KB, DP, y MB], con la versión doblada al español. Tomé como referencia los diálogos de la pantalla, porque los guiones publicados no contemplaban los insultos al completo. De esta manera, pude reflejar en el corpus todo el lenguaje obsceno que aparecía en las películas realizadas por el autor.

Para terminar, me gustaría resaltar que la traducción de un texto audiovisual presenta más dificultades, desde el punto de vista del trasvase lingüístico, que un texto literario debido, no solo a los problemas lingüísticos que puedan surgir, sino a los no lingüísticos, como veremos a lo largo de este estudio (véase capítulo 3). Al mismo tiempo, es importante reiterar que el análisis del lenguaje vulgar es tan significativo como cualquier otro aspecto académico o cultural, ya que a través de éste podemos llegar a entender mejor el ambiente social en el que se ha desarrollado.

Por último, el capítulo 5: *Analysis and Results*, ha sido a su vez dividido en dos partes. En la primera, 5.1 ‘Analysis of the Insults in Quentin Tarantino: An Initial Typology’, he analizado los insultos relacionados con las siguientes categorías: (1) sexual; (2) escatología; (3) partes del cuerpo; (4) religiosa; (5) incesto; (6) prostitución; (7) racismo; (8) categoría cruzada; (9) insultos dirigidos a personas física y mentalmente discapacitadas; (10) funciones fisiológicas; (11) categorías relacionadas con los animales; (12) e insultos homófobos. En la segunda parte, 5.2 ‘Case Study: Sex-Related Insults in Quentin Tarantino and Their Translation into Spanish’, he tenido como objetivo presentar el insulto que más se repite a lo largo de este corpus, *fuck/fucking*, y comprobar cuál ha sido su traducción al español. La razón por la cual he emprendido esta tarea es para comprobar si el nivel de insultos es inferior en la versión traducida. Además, podemos considerar que este análisis puede proporcionarnos información importante sobre la cultura española, y ayudarnos a comprender dicha sociedad, esencial si queremos entender el funcionamiento de una lengua.

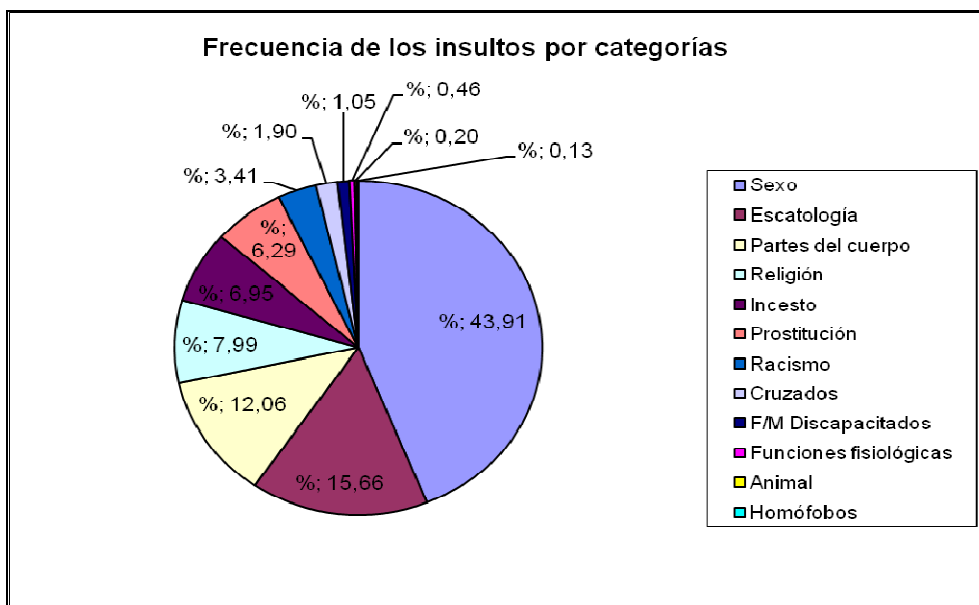
A continuación, presentaré una tabla para ilustrar el primer sub-apartado de este capítulo. En esta tabla se muestra el número total de insultos, tal y como aparece en el corpus, clasificados según las categorías explicadas anteriormente:



**Figura 7. Número de insultos por categorías**

De las categorías presentadas en este estudio, la que más se repite es aquella que comprende los insultos sexuales, sumando 670 en total. A estos insultos le siguen aquellos relacionados con la escatología, que componen un total de 239 palabras. El tercer grupo que más se repite es el relacionado con las partes del cuerpo u órganos sexuales que suma un total de 184 insultos. La siguiente en la lista es la categoría de los insultos religiosos que forma un total de 122 palabras. Le sigue la categoría que hace referencia al incesto con 106 en total. El siguiente grupo lo constituye el de los insultos relacionados con la prostitución que compone un total de 96 palabras malsonantes. La categoría número siete hace referencia a los insultos de carácter racista: 52 en total. La número ocho se refiere a aquellos insultos llamados de categoría cruzada que componen un total de 29 términos. El grupo número nueve se refiere a los insultos dirigidos a las personas física o mentalmente discapacitadas y componen un total de 16 términos. Los insultos que se refieren a las funciones fisiológicas forman un total de 7 términos, y aquellos relacionados con los insultos que implican animales, aparecen 3 veces en las siete películas. La última categoría se refieren a los insultos homófobos, de los cuales solamente hay constancia de 2 en el corpus.

En el siguiente punto de esta sección haré hincapié en la frecuencia en la que repite cada categoría siguiendo el orden previamente establecido. Para ilustrar mejor lo expuesto, he incluido un gráfico que refleja dichos porcentajes:



**Figura 8. Frecuencia de los insultos por categorías**

Como podemos apreciar, la categoría relacionada con los insultos sexuales representa un 43,91% del total de los insultos, seguida por el 15,66% que pertenece a la categoría relacionada con la escatología. Las partes del cuerpo suponen un 12,6%; la categoría que se refiere a los insultos religiosos componen un 7,99% seguida de los insultos relacionados con el incesto que supone un 6,95%. El grupo que engloba a los insultos relacionados con la prostitución representa un 6,29%, y los insultos racistas un 3,41%. La categoría cruzada representa un 1,90% del total y la relacionada con los insultos dirigidos a las personas física y mentalmente discapacitadas, supone un 1,05%. Finalmente, las tres últimas categorías corresponden a los insultos relacionados con las funciones fisiológicas, 0,46%; con los animales, 0,20%; y los insultos homófobos, 0,13% respectivamente. El siguiente apartado consistirá en analizar los insultos de manera individualizada siguiendo la clasificación propuesta arriba (véase capítulo 5). Procedo ahora a presentar una tabla donde se muestran el nombre de los insultos sexuales y su porcentaje de repetición:

Películas	RD	PF	FR	JB	KB	DP	IB	Total	%
Suck	0	0	2	0	0	3	0	5	0,75
Cocksucker	0	0	0	0	1	2	0	3	0,45
Sucking	0	0	0	0	0	1	0	1	0,15
Cocksucking	0	0	0	0	0	1	0	1	0,15
Fuck variants	190	149	63	96	40	91	25	654	97,61
Screw	0	0	0	0	1	0	0	1	0,15
Penetrate	0	0	0	0	1	0	0	1	0,15
Cum	0	0	0	0	1	0	0	1	0,15
Jack off	0	1	0	0	0	0	0	1	0,15
Pecker-Sucking	0	0	0	0	0	0	1	1	0,15
Jerry-Banging	0	0	0	0	0	0	1	1	0,15
<b>Total</b>	<b>190</b>	<b>150</b>	<b>65</b>	<b>96</b>	<b>44</b>	<b>98</b>	<b>27</b>	<b>670</b>	<b>100,00</b>
%	28,36	22,39	9,70	14,33	6,57	14,63	4,03	100,00	

**Figura 9. Número y frecuencia total de los insultos con carácter sexual**

Como podemos observar en la figura 9, de todos los insultos sexuales, *fuck/fucking* y sus derivados morfológicos son los que más se repiten, representando el 97,61% del total del sub-corpus. En vista de tales resultados, he decidido llevar a cabo un estudio exhaustivo de este insulto en cuestión basándome en el trabajo de McEnery y Xiao (2004: 257), el cual incluiré en el sub-apartado 5.2.

Así pues, los anteriores conceptos se esclarecerán en la siguiente sección 5.2 ‘Case Study: Sex-related Insults in Quentin Tarantino and Its Translation into Spanish’. Tal y como he mencionado anteriormente, la mayoría de los ejemplos en las siete películas giran en torno a la categoría relacionada con el sexo y de ahí que haya escogido dicho grupo para analizarlo de manera aislada. Aunque huelga decir que he elegido esta categoría, no solamente por la riqueza de insultos, sino por el valor simbólico y la aportación tan importante que hace a los filmes de Tarantino, ya que estas palabras dan a su obra un carácter más agresivo y hostil. El propósito de este apartado es, pues, describir y analizar la traducción de los insultos de carácter sexual, concretamente *fuck*, *fucking* y derivados morfológicos [*fuck on*, *fuckability*, *fucker*, *fucked over*, *fuck out*, *fucking around*, *fuckward*, *fuck up* and *fuck off*], que aparecen en las siete películas realizadas por Tarantino [RD, PF, FR, JB, KB, DP y MB], y su consiguiente adaptación al español peninsular, a fin de demostrar que dependiendo de la elección del vocabulario, el texto adquirirá un tono distinto. Comenzaré por subrayar los posibles problemas que se plantean a la hora de traducir un texto audiovisual e intentaré comprobar si el nivel de insultos es inferior en la versión doblada al español. Para conseguir este objetivo, proporcionaré ejemplos concretos del corpus de insultos, e iré acotando hasta

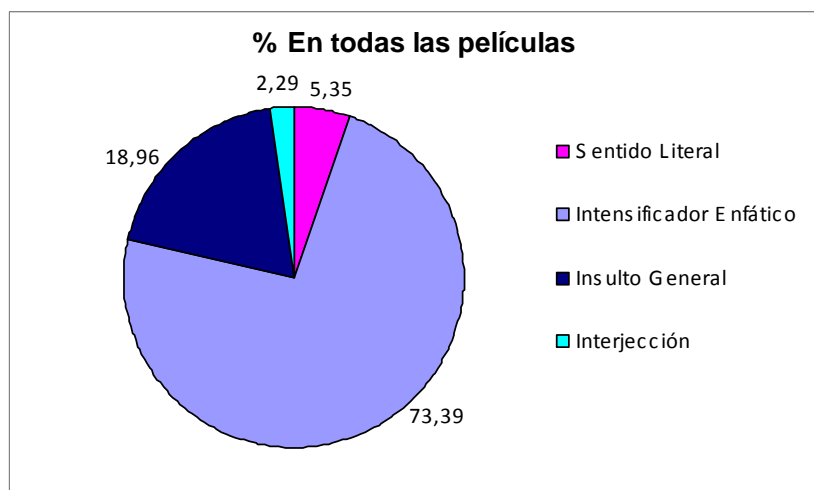
llegar a la traducción de la palabra en cuestión a la vez que resaltaré algunos de los ejemplos más significativos en ambas lenguas.

Así pues, tomando como referencia el artículo de McEney y Xiao (2004: 257), los insultos más destacados de esta tesis se han clasificado según el: (1) sentido literal; (2) si actúan como interjecciones; o (3) como intensificadores enfáticos; y (4) cuando se usan como insulto general. Además, he incluido dos grupos más a la clasificación de McEney y Xiao (2004): (5) neologismos, y (6) ausencia de traducción. A continuación, presentaré una tabla con dichas clasificaciones junto con un gráfico para ver los porcentajes más claramente:

CLASSIFICACIÓN DE FUCK/FUCKING	RD	PF	FR	JB	KB	DP	IB	Totales	%
Sentido Literal	10	5	0	4	3	13	0	35	5,35
Intensificador Enfático	150	115	55	63	23	58	16	480	73,39
Insulto General	25	28	7	26	12	17	9	124	18,96
Interjección	5	1	1	3	2	3	0	15	2,29
	190	149	63	96	40	91	25	654	100,00

**Figura 26. Clasificación de *Fuck/Fucking***

Ahora pasemos a ver en el siguiente gráfico el porcentaje de los resultados obtenidos en la figura 26:



**Figura 10. *Fuck/fucking*: sentido literal, intensificador enfático, insulto general o interjección**

Como podemos observar en la figura 26 y en la figura 10, las cifras indican que *fuck/fucking* han perdido su sentido literal –copular–, y ahora las dos palabras se utilizan



como intensificadores enfáticos en la mayoría de los casos en oraciones que no hacen alusión en ningún momento al carácter sexual original. Esta cifra representa el 73,39% de todos los insultos sexuales, eso quiere decir que, en casi todas las ocasiones en las que aparecen *fuck/fucking*, éstas son utilizadas de manera enfática. La segunda situación en la que se emplean estos insultos de manera más frecuente es como insulto en general, cuya cifra ocupa el 18,96% del total. Aunque es una cifra importante, no puede compararse en número con la acción de intensificador enfático. *Fuck/fucking* es utilizado en su significado literal en un 5,35% de las situaciones; un porcentaje bastante bajo si tenemos en cuenta que éste es su significado original. Por último, estas dos palabras actúan como interjecciones en un 2,29% del total del corpus.

Mi siguiente cuestión será presentar algunos de los ejemplos de la traducción al español de *fuck/fucking*, la cual ocupa el 43,91% del total del corpus. De este 43,91%, los insultos que acabo de mencionar ocupan un 42,86% del total, siendo *fucking* la categoría que más se repite. Sin embargo, a pesar de esta elevada frecuencia, he podido comprobar que, o no se ha traducido en absoluto o se ha traducido parcialmente en la mayoría de los casos, lo cual resulta en una traducción poco real. Veamos algunos ejemplos<sup>1</sup>:

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<sup>1</sup> Para una visión más completa de los insultos, consúltense el apartado 5.2.

<i>Reservoir Dogs</i>	
§ 21. Oh, <b>fuck</b> , Toby's! What the <b>fuck</b> was her last name?	Ah, Toby! ¿Cuál era su apellido? [RD-ex.# 8 & 9]
<i>Pulp Fiction</i>	
§ 22. And if it's not the gooks, it's these old <b>fuckin'</b> Jews.	Y si no son los extranjeros son esos viejos judíos. [PF-ex.# 228]
<i>Four Rooms</i>	
§ 23. I always treat this <b>fucking</b> bitch like a queen. I had a lot of <b>fucking</b> too much to drink. It's <b>fucking</b> New Year's Eve. I can't <b>fucking</b> drive home.	Trato a esa zorra mejor que a una reina, tú lo sabes. He bebido demasiado, pero estamos en Noche Vieja y no puedo ir a casa. [FR-ex.# 442]
<i>Jackie Brown</i>	
§ 24. What the <b>fuck</b> can I say? I'm serious, man. What the <b>fuck</b> can I say?	No sé qué decir, tío. [JB-ex.# 494]
<i>Kill Bill</i>	
§ 25. Thought that was pretty <b>fucking</b> funny, didn't you?	Te habrá parecido muy gracioso, ¿verdad? [KB-ex.# 737]
<i>Death Proof</i>	
§ 26. You scared the <b>fuck out</b> of me	¡Qué susto me has dado! [DP-ex.# 857]
<i>Inglorious Basterds</i>	
§ 27. You either do what the <b>fuck</b> we tell you, or ...	O haces lo que te decimos, o ... [IB-ex.# 1091]

Como podemos deducir de estos ejemplos, el lenguaje tabú ha sido olvidado, no traducido o reducido en número cuando se ha doblado a la lengua meta. Como resultado, avanzando en nuestras conclusiones se podría decir que sí parece haber una ausencia de insultos en la traducción al español, y esto no solamente dependería de la moralidad de las distribuidoras o de ciertas normas impuestas, sino también obedecería en gran medida a los posibles problemas técnicos debidos a la falta de espacio o a la dificultad de sincronizar los movimientos labiales, como podremos comprobar en el apartado final de las conclusiones.

## **CHAPTER 1**

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**QUENTIN TARANTINO**

## 1.1 Introduction and Aims

In the following section, I shall describe aspects of Tarantino's life and the cinematographic trends from which he has based his work such as the concepts of *exploitation*, *blaxploitation*, *western*, *spaghetti-western*, *hard-boiled* and *film noir*. I shall mention his film career and filmography focusing on the seven films I have based my data on [*Reservoir Dogs*, *Pulp Fiction*, *Four Rooms*, *Jackie Brown*, *Kill Bill vol. I and II*, *Death Proof* and *Inglorious Basterds*], briefly mentioning four of his most applauded non-directed films: *True Romance*, *Natural Born Killers*, *From Dusk Till Dawn* and *Sin City*. The American director acts as a scriptwriter in the first two, as a co-scriptwriter and actor in the third one, and finally as a guest director in the latter.

I shall explore aspects of his work as an independent filmmaker, cult movie director, and as a global icon. Also highlighting the difference between being a commercial director and a cult movie filmmaker. Finally, I shall end by questioning the violence in his films, the fact that he hires forgotten actors/actresses and the matter of plagiarism that chases him every time he directs a film.

The language in Tarantino's films has been a very peculiar and interesting field of study since, from the beginning of his first released film in 1992, *Reservoir Dogs*, Tarantino has been ceaseless introducing obscene vocabulary. For instance, the first lines in the film, pronounced by Mr Pink and Mr Blue, contain the (bad) words: (1) *dick* and *dicks*; (2) *fucked over*, and (3) *bullshit* which means that in less than two minutes, the director has included: (1) words related to the male pudenda; (2) a sex-related verb; and (3) an animal waste insult. I decided to conduct some research into swearing and swearwords taking Tarantino's work as a reference, due to the fact that I saw in these dialogues plenty of material that could be explored in-depth. The American director's films, thus, has a high content of insults, an intriguing field to do research on.

The three instances presented above are just a small example of what Tarantino creates, as I have recorded 1526<sup>2</sup> insults in seven of his films [*Reservoir Dogs*, *Pulp Fiction*, *Four Rooms*, *Jackie Brown*, *Kill Bill*, *Death Proof*, and *Inglorious Basterds*]. This is a significant figure which I have identified, classified and analysed during the course of this work. These numbers prove that the American director uses swearwords, constantly, regardless of the audience's opinion, who might like to reduce the number of insults on some

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<sup>2</sup> It is important to mention that there are 1526 insults in total but that there are 1117 example tables in the appendix for there are insults that are repeated more than once.

occasions. However, he has achieved popularity precisely in spite of this, because he does not let any distribution company change the lines of his dialogues, nor the violence of his scenes (see 1.4). This is, therefore, one of the reasons why I thought Tarantino's films could be of interest for my research. And so, I focused my thesis on analysing the 1526 swearwords which appeared in the aforementioned films since I consider them sufficient to present an analysis based on *maledicta*.

In order to introduce Tarantino to the reader, I have decided to describe a brief biography of his life. I deemed appropriate to go through some questions of his private life because I believe that, the reason why he swears on the screen has its origin in his childhood and adolescence, as I shall highlight in the next section.

## **1.2 The Director's Life and Cinematographic Background**

Quentin Jerome Tarantino was born in Knoxville, Tennessee (USA) on the 27th March, 1963. His name comes from a character in the American television *western* drama *Gunsmoke* directed by Norman MacDonnell whose leading actor, Quint Asper, was one of his mother's favourite actors. Quentin was later brought up in South Bay, Los Angeles, where he resided for nearly twenty years in a neighbourhood where black and white people lived. This meant that Tarantino had access to different cinema genres and popular culture, since *exploitation*, *blaxploitation*, or (*spaghetti-*) *western* films, for example, were on the rise in the aforementioned areas, and adolescents were continuously going to the cinema to see this kind of entertainment. Coincidentally or not, these are some of the genres that Tarantino employs in his films, which reinforces the idea that the way the filmmaker lived strongly influenced his cinematographic career.

His passion for cinema was inherited from his mother, Connie McHugh (later Tarantino) a half Cherokee, half Irish young single mother, who used to take him to the cinema to watch adult films when he was just a young boy. Connie's life influenced the young Tarantino's education immensely; she got married at the age of 16 to a musician called Tony Tarantino, and soon fell pregnant with his only child, Quentin, not long after they separated. A few years later, Connie married another musician, Curt Zastoupil, and moved to Los Angeles, where Tarantino would spend his teens under the paternal figure of his step-father. Given the fact that he had problems concentrating in class, and an acute spelling problem as well, Quentin left school at the age of 17 to become a self-taught student who combined watching films and TV programmes with reading comics. Not soon after he left

school, he took up performance classes in Toluca Lake and started to write scripts (Clarkson, 1996).

Living with a teenage-working mother meant that young Quentin was not going to have a normal childhood or adolescence. His mother had to be absent most of the time due to long shifts at the hospital, where she worked as a nurse. For this reason, Tarantino was looked after by a friend of her mother, another teenager called Jackie, who did not control the kind of films or TV programmes that the child was watching. In addition, his mother used to take him to see all types of films in the cinema, without respecting the age certificate. Therefore, at an early age, he got used to seeing all types of verbal and physical abuse, which seems to be what he tries to reproduce in his work: films based on old memories of his teens. For instance, *exploitation B-movies* were films whose main plot was to criticize society justifying their eroticism and violence. The main characters are: gangsters, policemen, and femme fatales. Some popular variations of exploitation films were the 'girl-in-prison' films or those in which the main character was a prostitute. Because of their main theme which involves crime and drugs, *exploitation* films were characterized for using objectionable language, an appealing factor to Tarantino who has an inclination for films in which swearing and cursing are scandalously present. *Exploitation* movies also led to *blaxploitation* inspired by the Black Power movement (Comas, 2005). Let us explore this concept.

*Blaxploitation* films reverse the order of the traditional roles of black and white people: black guys are the good ones and white guys are the bad ones. Not many *blaxploitations* works arrived in Spain, maybe one of the reasons was that the Spanish audience did not feel identified with them since they starred black people (Comas, 2005). However, Tarantino's circle of friends was either white or black, and thus, it felt natural to explore *blaxploitation* since, he felt truly identified with the plot. Belton (1994) points out that this genre: 'inexpensively made exploitation films pitched primarily to middle-and lower-class urban blacks' (1994: 292). He also describes the concept as follows:

Though blaxploitation films were often merely the reworking and recasting of traditionally white stories, plot situations, and character types for black audiences with black actors, many of them nonetheless addressed the concerns of the black community in ways which were unprecedented on the American screen (Belton, 1994: 292).

It was a polemic film genre since members of the black community and members from the NAACP (National Association for the Advancement of Colored People) protested against the roles given to black people under this category: out-of-law criminals, pimps, drug dealers,

and others. (Belton (1994: 294). All these factors implied that the language used would be obscene due to the roles played by the main characters. Corral (2005) points out that the fact that Tarantino became obsessed with *exploitation* and *blaxploitation* films, *B-movies* or low budget films when he was an adolescent, would subsequently exert a strong influence on his own filmmaking which was full of dark humour with elements of crime. While he was working in a video club called Video Archives, he used to recommend to all his customers those films which had a great impact on him: *blaxploitation*, *B-movies*, *spaghetti-westerns*, Italian horror or the Samurai films including martial arts, genres that he will later examine in his films.

Another genre explored by Tarantino, *western*, was linked to nature, as Belton (1994: 217) points out: ‘in these films the chief conflict lies between culture and nature’ and it also concentrates upon ‘the hero’s struggle for survival in a natural landscape<sup>3</sup>’. Belton (1994: 206) also states that some of the main characteristics of this type are: (1) country and western music; (2) jeans; (3) fast food; (4) Marlboro cigarettes; (5) people who abandon civilization for a wild life in a caravan; and (6) a significant car: *Mustang*, *Thunderbird*<sup>4</sup>. The contact with nature or wildness, far from civilization and from the social and moral conventions, meant that taboo words were used indiscriminately to reproduce the atmosphere. An idea that caught the American director’s attention and that he later put into practice with *Kill Bill* (vol. I and II), or *Death Proof*.

Similar to *western* is the *spaghetti-western*, a sub-genre also called *italo-western* or *eurowestern*, which consists of low-budget films produced by a European company. It is characterized by a dirty aesthetic seemingly devoid of moral characters that pretend to be tough and hard. Sometimes, *Italo-westerns* worked together with a Spanish company. Examples of *spaghetti-westerns* are those films by Sergio Leone shot in Andalusia and starred by a young Clint Eastwood: *A Fistful of Dollars* (1964); *For a Few Dollars More* (1965); *The Good, the Bad and the Ugly* (1966) (Comas, 2005). Tarantino seems to be influenced by other Italian gore and Italian directors such as George Romero, John Carpenter, Tobe Hooper, for instance. It is important to mention the figure of Jean-Luc Godard, a pioneer of the *nouvelle vague française*, who played an important role in Tarantino’s film career up to the point of borrowing the name of his production company, ‘A Band a Part’, from his 1964 film *Bande à part*.

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<sup>3</sup> This is self-evident in Tarantino’s fifth directed film, *Kill Bill* vol.II, when Uma Thurman tries to escape from the wilderness of the desert.

<sup>4</sup> Such as ‘the Pussy Wagon’ van in *Kill Bill*, presented to ridicule its owner.

In such films, swearing had to be constantly present as it helped to determine the masculinity of their characters and define the figure of the *macho*.

Another significant genre, *hard-Boiled*, originated in the 1930s and was inspired from American hard-boiled novels or crime novels (*pulps*), such as those by Dashiell Hammett, James M. Cain, Horace McCoy or Raymond Chandler, which have been later taken to the screen. According to Belton (1994), these films ‘feature a proletarian tough guy who lives on the fringe of the criminal world’ (Belton, 1994: 194). The type of guy characterized in this kind of genre was totally different from that of the traditional detective; they are not heroes but anti-heroes. One of the most peculiar things about this genre is the fact that fiction is substituted by realism which brought forward great expectations. In the words of Belton (1994), hard-boiled films:

Introduce a new tradition of realism to the genre of detective fiction. This ‘realism’ is characterized by a revolutionary shift in both the class and the technique of the detective, the milieu in which the detective works, and the language which he or she speaks (Belton, 1994: 194).

Therefore, as a film spectator, Tarantino was very much influenced by crime magazines (*pulps*), Japanese TV series, *spaghetti-westerns* and the world of drugs, which he used to combine with new ideas of his own, an influence that comes from his youth in Los Angeles. There, violence in the streets and obscene language were the normal thing to see/hear/do, in the same way that he tried to reproduce scenes from the films he used to watch in cinemas, and other invented situations:

I just grew up watching a lot of movies. I'm attracted to this genre [samurai movies, Yakuza movies, spaghetti Westerns] and that genre, this type of story, and that type of story. As I watch movies I make some version of it in my head that isn't quite what I'm seeing - taking the things I like and mixing them with stuff I've never seen before (Lathan, 2003).

Examples of this is *Jackie Brown*, where both the main character, Jackie, and her counterpart, Max –a bondsman– live on the edge. There are two roles: one acts as a criminal, and the other as a (retired) detective.

The concept of *film noir*, has also been of interest for Tarantino as it implied that more violence, gunfire, crime, etc. could be dealt with, and with this, questionable vocabulary. He is influenced by crime film novels<sup>5</sup> and *neo-noir*, also known as *New Northamerican Crime*

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<sup>5</sup> It emerged as a consequence of a literary genre which appeared at the end of the 19th century in Europe (e.g.: Sherlock Homes by Sir Arthur Conan Doyle) (Comas, 2005).



*Film*, and *westerns*: the eternal dichotomy between good and bad. Film *noir* is synthesized by Raymond Burde and Etienne Chaumeton in their *Panorama du film noir américain* (1993) as follows: (1) There is always a crime; (2) It is shot from the point of view of criminals not policemen; (3) Change of viewpoint: corrupt policemen; (4) Unsteady friendship or loyalty; (5) *Femme fatale*: a woman is responsible for the terrible fate of a good man. Her presence in a film *noir* is essential, through sex, the *femme fatale* will achieve her main goals. She is intelligent, attractive, narcissistic and promiscuous. In the case of *Jackie Brown*, *Pulp Fiction*, *Kill Bill*, *Death Proof* or in *Inglorious Basterds* ‘women in film noir tend to be characterized as femmes fatales, intent on castrating or otherwise destroying the male hero’ (Belton, 1994: 199). This role is played by Uma Thurman in *Pulp Fiction*, and *Kill Bill*; Pam Grier in *Jackie Brown*; Jordan Ladd, Vanessa Ferlito or Zoë Bell, for example in *Death Proof*; or Diane Krüger in *Inglorious Basterds*. Then, this implies that: ‘women are both fetishized and devalued, constructed as spectacular objects of male sexual fantasy who then turn on those whose desires initially empowered them’ (Belton, 1994: 199); (6) Savage violence; (7) Middle class killers: WASP (White Anglo-Saxon Protestant). To what Belton (1994: 188) adds (8) the loneliness and isolation of the individual; (9) the absurdity and pointless existence; and (10) paranoia as a result of the previous factors. Tarantino, thus, always uses violence as a leitmotiv, with all this entails: bad words and verbal abuse.

Albeit, literally speaking, *noir* means black in French, it is a phenomenon that originated in the United States, in Hollywood. The vast majority of directors who experimented with *film noir* were American born or brought up in America: Billy Wilder, Fritz Lang, Otto Preminger, Edgar G. Ulmer (foreign born), and Orson Welles, John Huston, Nicholas Ray, Samuel Fuller, Joseph H. Lewis, Anthony Mann, etc. *Film noir* started in 1944 and the films under this category were, generally, adaptations of novels by Raymond Chandler, James M. Cain, Horace McCoy, and others. According to Belton (1994: 184), film noir only represents the period of 1940s and early 1950s, and it was not classified as a genre from the beginning, as Belton (1994: 192) explains: ‘film noir has been transformed from an aesthetic movement into a genre’.

In summary, the fact that Tarantino was brought up in a black and white suburb meant that he was well aware of black culture and black language. That is the reason why, with the exception of *Reservoir Dogs*, there are always black characters in his films that use specific swearing attributed to black people: the ‘n’ word. A controversial utterance used by the

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American director in many occasions [*nigger*, *negro*, and *nigga* appear 35 times in total in the corpus] and for which he has been constantly questioned (see 5.1.7).

### 1.3 Film Career

As stated before, Tarantino became well known for his first directed work *Reservoir Dogs*, which had its premiere in 1992. And only two years later, he was awarded with the Palm d'Or at the Cannes Film Festival with one of his best-known films: *Pulp Fiction*. After a three year absence, he directed a completely different work, *Jackie Brown*, based on the novel by Elmore Leonard (*Rum Punch*, 1992) in which Pam Grier<sup>6</sup> had the leading role. During 2003 and 2004, the director of *Reservoir Dogs* released the two parts of *Kill Bill* (vol. I and II) respectively. Three years after this success, Tarantino worked together with his friend Robert Rodríguez in a project called *Grindhouse*. This was the name given to two separate films, *Death Proof*, by Tarantino and *Planet Terror* by Rodríguez. Quentin also wrote and directed one of the four stories of *Four Rooms* together with Allison Anders, Alexandre Rockwell and Robert Rodríguez. Tarantino presented his latest film, *Inglorious Basterds*, at the Cannes Film Festival (2009), originally thought to be a remake of a 1977 film by Enzo Castellari called *The Inglorious Bastards*. Nevertheless, as the filmmaker expresses in a film magazine (Gilbey, 2009), it is a total make over: 'With *Inglorious Basterds*, every aspect of it is a product of my imagination'.

In the following section, I shall present the seven films aforementioned in a more detailed way. The reason why I decided to give some information about each film independently is because the plot, scenery, character background, intertextuality, and other elements that I shall explain in depth, are essential in order to understand the 'swearing' in my corpus. A film in which the main characters are drug-dealers, or criminals who live in a slum and work for the mafia will by necessity have a different vocabulary to a film in which the main character is a wealthy man, happily married with kids, who lives in the countryside, for instance.

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<sup>6</sup> Pamela Zuzette Grier is an African American actress who became famous for acting in the blaxploitation films of the 70s: *Beyond the Valley of the Dolls* (1970); *Coffy* (1973); *Foxy Brown* (1974), among others. Neither *Coffy* nor *Foxy Brown* were released in Spain (see Comas, 2005). Tarantino likes rescuing actors and actresses from the past and give them leading roles, and he did so by giving Grier the leading role of *Jackie Brown* (1997).

### 1.3.1 Filmography: Directed Films

#### 1.3.1.1 RESERVOIR DOGS (1992)

*Reservoir Dogs*, the first film directed by Quentin Tarantino, is considered a low-budget cult film shot in a dull warehouse. *Reservoir Dogs* elevates B-movies to sophistication based, in part, on the wit of its dialogues. Its title is based on two films: *Straw Dogs* (1971) by Sam Peckinpah and *Au revoir les enfants* (1987) by Louis Malle. The film director found it incredibly difficult to pronounce *au revoir*, so he decided to pronounce it *reservoir*; the second part of the film, *dogs*, came as a homage to the film by Peckinpah. A 1956 film by Stanley Kubrick, *The Killing*, inspired Tarantino to write his script together with *Intruder* (1989), by Scott Spiegel, and the most controversial one, *City on Fire* (1987), by Ringo Lam (see 1.7). There is no doubt that this film has common elements with other pictures, nevertheless, it is definitely a new and extravagant film with a touch of Tarantino's own personality.

In the case of *Reservoir Dogs*, it grabs our attention since women have been eliminated from the entire script. We presume that there are two women: the waitress in the café and the person who shoots Mr. Orange; however, we cannot see either of them. The low appearance of women, together with the reference to genitalia in the café, portrays Tarantino as a sexist male chauvinist who employs bigoted language to undermine women. Such comments reveal the *macho supremacy* as it can be seen in the following example: 'It's about some cooze who's a regular *fuck* machine. [...] dick, dick, dick, dick' [RD-ex.#10]. I have counted 330 insults in 102 minutes of duration in *Reservoir Dogs* (see chapter 4).

One of the most recordable aspects in this caper film, perhaps, is the *attrezzo* used which has become a brand of identity: black suit, black tie and white shirt. This, together with the ear amputation scene which recreates gore style<sup>7</sup>, provides a touch of humour –a bunch of amateur robbers dressed in sophisticated suits that will end up caught in their own trap might look ridiculous– and represents a cinema style.

Regarding censorship, although *Reservoir Dogs* is a heist film which collected more money in the box offices of the United Kingdom than in the USA, it had to wait eighteen months to be released in cinemas and more than two years before the video came out in the UK due to the violence and the swearing appearing in the picture. In March 1995, *Pulp*

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<sup>7</sup> The so-call *splatter* or *gore* film is a kind of horror film that focuses on graphic violence. By using special effects and excess of blood, these films try to show the vulnerability of the human body and the theatricality of its mutilation. The term 'splatter cinema' was adopted by George Romero to describe his film *Dawn of the Dead* (1978).

*Fiction* got the certificate for its distribution in video in the UK, but not before the scene of Vincent Vega's 'shooting up' was modified<sup>8</sup>, whilst it was not until June of the same year when *Reservoir Dogs* was finally given a certificate to be commercialized in video<sup>9</sup> (see 2.5.4). To this, Tarantino responds: 'I like that, it's done better in cinemas in Britain than anywhere else in the world, so the ban has been kinda cool in one way' (Woods, 2005). The ban seems to have given him all the publicity.

With regard to the plot, Tarantino presents a robbery using flash-backs in order to show a different view of the characters in the film. He refuses the term *flash-back* and claims that what he is doing is dividing the film into chapters, like the ending in an Elizabethan tragedy, in which the individual leads to violence and conflict and has a tragic end, so is the case in *Reservoir Dogs*, *Pulp Fiction*, *Four Rooms* ('The Man from Hollywood'), with the exception of *Jackie Brown* and *Kill Bill*.

#### 1.3.1.2 PULP FICTION (1994)

*Pulp Fiction*, the film that led the American script-writer to win the Palme d'Or at the Cannes Film Festival, and received the Oscar for the best original script, is Quentin Tarantino's most emblematic work. The title refers to cheap crime magazines of the 1920s and 1950s called *pulps*, which showed a different view of the traditional British detectives. *Pulp Fiction* is particularly inspired in a pulp magazine called *Black Mask* and it falls within the parameters of a *hardboiled* film: a detective film in which the leading characters are not heroes but anti-heroes (Comas, 2005). As Guiroux (2003: 13) expresses: "*Pulp* es un tributo a la pasta de papel en la que se imprimían dichas novelas, aunque también se refiere al argot sórdido relativo a golpear a alguien hasta convertirlo en 'papilla'".

Here, Tarantino narrates three independent stories which are, at the same time, linked to a common one; in other words, an example of a portmanteau film. It has a mixture of narrative styles inspired in hardboiled with unusual witty dialogues whose action takes place over 51 hours. The entire film works as a puzzle in which the audience plays an important role: to assemble the pieces of it. The film opens with Honey Bunny and Pumpkin, two

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<sup>8</sup> The American production company 'Tristar' first accepted to carry out this project under the condition that he changed the shooting up scene for considering it too explicit. Yet, Tarantino did not abandon the idea and finally, 'TriStar' stopped producing the project which was taken over by 'Miramax'. (Gisbert, 1994).

<sup>9</sup>*Natural Born Killers* (1994) presents a similar situation; it was the subject of self-censoring by 'Warner Brothers' who refused to release the picture on video in 1995 after receiving public accusations of insensitivity over some scenes such as the Dunblane massacre, other disturbing scenes including the rape and murder of a woman and the scenes where the guards are dragged into ovens to die (see Pour-Hashemi, 2001).

*aficionados* who tried to rob the restaurant they are having breakfast in. The second story goes around Jules and his partner Vincent, hired by Marcellus Wallace, –the biggest drug-dealer in town–, and the relationship between the latter, Vincent, with Mia Wallace, Marcellus’ wife. The third one tells us the story of Butch, the boxer. Butch agrees with Marcellus Wallace that he will lose his combat so Marcellus can get a lot of money from it. However, he decides not to do so in the last minute and then, Marcellus sends Jules and Vincent to kill him. Butch forgets his father’s watch, which has a sentimental value, and accidentally bumps into Marcellus who is chasing him. They entered a pawnshop by chance and are held against their will. Butch manages to escape but decides to stay and help Marcellus who is being sodomized by one of the owners. The rape of Marcellus has made some authors (Guiroux, 2003) see Tarantino as homophobic, a debatable matter, as well as the fact that it is considered by Guiroux (2003) racist for the same thing, since it is a white man who is raping a black man. The monologue pronounced by one of the characters, Jimmie, played by Tarantino himself towards the end of the film is considered another example of, according to Guiroux (2003), Tarantino’s racism because Jimmie talks about his wife in a racist way just for the fact of being a black woman (Guiroux, 2003: 13). On the other hand, this all could be interpreted as a way Tarantino has to express cynicism through his characters, nothing to do with being homophobic or racist since, as I have mentioned earlier in this chapter, Tarantino was brought up having both white and black friends, and used to be looked after by a friend of her mother’s, Jackie, who happened to be black. Therefore, it seems that the reason why Tarantino included this scene in *Pulp Fiction* is because, as explained by himself, he watched a similar scene when he was a child that traumatized him, and therefore he felt that he wanted to reproduce it in the film.

As a big fan of cartoons, videogames and Japanese comics, Tarantino introduces all these elements to give *Pulp Fiction* a different focus to that given in hardboiled films, and mixes the real with the surreal: the characters come and go as if they were taken out from the 70s comics aforementioned.

For instance, Vincent plays the role of Tarantino; he takes over the baton and becomes the director himself: continually talking about cinema, explaining his own experiences in Holland<sup>10</sup>, and incessantly swearing<sup>11</sup>. The next character, Butch Coolidge, played by Bruce

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<sup>10</sup> Tarantino worked in isolation in Amsterdam for a period of over a year until he finished the script of *Pulp Fiction*. Such experience made him introduce elements of the Netherlands in his films: mayonnaise in burgers instead of tomato sauce, cannabis in cafés, etc. (Gisbert, 1994).

Willis is a boxer who has been forced to choose between losing an important match or die. There seems to be a criticism on rigged boxing matches that constantly take place in the United States. The character played by Samuel L. Jackson, Jules Winnfield, quotes religion before he murders his victims; he reads a verse from the Bible before he kills them. In the paragraph I am presenting next, Samuel L. Jackson is blaspheming; he is using a religious passage when executing someone, an example of what could be considered verbal abuse/violence.

There's a passage I got memorized, seems appropriate for this situation: Ezekiel 25: 17. "The path of the righteous man is beset on all sides by the inequities of the selfish and the tyranny of evil men. Blessed is he who, in the name of charity and good will, shepherds the weak through the valley of darkness, for he is truly his brother's keeper and the Zinder of lost children. And I will strike down upon thee with great vengeance and furious anger those who attempt to poison and destroy my brothers. And you will know my name is the Lord when I lay my vengeance upon you (Tarantino, 1995: 32).

Mia Wallace, a character played by Uma Thurman, is the *femme fatale* in the film. She is married to a powerful gangster and plays with her victims, in this case, with Vincent Vega. Mia seems to have been asked to control all men in the film.

If we compare *Pulp Fiction* to *Reservoir Dogs*, we will detect some similarities between both regarding dialogue. For example, with regard to jokes about Jewish people: 'I don't even know a Jew who'd have the *balls* to say that (...)' [RD – example #26] and '(...) if is not the *gooks*, it's these old *fuckin'* Jews who've owned the store for fifteen *fuckin'* generations' [PF-ex.#228] and also shares 'He didn't have a pot to piss in or a window to throw it out', which Clarence pronounces at the beginning of the film, with *True Romance*<sup>12</sup>. All sentences contain swearing, and refer to (1) male genitalia: *balls*; (2) two sex-related insults acting as emphatic intensifiers: *fuckin'*; and (3) finally, a word related to a bodily function: *to piss*. In addition, the reference to Jewish and Asian people is pronounced in a racist way.

As regards another violent situation, in *Pulp Fiction*, the Jackrabbit Slim's premises is where Vincent had his heroin shoot. This scene represents one of the most vicious sequences in the picture and was intended to be banned, since the American audience is very sensitive to

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<sup>11</sup> John Travolta is the living example of the influence Tarantino has in media, he was an unemployed actor who was redeemed by him (see 1.5).

<sup>12</sup> *True Romance* was written by Quentin Tarantino but directed by the British filmmaker Tony Scott. Tarantino had no choice but to sell the film to Scott since, being Tarantino a nouvelle director at that time, it would have been fairly difficult to direct it himself (Corral, 2005).

explicit scenes on drugs. Due to the fact that the main themes in these scenes are violence and fighting, verbal abuse is expected, making a total of 327 insults in *Pulp Fiction* (see chapter 5).

#### 1.3.1.3 FOUR ROOMS (1995)

A portmanteau film directed by four independent filmmakers: Allison Anders –‘The Missing Ingredient’, Alexandre Rockwell –‘The Wrong Man’, Robert Rodríguez –‘The Misbehavers’ and Quentin Tarantino –‘The Man from Hollywood’. The title seeks to imitate David Lynch’s film *Hotel Room* (1993). It is common to see Tarantino paying tribute to those directors he admires by *borrowing* a part of the titles of their films (see also *Reservoir Dogs* and *Jackie Brown*).

*Four Rooms* was a major disappointment for the critics, despite all the expectations –it did not earn more than *Pulp Fiction* since it grossed 1.619.082,31 euros and only 504.755 people went to see it (Corral, 2005)–, being the story by Rodríguez the one that received best criticism and those by Rockwell and Anders the ones that received the worst press.

The four filmmakers sat together in a hotel room before they decided how to do the film and how to connect all four sketches. The result was a four-story film with no connection at all between stories, apart from the bellboy, who fits perfectly in each sequence, despite all the dissimilarities.

Tarantino’s sketch ‘The Man from Hollywood’ is a remake of an episode by Alfred Hitchcock called *Man from South*, which was first presented in his TV series for the American television CBS ‘Alfred Hitchcock Presents’ (1960). It was directed by Norman Lloyd and written by William Fay, who adapted the plot from a story by Roald Dahl included in *Tales of the Unexpected* (1979). Due to its short duration, only 20 minutes, and the thematic of the episode, *Four Rooms* is the film with fewer insults in the entire corpus: 106 in total.

The action takes place in four different hotel rooms of the ‘Mon Signor hotel’ on New Year’s Eve, and the link between the four stories is a bellboy, a character played by the British actor Tim Roth, previously on *Reservoir Dogs*, who runs from one room to the other trying to please all customers on his first day of work. The duration of each story does not exceed 30 minutes, included the one by Tarantino.

As an exception, Madonna was asked to act in his third film as a form of *forgiveness* for the obscene comments made by the male characters at the beginning of *Reservoir Dogs*.

These comments, as stated earlier on, involved mentioning body parts or male pudenda: *dick*; and a sexual term: *fucked over*. The dialogue finishes with Mr White saying that he hated Madonna:

**Mr Brown:** 'Like a Virgin' is all about a girl who digs a guy with a big dick. The whole song is a metaphor for big dicks.

**Mr Blonde:** No it's not It's about a girl who is very vulnerable and she's been fucked over a few times. Then she meets some guy who's really sensitive...

**Mr White:** I hate Madonna

#### 1.3.1.4 JACKIE BROWN (1997)

*Jackie Brown* is an adaptation of the novel by Elmore Leonard, *Rum Punch* (1992). Tarantino changed some aspects of the plot and chose Pam Grier, a black woman, for the role of Jackie, misunderstanding the fact that the protagonist of the book was actually white<sup>13</sup>. For the title, Tarantino chose the second word of the 1974 film *Foxy Brown*, directed by Jackie Hill, as a reference of the 70s film, and *Jackie* as a tribute to the person who, together with his mother, used to look after him when he was a young boy<sup>14</sup>. The filmmaker changes the visual violence in *Pulp Fiction* and *Reservoir Dogs* for sophistication in *Jackie Brown* but still maintains his sense of humour and all the swearing from his previous films.

Jackie Brown is a money-grabbing air-hostess who tries to fool her partners in order to get large amounts of money. For this purpose, she helps her partner launder money illegally in the United States, and she keeps most of it to herself. In her attempt to get all the money she meets Max, a character played by Robert Forster<sup>15</sup>, a loser who works as a bondsman; Jackie takes advantage of him and makes him help her with her plan. In addition, not only does Jackie fool her partner, Ordell Robbie, played by Samuel L. Jackson, but also the police whom she thinks he is willing to help. This is a film which fulfils the characteristics of the *noir*: losers who are willing to change their fate, greedy people, and cynical characters with no sense of morality at all. Fatalism, ambiguity and widespread corruption, are all present. Ms Brown plays the role of the *femme fatale*, an essential character in a *noir film*.

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<sup>13</sup> Tarantino chose Pam Grier for the role of *Jackie Brown* as an homage to blaxploitation films. However, when reading the book he did not realize that the protagonist of it was actually white until he re-read it and, by that time, they had already started shooting the film. Elmore Leonard, the writer, never opposed the change (Corral, 2005).

<sup>14</sup> Jackie was an Afro-American woman who reminded the director of the actresses of the 70s and 80s films and to whom Tarantino had a great affection (Woods, 2005)

<sup>15</sup> Robert Forster is a B-movie actor whose most important role was that of a detective in a TV series called *Banyon* (1971), by Robert Day. He also interpreted roles in low-budget films such as *Alligator* (1980), by Lewis Teague and *Delta Force* (1986), by Menahem Golan (Corral, 2005).



I am now going to discuss the originality of Tarantino's work. The filmmaker has stated that there was something about *Jackie Brown* that did not convince him, and it was probably the fact that it was somebody else's material. Although he tried to make it his own, the story was not entirely his:

(...) I lost my stamina in the last quarter of the last lap of *Jackie Brown* and part of the reason was I wasn't taking something I created from scratch from a blank piece of paper and turning it into a full project. When I finished the edit and got my cut the way I wanted, I was emotionally done. I believe people could say it's my best movie, but there's a slight once-removed quality, located somewhere in my balls where that doesn't live (James, 2008).

The American director declares, in a recent interview for *Sight and Sound*, that he still feels the picture is not completely his: 'As different as the movie is from the book, there is a second-hand quality to it. It is Elmore Leonard's' (Gilbey, 2009: 17).

With *Jackie Brown*, Tarantino rescues the essence of his films: verbal abuse and violence; and makes it, in terms of quantity, his most *obscene* film. While *Reservoir Dogs* had 330 insults in 102 minutes, with *Jackie Brown* 339 are actually stated. This is due to the fact that it is a longer film (151 minutes), together with the character of the gun dealer, a role given to Samuel L. Jackson, who is expected to use unrefined vocabulary throughout the film, including the 'n' word [*nigga*, *nigger*], which is repeated 9 times here.

#### 1.3.1.5 KILL BILL, vol. I (2003) & II (2004)

After six years of absence, Tarantino returns to directing with *Kill Bill* vol. I and brings her muse, Uma Thurman, back with him to play the part of this *femme fatale* heroine in a sexy yellow tracksuit called Black Mamba. The second leading character is Bill, a role interpreted by the 1970s martial-arts expert David Carradine. The film is based on the story by William Iris, *The Bride* (1967), first taken to cinema by François Truffaut.

The film was shot in Japan, China and Hong Kong where all the actors and actresses received martial arts classes (Corral, 2005); and it reminds us of the 70s Kung Fu films which seemed to be the director's intention. *Kill Bill* also shares characteristics of the *spaghetti-western* films (Comas, 2005): it imitates the classic American *western* clichés and myths to create Tarantino's own style.

The wardrobe in *Kill Bill* is full of meaning since it was not chosen randomly, the tracksuit that the leading character wears for combat is a copy of the clothes Bruce Lee was wearing in a film called *The Game of the Death* shot in 1978 by Robert Clouse.

The scene in which Uma Thurman is being brutally beaten up by her ex-friends/colleagues was shot in black and white, as if the director wanted to separate real from unreal –Tarantino will also use this black and white technique a few years later with *Death Proof*–.

Once more, Tarantino rescues forgotten actors, Sonny Chiba in the role of Hattori Hanzo, and gives them a role in his films. In *Kill Bill*, Chiba plays the same character as he used to play in a Japanese series of the 80s that Tarantino used to watch in Los Angeles.

One of the most interesting points of the plot is when, after coming out of the coma she has been in for five years, Black Mamba has the vague memory that she has been raped several times by one of the employers of the hospital and, consequently, she kills the employer in a brutal way, biting his lip first and killing him afterwards.

The second volume, though, happens to be more tragic, Black Mamba discovers her daughter managed to survive despite the fact that she was shot when pregnant with her, and that she is currently living with Bill, his target. She goes after Bill in order to make him pay for all he did.

Despite Tarantino's enthusiasm for *Jackie Brown*, the public did not respond positively and for such reason, Tarantino made sure his fourth film, *Kill Bill*, reached higher figures, so he hired Thurman for the role of Beatrix and advertised the film as: 'The 4<sup>th</sup> film by Quentin Tarantino' to sell it better. In contrast to his previous film, *Kill Bill* showed us a *Tarantinian* style: blood, gore style, comics, fights and, as in *Jackie Brown*, there is a woman in charge. Although there is still blood in *Kill Bill*, the obscene vocabulary was reduced considerably, perhaps due to the fact that the director wanted a 'twist' and then, he achieves that by reducing swearing. In both the first and the second volume, the amount of insults makes a total of 123, a very low figure if compared to previous works. If we take into account that the duration of both films is 111 minutes and 136 minutes respectively. What was supposed to be 88-minute-long film ended with a long film split into two and released separately, except for Japan where it was presented as only one. It could be stated that *Kill Bill* is the film with fewer swearwords by comparison to the previous four.

Perhaps, because women are the main characters in both volumes of *Kill Bill*, the amount of swearing was reduced by the American's director, leaving only those swear words when necessary, as for example, truly violent scenes. With *Kill Bill*, it could be said that there is a change in the way Tarantino works regarding obscene language, a twist that could alter at any time, as it could be appreciated in the next film.

### 1.3.1.6 DEATH PROOF (2007)

*Death Proof* is one of the two parts of the *Grindhouse*: Tarantino's *Death Proof* and Rodríguez' *Planet Terror*. The name was chosen as a tribute to those cinemas where, during the 1970s, exploitation movies were heavily shown. This type of cinema is characterized by sex, violence and terror. Despite the final result, *Grindhouse* was meant to be released as one film in the English speaking countries and as two separate ones in the rest of the world, although it was finally shown as two separate films in the United Kingdom as well (James, 2008).

Quentin Tarantino and Roger Avary, while working together at Video Archives, showed in the video club certain films where men were beaten up by their wives. This might resemble the end of the second part of *Death Proof*, the penultimate work by Tarantino, in which three women go after a guy with one purpose: hitting and shooting him. These violence scenes in *Death Proof* suggest that verbal abuse is necessary in the film: there are 220 insults in Tarantino's *Death Proof*, a high figure if we take into account the fact that it stars women, and they are believed to swear less than men, as mentioned earlier. However, the situation here is different since Tarantino has given the women in this film the role of men, and thus, they swear and act like men.

It could be considered as a *nostalgic* or *vintage* film. It reminds us of the *neo-noir*, also called *retro noir*, films which recreate characters and situations usually associated with *noir* cinema. The way this is done is by using modern techniques –colour and special effects and they also maintain the primary characteristics of this genre: corruption, fatalism, appearance of cynical character, in this case Stuntman Mike, the role played by Kurt Russell, for example. *Death Proof* also reminds the audience of those *slasher*<sup>16</sup> versions of the 1960s. It seems that Tarantino and Rodríguez wanted to pay tribute to those days in which a cinema session meant two films for the price of one, and also wanted to praise the days of the traditional cinema where there was only one film and one room compared to the modern multiplexes.

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<sup>16</sup> Tarantino brought back those *slasher* movies that originated in the 1960s in which a psychopathic killer stalks adolescents who are involved with drugs and sex, in order to brutally murder them and kill as many as possible in one day (first part of the film). In this sort of films, the killer always carries unconventional weapons; in the case of *Death Proof* the killer object is a car, driven by an old stuntman who -although having a mortal car crash- survives to stalk his next victims in part 2. Slasher films arrived a bit later in Spain and not all slasher films from the USA were distributed in this country (Comas, 2005). Since drugs, sex and murder are constantly present in this film, verbal abuse is added to make it more realistic.

*Death Proof* received negative comments for the first time in *Sight and Sound* (June 2007) to which Tarantino responded: ‘Well, I agree with you about *Grindhouse*. I think that, as far as moviegoing experiences go, *Grindhouse* was as successful a movie as I’ve ever made. Unfortunately, no one came to see it after Friday.’

Hence, with *Death Proof* Tarantino intended to imitate those low-budget films called *B-movies* similar to those shown during his adolescence in the 1970s. The film contains a mixture of thriller and road movie with a taste of terror, a certain style of the decade’s filmmaking. I shall present in later chapters whether the translation of the insults in *Death Proof* have been transferred into Spanish or whether they have been eliminated.

#### 1.3.1.7 INGLORIOUS BASTERDS (2009)

*Inglorious Basterds* is the latest film by the American director, and it was believed to be a remake of an old Italian film –*Quel maledetto treno blindato* (1977)– directed by Enzo Castellari, who also took part in the filming of it. Nevertheless, Tarantino has made a completely different film from that of Castellari: with new characters, new names, new scenery and plot. According to Tarantino, it is a *western* and only its title has been adapted from Castellari’s *The Inglorious Bastards*. The film is really all about language, since four languages –German, French, Italian and English- coexist during the 148 minutes that the film lasts. *Inglorious Basterds* has a prologue, followed by three acts and an epilogue, like an opera, all introduced by different types of music which announce the beginning of each episode. This seems to indicate a complete turn in Tarantino’s work. It could be said that he has made a more *sophisticated* film; now, he cares about the language he is using; he worries about the message he is giving: to denounce the Holocaust in a *comical* way; he makes sure he narrates the story in the correct chronological order. In other words, he is making a complete different film to what the audience had been accustomed to. And this implies not only a change of scenery, but a change in the linguistic aspect as well. The characters speak different languages, and on only a few occasions, a bad word is heard, more specifically 81 swear words can be heard in 146 minutes. A considerably low number taking into account the duration of the film, and the previous works as a reference.

It has been said before that Tarantino loves his language too well. One of the film’s more intriguing and successful dialogue quirks is that the characters speak their own languages –the Germans speak German; the French, French –resulting in a rich linguistic mix (James, 2009: 19).

This Jewish-revenge film with a touch of humour seems to be like a fairytale: their main target consist of bringing down the Third Reich through cinema. The action takes place in occupied France during World War II, and Lieutenant Aldo Raine, the Apache, is the leader of the *Basterds*, an American unit which hunts and kills Nazis by inflicting the apache's punishments by pulling their scalps from their heads. Diane Krüger, Brad Pitt and Mike Myers act as undercover Jewish-American agents in their first film directed by the American scriptwriter. At the same time, they plot to kill Hitler and his other leaders during a film premier using nitrate print<sup>17</sup> while the polyglot captain, Hans Landa, tries to stop them. In this occasion, Tarantino admits it is a violent film: 'It's very violent, life is cheap, death is around the corner at any moment' (Gilbey, 2009: 18), although, paradoxically, it seems to be the least violent of all. Tarantino, faithful to his style, introduces humour in the most cruel and bloody situations; loads of guns; blood, gore style and one heroine and *femme fatale*, Diane Krüger. However, this time, Tarantino seems to have left verbal abuse aside.

### 1.3.2 Tarantino as a Script-writer, Actor and Executive Producer

A year after *Reservoir Dogs* became a total success; his first script was released under the direction of Tony Scott, *True Romance*. *True Romance* is based on Tarantino's first work, *My Best Friends Birthday* (1987), a film which was never released or shown on the big screen. Although the film was completed, part of it was accidentally burned afterwards and today only 40 minutes of the movie has survived.

In this film, women are seen as objects, which is the case of one of his main characters, Alabama. This has been interpreted by Guiroux (2003) as a misogynist act. In the same way as Mia (*Pulp Fiction*), an unintelligent wife of a gangster, is characterized as a sex object by Vincent, and is relegated to do as she is told by men. The language of *True Romance* contained many swearwords, however, since the script was sold to the British director, Tony Scott, it changed considerably. The plot was slightly modified and so was the ending, Scott included a *happy ending* while Tarantino had written a fatal destiny. This also affected the language in which it was written, Scott softened the obscene language in the film and left only what he considered essential for the understanding of it. Quentin is also the author of the script of *Natural Born Killers* (completed in 1997), sold to Oliver Stone. Both *True Romance* and *Natural Born Killers* were meant to be part of the same film, *Open Road*

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<sup>17</sup> Nitrate print was very dangerous and could explode at any moment. 200, 300 people could perfectly die during the silent area in cinemas due to its flammable content (Gilbey, 2009).

that Tarantino divided into two. This film, based in Tarantino's eight-day experience in prison<sup>18</sup>, was first shown in 1994. Something similar to *True Romance* happens to *Natural Born Killers*. Since the film was sold to a different director, all the swearing introduced by Tarantino was quelled down. Nevertheless, Stone left some extremely bad words in the film in order to be consistent with the plot.

Although he claims that he is not a very good actor, the American director has appeared doing cameos or playing small parts in some of these films<sup>19</sup> as in *Destiny Turns on the Radio* (Jack Baran, 1995), *Full-Tilt Boogie* (Sarah Kelly, 1999) and *Sukiyaki Western Django* (Takashi Miike, 2007). Perhaps, the filmmaker intends to emulate the British director Sir Alfred Joseph Hitchcock who used to have a brief performance in all of his films (Crompton et alii, 2007). Quentin has also appeared on a series of TV programmes in the United States, and maybe the most outstanding one was the role he played impersonating Elvis in an episode of *The Golden Girls* (November 1988), without mentioning his participation in the show *Alias*, where he played a man called McKenas Cole. In 1994 he did a cameo in *Sleep with Me*; he acted as a bartender in *Somebody to Love* (1995), and played a role in Rodríguez' *Desperado* (1995) without mentioning the awesome role he played as a blind priest in *Little Nicky* (2000). He was also executive producer of *Killing Zoe* (1994) directed by Roger Avary; *From Dusk till Dawn* (Rodríguez, 1995); *Curdled* (1996), by Reb Braddock; *Hostel I & II* (2006 and 2007) by Eli Roth; *Hell Ride* (2008) by Larry Bishop and Tarantino was the guest director in *Sin City* (Rodríguez, 2005) and he also wrote an episode for the TV series CSI 'Grave Danger'. Regarding obscene language, with the exception of the films where he acts with Rodríguez.

### 1.3.3 Tarantino as an Independent Filmmaker

Independent cinema is a term which referred to those low budget films that had been separated from the big American production companies such as: 'Paramount Pictures', 'Metro-Goldwyn-Mayer (MGM)', 'Fox (20<sup>th</sup> Century Fox)', 'Warner Bros.', 'Radio-Keith-Orpheum (RKO)'. The three minor ones are: 'Universal', 'Columbia', and 'United Artists'

These independent companies hired unknown actors and actresses and changed the duration of the films to 80/90 minutes to secure a low budget. These low-budget pictures, also

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<sup>18</sup> The filmmaker refused to pay some traffic fines and ended up in prison for a period of eight days and a fine of 3,000 dollars (Quentin Tarantino interview for the CNN, 1997).

<sup>19</sup> He played a part in: *Death Proof*, *Reservoir Dogs*, *Four Rooms* ('The Man from Hollywood'), *Pulp Fiction* and *From Dusk till Dawn*.

called *B-class* films, had a guaranteed success during the Great Depression in the United States since they were exhibited to complement the film known as *A-class*. Its role consisted in filling with 80/90 minutes what it was known as *double bill* (Comas, 2005), two films for the price of one. Europe is considered the most participative continent regarding independent cinema in which the theme is different from that of mainstream films –it deals with issues such as loneliness, homosexuality, drugs, prostitution, etc.–. Also the aesthetics is different, it can be shot in black and white and has an unconventional editing. Some directors choose black and white for specific scenes in order to separate them, in the case of Tarantino he uses black and white in *Death Proof* and *Kill Bill* to distinguish real from unreal.

Nowadays, the term ‘independent cinema’ has considerably changed and has become a genre for the distributors whose target consists in commercializing their product in a number of independent festivals. Some of these are: San Sebastian International Film Festival, Sundance Film Festival, Cannes Film Festival, Independent Spirit Awards, Malaga Film Festival, among others. This is the situation with *Pulp Fiction*, it was premiered in Cannes and when it was released in cinemas, it had a superb commercial success. As it will be developed in depth in the next section, independent films are usually released quietly and do not have many followers, however, the reaction with *Pulp Fiction* was exactly the opposite and such things can be a curious phenomenon, and an object of study. One reason for this success could be the opening-up to obscene language, that is to say, the large amount of swearwords used in this film compared to previous works in the history of cinema. Films with bad language were censored or released in remote slums where not many people would be able to know of their existence. However, with *Pulp Fiction* the abuse of violence and obscene language made the film more popular and with more followers than expected. Paradoxically, what was meant to be an independent film due to its *exclusive* thematic and linguistic obscenity, became a total success for exactly the same reasons. After the success of *Pulp Fiction*, *Reservoir Dogs* became a total success. Curiously, a few years after its release.

#### 1.3.4 Cult Movie Director

Cult cinema is a circuit whose elements are constantly feeding off each other and which deserves special attention because of their distinctive features: characters, filmic intertextuality and linguistic peculiarities, among others (Santaemilia & Soler, 2010: 179).

The director from Tennessee has been labelled as a cult movie director due to the high level of devotion he has acquired from a specific group of followers. In order to achieve this

adulation, cinema followers have to venerate one or more of his films. When this happens, s/he moves to the stage of being a cult movie director. Conversely, for a film to become a cult movie, it has to meet a few conditions: being an unsuccessful film, and it has to be out of the traditional standards of commercial cinema; and explore unusual subjects such as topics that differ from mainstream films, controversial, with inspiration in *neo-noir* with gangsters and crime scenes with features of a thriller, like *B-movies*. This is exactly what happened with Tarantino's *Reservoir Dogs*. When it was first released, it was completely unknown. However, this progressively changed and achieved a totally different impact because much later on, the American director's film became extremely popular, primarily, because of the violence shown in the film and the vulgarity of the language used. The amount of swearing used in his pictures is one of his identification marks, mainly due to the fact that people feel familiar with the type of language used. This is one of the reasons why he has become a cult movie director ever since; it could be said that this was utterly innovative for the 1990s, and then the audience venerated it. As a result, Tarantino's films have managed to be successful among mainstream audiences without losing the status of 'cult movie', as a specific group of people feel identified, among other things, with the language employed by him.

### 1.3.5 Global Icon

Tarantino became a distinctive face and a celebrity for being an independent filmmaker which the majority of directors never achieve. He is the most recognisable director and, in this aspect, he is different from his colleagues; he is not only an icon but a celebrity.

After the release of his first film, presented at the Sundance Film festival in 1992, an unknown Tarantino became a symbol among the American cinemagoers. In addition, we can add the enormous success that his second work caused in 1994 which definitely established him as a cinema hero. The aesthetics of both films (clothes, blood, robbery, the use of obscene language, more specifically vocabulary related to sex) turned the director into a symbol, a representation of a certain group of people who treated him as an object of inspiration and/or veneration. The American director represented a cinematic aesthetics which had hardly disappeared in the 90s, and rescued sequences that reminded the audience of old and forgotten films such as the aforementioned *The Killing* (Stanley Kubrick, 1956) or *City on Fire* (Ring Lam, 1987) whose main themes keep repeating: there is always a robbery, detectives, a drastic change of plot and also the film is viewed from the criminal's angle instead of that of the police.



Tarantino has reached an important public dimension in the same way that David Lynch, Woody Allen, Ang Lee or Pedro Almodóvar have done. When this happens, they become generators of aesthetic patterns and symbols<sup>20</sup>.

### 1.3.6 Tarantino: Commercial Director vs. Cult Movie Filmmaker

Tarantino is, as mentioned earlier, the representative of modern independent cinema. However, this independent-*B-movie* maker seems to have given in to the commercial world as he is making films that are no longer shown in small, insignificant cinemas in Los Angeles, but worldwide. With *Reservoir Dogs* he revitalized the world of independent cinema: low budget, no advertising, independent production company, but still, a total success. On the other hand, today his movies generate great expectations and we know everything about them before they are released. Cinemagoers constantly talk about them and their budget is not that of *B-movies* anymore. It seems that Quentin Tarantino is gradually moving from being an independent cinema director to a big-budget filmmaker: a famous director with many enemies but also with a considerably amount of loyal followers who impatiently look forward to his new work. As a result, his way of producing films has become highly commercial. Evidence of this, is his latest work, *Inglorious Basterds* (2009), produced by Universal Pictures –a major studio in this case- and it has been known by the audience as ‘Brad Pitt’s latest movie’ instead of ‘Tarantino’s latest movie’.<sup>21</sup>

From my point of view, Tarantino experiences a dramatic shift since *Reservoir Dogs*, and the living proof is *Inglorious Basterds*. He has broken the rules; his latest’s film does not follow the patterns we are familiar with. Not only has *Inglorious Basterds* been produced by a commercial company but has also been played by well-known actors and actresses –Diane Krüger and the aforementioned Brad Pitt- and has had a massive marketing campaign behind it to promote this work, whose budget cannot be compared to that of *B-movies*. Moreover, all these changes lead to another change which affects the issue at hand, swearing. Insults, coarse words, or dirty words have been practically erased from his latest film, which does not seem

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<sup>20</sup> Tarantino has become the object of imitation and parody. In an episode of “The Simpsons” called “Simpsoncaligragilisticodoso” shown by the Spanish channel, Antena 3, a sequence entitled ‘Reservoir Cats’ appears in which Itchie and Scratch parody a scene from *Reservoir Dogs* (1992), where Mr. Blonde (mouse) tortures the police (the cat) and cuts his ear. The music and the clothes are exactly the same as in Tarantino’s first released film (Santaemilia & Soler, 2010: 180).

<sup>21</sup> The actor, in this case, seems to be more favoured than the filmmaker. When releasing *Reservoir Dogs*, it was not advertised as ‘Michael Madsen or Harvey Keitel’s latest films’ or when showing *Death Proof* it was not advertised as Kurt Russell’s latest film. It is in Tarantino’s latest work that the actor is better known than the director.

to be a coincidence. *Inglorious Basterds* has a total of 81 insults and is 146 minutes long, versus 330 insults that appeared in his first film, *Reservoir Dogs* in less time. Consequently, the scriptwriter seems to be heading towards a different way of doing cinema and that, not only affects the *attrezzo* and the aesthetics, but the language which he seems to be polishing.

#### **1.4 Violence**

Violence on screen is addressed from different approaches and styles. By this I mean that some directors take the characters' psychology as a reference to build fiction, and some others adopt the standpoint of realism which, in this case, consists of projecting shocking and aggressive images.

According to Guiroux (2003), over the past few years, American films have attempted to project the ugly reality of marginalized slums and violence with emphasis on black youngsters. Cinema provides new aesthetics in which the city becomes the scenery of social unrest and violence, and black people become the protagonists of crime and moral decay. This kind of 'made-in-Hollywood' aesthetics certainly contributes to some sensationalist and racist comments in real life since, sometimes, cinemagoers find it difficult to differentiate reality from fiction. Although it is not the director's fault/responsibility, that violence on screen may have an impact on real life, it is almost certain that it affects youngsters in a negative way and therefore, it cannot be ignored. Hence, this attempt not only shows the society's reality but also, according to Guiroux (1003), increases racism among young and not so young citizens (2003: 215-216). He describes violence as: "La violencia está en el centro de todos los géneros que la producen –terror, acción-aventuras, drama hollywoodiense– y es profundamente banal, predecible y a menudo estereotípicamente masculina" (Guiroux, 2003: 222).

Guiroux (2003: 221-224) offers a definition of violence and divides it into: (1) Ritual violence; (2) Symbolic violence; and (3) Hyperreal violence.

Ritual violence is considered by Guiroux (2003: 224) as the 'conservative' violence. It is considered extremely masculine and can be understood as trivial and sensationalist, and so he expresses it in the following quotation: "La violencia ritual es picante, sensacionalista y está pensada para excitar la testosterona. No se proyecta a partir de los acontecimientos cotidianos ni supone un intento crítico de cambiar sensibilidades" (*ibidem*). This kind of violence lacks commitment with society. It does not try to teach us lessons of morality, as the reader will be able to see in the next point (symbolic violence); this type of violence can be

considered as sheer entertainment. Cinemagoers of this ritual violence are described by Guiroux as *voyeurs* (2003: 223). Guiroux (2003: 223-24) expresses that ritual violence re-writes the story, and looks at the past with historic nostalgia, in those times in which minorities, including women, 'knew their place' and did not try to contradict society. Thus, it is considered by the author as conservative.

Symbolic violence tries to combine the impulse of violence with the didactic of the film. For example, a picture on the Holocaust is not only violent but pedagogic since it teaches us the ugly reality. Here, violence has a specific role: i.e. human activity is related to morality.

Hyperreal violence explores controversial matters: race, white supremacy, etc. Part of the success of hyperreal violence is the innovative elements which consist in having unique/witty dialogues, its complex narrative, and a truly attraction for the 'realismo visceral', as stated by Guiroux (2003: 226).

Nowadays, there is a tendency to associate violence in cinema –drug-dealers, prostitutes, gangsters, (hired) murders, etc., who come from a low background- with black people due to the fact that, in the past, black people were portrayed in the cinema as the *bad guys*. Violence in the big screen was something inherent in black people and whites were left out:

Las representaciones de la violencia se describen en gran medida a través de formas de codificación racistas que sugieren que la violencia es un problema negro, un problema ajeno a la Norteamérica suburbana blanca (Guiroux, 2003: 228).

All films which have transferred the abovementioned idea do nothing but to contribute in a negative way to the stereotyping of people's life/attitude. Therefore, this situation results in a strengthening of racism since black people are represented as 'the criminals' exonerating white people from any responsibility with violence. Consequently, it is 'implied' that poverty, unemployment, danger, violence are all black issues, since there is no identification when white people are the drug-dealers, assassins, etc. (e.g. *Natural Born Killers*).

Quentin Tarantino is a defender of violence or, more precisely, extreme violence. He makes hyperreal violence in the same way that one of his favourite directors, John Woo, reproduces it in *The Killer* (1989) or in Rémy Belvaux and André Bonzel in *C'est arrive près de chez vous* (1992). Extreme (verbal) violence is the central element, if I dare say, of all his films, and for such a thing, he has been the object of all the critics who know his work. To

defend himself, Tarantino talks about the differentiation between real life, which he says he detests, and violence in cinema, which he declares he finds *fun*:

La violencia en la vida real es uno de los peores aspectos de América. Pero en las películas ... ¡es la hostia de divertida! Para mí es una de las cosas más divertida y flipantes de ver. Me encanta, ¿está claro? (Guiroux, 2002: 242).

Tarantino declares in an interview for the BBC, that he does not need to explain why all his films contain abusive language and explicit violence, and compares his way of making films with other renowned directors. Tarantino concludes by saying that, once again, for him violence is *fun*:

Yeah, well I don't feel the need to justify myself. Violence is a form of cinematic entertainment. Asking me about violence is like going up to Vincent Minnelli and asking him to justify his musical sequences. It's just one of those cinematic things you can do, and it's one of the funniest things. I love it. It's fun (Lathan, 2003).

The film director, aesthetically educated under the influence of a series of pictures with violent content, has absorbed the brutality seen in these films through his lifetime and has transferred it to his own work. Such things please some critics and displease others. To put it another way, for the director from Tennessee, cinema is like Jean-Luc Godard expresses in *Pierrot le fou* (1965): “El cine es como un campo de batalla: amor, furia, acción, violencia, muerte. En una palabra, emoción” (Sanchis, 1996: 16). Tarantino explicitly expresses his position towards this subject and responds that, from his point of view, cinema cannot be understood without violence: ‘I can't imagine telling a story that has rules, you can't do this, you can't do that’ (James, 2008). When asked about showing bloody scenes, he responds in an ironic way: “No hay mucha sangre en mis películas, lo que pasa es que me gusta el color rojo” (Weinrichter, 1995). When accused of using too much violence in his first work he replies: ‘Violence in real life is terrible, violence in movies can be cool’ (Hari, 2009) And also adds what violence means for him in real life:

To say that I get a big kick out of violence in movies and can enjoy violence in movies but find it totally abhorrent in real life –I can feel totally justified and totally comfortable with that statement. I do not think that one is a contradiction of the other. Real life violence is real life violence. Movies are movies. I can watch a movie about the Hindenburg disaster and get into it as a movie but still feels it's a horrible real life tragedy. It's not the same thing at all (Woods, 2005).

As far as the filmmaker is concerned, he is only embodying reality; when a human being is shot, his or her first reaction is to scream and swear while heavily bleeding, which is exactly what he is showing on screen. In his own words, reality is so cruel and hard that might seem implausible to the audience.

Si a un hombre le pegan un tiro en el estómago, sangra, grita y blasfema porque un tiro siempre duele, el dolor es real y punto. El riesgo que se corre cuando se filma así la realidad es el de resultar irreal (Torrero, 1992).

Despite all Tarantino's attempts to persuade the audience and the critics that what he is showing on screen is the sheer reality and nothing else, the filmmaker has finally had to face the negative criticisms on some of his films and has even been accused of being a *charlatan*:

Lo que a mí me ocurrió con *Pulp Fiction* fue que me aburrí, porque, si uno es inaccesible a su comicidad, la película le resulta extraordinariamente larga, los personajes carecen de entidad y los diálogos tiene una altura equivalente a la de esos chistes escatológicos que gustan tanto a los niños (Muñoz Molina, 1995)

In this quotation, Muñoz Molina (1995) finds the film excessively long due to some aspects that he considers boring, and one of these aspects is the language that he compares to children's scatological jokes. Muñoz Molina's opinion, though, is based on a translation of the film into Spanish. And, in fact, Muñoz Molina is right in this characteristic because some of the insults in English might have been either erased or softened in Spanish when translated.

To the negative criticism received due to the usage of explicit violence in his films, I have included those positive reviews in which the director is congratulated for using symbolic violence and in which the critics and the audience are accused of having a hypocritical attitude.

Existe una notable hipocresía en el debate actual acerca de la violencia en las películas que se exhiben en nuestro mercado y que se ha recrudecido con la exitosa aparición de *Pulp Fiction*. En un mundo saturado de formas crueles y muy diversas de violencia, como el hambre en Ruanda y en Somalia, las depredaciones del Ejército mexicano en Chiapas, las ejecuciones ilegales en EEUU y los asesinatos de los integristas islámicos, algunos críticos y censores mojigatos se escandalizan de la violencia simbólica que se finge y se pone en escena en los platós de algunos estudios cinematográficos, violencia simbólica no muy inferior a la que se halla en el drama de Edipo o en algunas obras de Shakespeare (Gubern, 1995)

Here, Gubern criticizes the attitude of some individuals who complain about the violence scenes which appear in Tarantino's films. The time of the citation has to be taken

into account since in 1995, Tarantino was ‘experiencing’ with the audience, and individuals were up to now not used to violence (verbal or physical) on the screen. Such issues, although still present, seems to be unimportant to Tarantino’s followers nowadays.

In a recent interview about his new film, *Inglorious Basterds* (2009), the American scriptwriter reveals once more what he thinks about the brutality in his films and the effect he wants to cause in the audience:

One thing I'm trying to do is get you to laugh at things that aren't funny. When I'm making the movie, I'm imagining laughs. When I'm editing it, I know there's going to be laughs there.(...)It's the idea of getting you to laugh at things that you wouldn't normally laugh about, and you might even be questioning why you're laughing at it (Gilbey, 2009).

It is the line ‘it’s the idea of getting you to laugh at things that you wouldn’t normally laugh about’, what makes us think he is referring to violence as a form of entertainment. He also adds:

I know I never wanted to show the blood, the bullets hitting the people under the floor. I wanted the sawdust from the wood to stand in for blood and flesh. I thought that would be much worse (Gilbey, 2009).

Therefore, Tarantino’s violence, taken to end, is considered to be neither innocent nor incidental. He is well aware of his acts and knows that hostility, together with swearing, is something that he has to dwell on in his films, because it is the kind of cinema that he likes doing: a realistic, bloody, and full of obscene language, cinema.

### **1.5 Forgotten Actors & Actresses**

Steve Buscemi; Samuel L. Jackson; Julie Dreyfus; Harvey Keitel; Michael Madsen; Eli Roth; Uma Thurman; Tim Roth and Michael Parks are some of the actors with whom he normally works. To this, I should add forgotten actors and actresses that were once famous and that Tarantino wanted to include in his films: Pam Grier, Robert Forster or John Travolta. He also rescues actors and actresses that have previously worked with him and gives them small roles as secondary characters of his subsequent films. Thus, in *Reservoir Dogs*, Cabot asks Mr White how is his *business partner* Alabama –character played by Patricia Arquette in *True Romance*- doing: ‘How’s Alabama?’ –‘Alabama? I haven’t seen Bama over a year and a half’. They also mentioned the name of a diamond receiver called Marcellus Spivey<sup>22</sup>: “Not a

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<sup>22</sup> Hybrid name from Marcellus Wallace, character placed by Ving Rhames in *Pulp Fiction*, and Drexel Spivey, placed by Gary Oldman in *True Romance*.

*problem, got guys waitin' for it. But what happened to Marcellus Spivey? Didn't he always move your rice?* Mr Blonde's name is also Vic Vega, very close to the name Vincent Vega, a role played by John Travolta in *Pulp Fiction*. Tarantino plays tribute to his old employer in Video Archives, Lance Lawton, by giving some of his characters this name; Lance is the name of Clarence's employer in *True Romance* and also the drug-dealer who sells heroin to Vincent Vega in *Pulp Fiction*. In *Natural Born Killers*, a script written but not directed by Tarantino, there is a character played by Tom Sizemore, Scagnetti, who happens to be Seymour Scagnetti's brother, parole officer of Mr Blonde, interpreted by Michael Madsen, in *Reservoir Dogs*. Marvin. The famous policeman tortured in *Reservoir Dogs*, Marvin Nash, has a small part in *Pulp Fiction* –he is one of the guys being killed by Jackson and Travolta in *Pulp Fiction*, moreover, he also plays a small part in *Natural Born Killers* as a policeman who is assassinated when buying doughnuts (Delgado et alii, 1995). He tries to compare his characters with real life, with real situations and scenes taken to the limit, and such realism reaches the language of the streets, the so-called vulgar language.

### **1.6 Homage or Plagiarism?**

Quentin Tarantino has been labelled as an *enfant terrible* by some (Corral, 2005) and has been accused of fraud/charlatan by others as expressed by Andrews (2010): 'A director [Tarantino] whose reputation is based on a connoisseurship of bad cinema' (2010), due to its attempt of 'borrowing' other director's ideas. This way of working had made cinema critics think of the possibility of plagiarism, although not everybody thinks this is the case.

He has become so popular among independent cinema directors that it seems ironic to think that those whom he used to copy plagiarize him nowadays: Jonh Woo, Kitano, Seijun Suzuki and also Enzo Castelliari, with whom Tarantino has worked in what is his latest film. Some define this action as *plagiarism* and others as *intertextuality*, in any case, there is no doubt that the dialogues in his films are given a touch of his personality: wit, humour, and sex language.

What made Tarantino so important from the early 90s onwards is the fact that he had the ability to make a new genre out of other genres already existent in cinema. As Gisbert (1994: 60) points out "Tarantino absorbe su amplia cultura cinematográfica y televisiva para trocarla en historias cuya factura levanta sospechas sobre su supuesta originalidad" (*ibidem*). Then, do we think that copying or taking ideas from a current genre is stealing or cheating? Or on the contrary, do we think that taking ideas or borrowing ideas from other directors and

films is homage to those forgotten films from the past? This is a controversial subject, since, although Tarantino makes something unique, at the same time, it seems to be ‘familiar’.

Controversy erupted was *Reservoir Dogs* when it was launched, since it reminded the audience of a 1987 film directed by Ringo Lam: *City on Fire*<sup>23</sup> (Lam, 1987) and it deserved some comments by some critics: “La visible influencia de *City on Fire* no era sino el definitivo elogio de una peli que él adoraba” (Gisbert, 1994: 60). Gisbert (1994: 60) announces that Tarantino can be interpreted in two ways: (1) as a person who plagiarizes from other directors and takes their ideas as his own; or (2) as a person who uses the best concepts/ideas from other filmmakers and tries to *adapt* them to his best interest.

When asked whether he takes elements from other films as homage to those directors he fervently admires –Sam Peckinpah, John Woo, Ringo Lam, Seijun Suzuki, Sergio Leone, Jean-Luc Godard or Jack Hill– he responds with clarity that great artists do not pay tribute, they steal:

Amo *City on Fire* y tengo el póster colocado en una de las paredes de mi casa. Es una película maravillosa. Robo de muchos largometrajes, un poquito de cada cinta que se ha hecho. Los grandes artistas roban, no hacen homenajes (Tarantino in Corral, 2005: 205).

The same thing happened when *Pulp Fiction* was released. The influence or intertextuality of his second film was associated with plagiarism for some critics with the consequent suspicion/insinuation of its originality. For instance, it is a common practice in Tarantino’s films to use references from other films, which means the audience will only be able to acknowledge these references if a cinephile. For example, in *Reservoir Dogs* the character played by Lawrence Tierney, Joe Cabot, says: ‘As dead as Dillinger’ which goes back to 1945, Dillinger was a character played by Tierney who dies in the film.

In addition, *Kill Bill* is a mixture of martial arts, gore and *western*<sup>24</sup> that some, once more, may classify as *plagiarism* and others may classify as *homage*. However, it seems that it is not a simple copy-paste job what Tarantino does but a choice of the best scenes/moments in

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<sup>23</sup> *Reservoir Dogs* seems to have been inspired by *City of Fire*, a Chinese production of 1987 directed by Ringo Lam. Its sequences and scenery remind us of the 80s film which made many critics questioned the originality of its script (Gisbert, 1994: 60).

<sup>24</sup> Westerns are structured on the clash between the outlaws and those who defend it. Most Westerns could be considered as crime films since both deal with the law and those who break it. Thus, those films deal with the eternal fight between what is good and what bad (Comas, 2005).



cinema and an imitation of the world's best directors giving a *Tarantinian* touch to his own films.

What seems to be original is the language used in all of his films, a language that I shall explore in-depth in the subsequent chapters. Therefore, Tarantino's technique seems to have consisted in a compilation of all the films he considered master pieces and a subsequent adaptation of these. Such thing resulted into a 'new' film with new actors, new characters and new scenery. As described in the *Financial Times* by Nigel Andrews (2010), 'on screen, Tarantino has an ability to recycle the trashiness he loves into art'.

In summary, it could be stated that almost all characters in Tarantino's films carry around a predisposition for swearing. The script-writer and film director includes a series of common patterns or characteristics in all his films as a mark of identity. For Tarantino, it is a way of signing his work and making sure that people could identify these characteristics through the obscene vocabulary/swearing used in all his films.

In chapter 2, I shall deal with taboo subjects that had been forbidden for a long period of time. And, although nowadays there is no specific law which prohibits this type of behaviour, particularly language behaviour, there are still matters that human beings prefer not to mention. As Belton (1994: 192) states it is better to avoid mentioning the 'depiction of nudity, homosexuality, interracial sexual activity, incest, rape, and abortion to excessive violence or brutality, profanity, the detailed depiction of criminal acts, and the use of drugs' (Belton, 1994: 192). Therefore, there is still a predisposition to erase obscene language and behaviour, especially when translating certain words into another language. Hence, I shall introduce some details about taboo and obscenity, a matter that covers sex, death, bodily functions, emotions racism, and religion. Moreover, I shall focus on the subject of swearing; political correctness: euphemisms, and dysphemisms; sexual language; and censorship in the United States of America, in Spain, in the media, and in some of Tarantino's films.

## **CHAPTER 2**

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# **CHARACTERIZATION OF SWEARWORDS**

## 2.1 Introduction and Aims

Global cultures develop diverse swearwords taken from different sources, which can result in divergences in the way people swear between communities. This can be problematic for those who translate literature or other types of texts, such as audiovisual texts. Translators have a social and moral obligation to decide what is essential to transfer into the target language (henceforth TL). However, on many occasions, they find that the TL does not share the same cultural features as the source language (henceforth SL), and feel forced to make a decision on whether to adapt or to translate literally. This can often result in an unintelligible product if the translation has been carried out literally. The ideology, or the translator's point of view, may also constitute a problem when translating a text into a new language as it is difficult to remain unbiased when using certain words or expressions. This is the case with swearwords or bad language in general.

In this section, I shall deal with questions such as taboo behaviours and obscenity, which include sex, death, bodily functions, certain emotions, racism, and religion. Then, I shall introduce the concept of swearing, and explore the different theories or approaches on the subject of scholars such as Ashley Montagu, Timothy Jay, Edwin Battistella, Tony McEnery, and Keith Allan and Kate Burridge. I shall go through some obscene words and bad language expressions in detail, and I shall also explore possible causes for swearing: social, linguistic, and psychological reasons, which will be addressed in this chapter together explaining why individuals avoid swearing in many situations. In addition, I thought that it could be useful to open a section on Political Correctness, which includes both euphemisms and dysphemisms; and a subsection on sexual language and sex differences in swearing. The next point I shall deal with in this chapter 2 is censorship, and self-censorship in America and in Spain; cursing in the media and finally, censorship in some of Quentin Tarantino's films.

I would therefore like to start by focusing on what is known as taboo, obscenity, and swearing or 'bad language', expressions that embrace insults and impoliteness, and to show that in order to carry out the transfer of words into a new language, a dictionary is not sufficient to fulfil the process since different factors need to be taken into account, such as the country's cultural references, and the influence in the translation development.

In order to do that, I shall present the background to the insults appearing in the seven films of Tarantino that I have analysed: *Reservoir Dogs*, *Pulp Fiction*, *Jackie Brown*, *Four Rooms*, *Kill Bill* (vol.I and II), *Death Proof* and *Inglorious Basterds*. First of all, I shall explore those terms considered taboo –swearwords, coarse words, or insults– and explain why

such a phenomenon occurs. I understand that the nature of the topic chosen for this research might be considered *controversial* or, if one refers to the terminology used in this section, *taboo*. For this reason, not many studies on translation include what is considered slang, insults or swearwords in an academic way because this type of language is deemed to be emotional, thus, viewed as inadequate from the linguistic point of view. Nevertheless, I deem that linguistic research may not be complete without all parts, in this case, *swearing*; and that depending on the choice of the vocabulary, the text will acquire a different tone. Therefore, my intention here is to prove that swearing is as important as any other linguistic aspect of the language. Bad words –or, as Reinhold Aman (1993), a German specialist in the study of offensive language, calls them, *maledicta*– ‘cover a broad spectrum of language traditionally avoided in public by prudish professors, prim word-popes, and other properlings who none the less use many such words in private’ (Aman, 1993: vii).

Following this, in order to understand how language works it is essential to understand how society itself works; only then, will we be in a position to understand the restrictions in society and why those restrictions have been imposed on us. Consequently, not only will I deal with subjects such as taboo obscenity, or swearing, but I shall also bring up the subject of political correctness –euphemism and dysphemism–, gender differences when it comes to swearing, and (self) censorship both in America and in Spain. I shall also incorporate the enforcement of laws and regulations, and the changes these laws and regulations entail within the film industry, to finish with a section on censorship in Tarantino’s films.

I decided to start with the subject of taboo and obscenity in this chapter because it is the source of insults. That is to say, since the concepts of sex or death, our bodily functions, showing our emotions in public, racism or religion-related matters are taboo, so will be the words used to define such concepts. For instance, if sex is taboo, so will be the words associated with it: *to copulate* or *to have sexual intercourse* and then, the colloquial equivalent will be even more tabooed. My intention, then, is to explore the origins of taboo in order to get to the origins of insults.

Before I proceed, I would like to mention an important factor regarding this chapter which is that language is constantly changing and, therefore, the ideas/opinions of some of the scholars who have carried out their research forty, thirty or even only ten years ago might now be obsolete. As Eric Partridge points out, vogue words ‘gain a momentum of their own, whatever the primary impulse may have been [...] they have a relatively short life’ (Partridge,

1999: 376). Insults can be understood as vogue words, as for that, they do not survive for a long period of time.

## 2.2 Taboo and Obscenity

In the following section, I shall explain or define the concept of *taboo* and *obscenity* in society and then move on to a linguistic taboo: *swearing*. According to Keith Allan and Kate Burridge (2006), the word *taboo* or *tabu* comes from the Tongan language, one of the languages which can be found in the Polynesia, and became popular at the end of the 18<sup>th</sup> century. The word refers to what is prohibited from the social, cultural or religious standpoint:

The tabooed expressions include sexual and scatological obscenities, ethnic-racial slurs, insults, name-calling, profanity, blasphemy, slang, jargon and vulgarities of all kinds, including the forbidden words of non-standard grammar (Allan and Burridge, 2006: 250).

An action or an object can be considered taboo if it causes offence or harm to other people and, in addition, they are, sometimes, prohibited by law. In fact, any kind of conduct could be considered taboo by specific communities since it is dependent on some societies, behaviours and cultures.

According to the *Cambridge Dictionary Online* (2009), the concept of *taboo* can be defined as follows:

- **Taboo or tabu (adj):** *set apart as charged with a dangerous supernatural power and forbidden to profane use or contact.*
- **Taboo or tabu (n):** *a prohibition instituted for the protection of a cultural group against a supernatural reprisal.*
- **Taboo or tabu (vt):** *to exclude from profane use or contact as sacrosanct esp. by marking with a ritualistic symbol.*

Another definition of *taboo* given by the *Oxford Dictionary of English* (2003) is:

• **Taboo:** *(also tabu) a social or religious custom prohibiting or restricting a particular practice or forbidding association with a particular person, place, or thing. Adj: prohibited or restricted by social custom: Sex was a tabbo subject.*

Besides, how do we learn whether *something* is considered taboo? The first technique we acquire comes from childhood, when our parents, tutors or even teachers tell us what to do and what not to do. Parents teach us how to cover our bodies making us feel respectful towards it and at the same time, ashamed. We are trained from an early age that we should

knock on the door before entering the bathroom or entering our parents' bedroom, and other rituals that we have learned as part of our education:

Parents and other adults have drummed into you an ideosomatic dread of certain kinds of their own anxieties –they had to teach you to stay away from electrical outlets and the like when you were small, or their bedroom (especially when the door was closed), or your own genitals –all you have to do (and in fact your body does it for you) is transfer that ideosomatic avoidance behavior to new taboos whenever some authority figure's body language signals that a similar danger exists (Robinson, 1996: 25).

Because of this physical prohibition of not entering somebody else's bedroom or bathroom without knocking, we understand that something *wrong* is happening in those places. And, as a consequence, taboo situations emerge and with them, taboo words. These taboo words or bad words, as stated in Aman's (1993), 'have existed ever since the first humans broke their spears or were attacked by hostile tribes' (1993: vii). Nevertheless, the use of expletives have not been homogeneous in every country; every community has its own taboo words based on different factors, such as culture, religion, social structure, history, etc. According to Lars-Gunnar Andersson (1985:79 cit. in Markus Karjalainen, 2002:17), most taboo words, and subsequently swearwords, in Western cultures have been based on the following classification: (1) sexual organs and sexual relations; (2) religion; (3) human waste or excrements; (4) death or the disease; (5) the physically or mentally disabled; (6) prostitution; and (7) narcotics or crime. Then, as there are some culture-specific taboos, there are also some taboo concepts that are homogeneous (intercultural taboos): sex, for instance, is a taboo matter that many cultures share.

In another case, obscene or obscenity has been depicted by Santaemilia (2006: 100) in the following terms:

Obscenity consists in making public those human acts, words or images which are perceived as offensive or threatening to the ideological principles held to be shared by a particular society.

In addition, according to the *Oxford Dictionary of English* (2003) obscene is described as:

• **Obscene:** *adj. offensive or disgusting by accepted standards of morality and decency: obscene jokes. Origin: late 16<sup>th</sup> century: from French obscene or Latin obscaenus 'ill-omened or abominable'.*

• **Obscenity:** *the state or quality of being obscene. Obscene behaviour, language or images. Origin: late 16<sup>th</sup> century from French obscenité or Latin obscaenitas, from obscaenus.*

To this, the definition given by Partridge (1999: 378) could be added: **Obscene:** ‘a blanket term of disapproval’; and also Montagu’s explanation (1967: 105), who defines obscenity as: ‘a form of swearing that makes use of indecent words and phrases’.

Carmen Toledano (2002, 2003) is one of the scholars who deal with the definition of translation and obscenity. Her approach is primarily historical and as far as she is concerned, obscenity is considered an act attributed only to human beings, excluding animals, and it is referred to actions and not to people. That is to say, a human being can commit an obscenity but that same person is not considered obscene: “La obscenidad no depende del autor sino del receptor” (Toledano, 2002: 218). In order to clarify what the term *obscene* implies, this scholar refers to the etymology of the word at hand: “Etimología del término «obsceno» derivada de la transcripción latina *obscaenus* «lo que está fuera de escena», o en términos más coloquiales, fuera de lugar” (Toledano, 2002: 220). But, what is *obscenity*? According to Toledano (2002: 220), “la obscenidad es un sentimiento social ante algo que se entiende, se lee o se ve como una conculcación de una o unas de las normas que articulan ese sentir”. And we use it to excite other people; to blaspheme; to defame; to scandalize; to laugh; etc. (Toledano, 2002: 222).

The *obscene* is applied to any visual or verbal act which takes place in a public space: streets, church, theatres, etc., and it is considered out of the moral rules of society. These rules vary according to the religious beliefs, and the political and moral regulations of each country. Thus, obscenity can be understood as crime, sex, cruelty, violence and horror.

After continuing through this section, I shall make further mention of the fact that the term obscenity is engaged in a vicious circle since the word used to define it refers to other words. It does not give a clear explanation of the term obscene or obscenity, and it is seldom identified with the term pornography, as Toledano (2003) states.

What verbal actions can be considered obscene? It is difficult to determine since there is no pattern established, human beings are guided by common sense to identify an obscene situation and obviously, this could vary from one individual to another, which leads us to the dichotomy of how to determine what is obscene and what is not (Toledano, 2003: 66-68). In addition, a specific behaviour could be considered obscene without being this, the author’s intention (Toledano, 2002: 218). If one takes all these factors into account, then, how could an obscene text be translated? This scholar points out three basic situations that could occur

when translating an obscene text: (1) That the word or the sentence to be translated were considered obscene in their respective cultural systems. Therefore, the degree of obscenity in the ST would be transferred in this case to the TT; (2) That the text was not perceived as obscene in the ST but it was perceived as such in the TT. In this case, obscenity would not be transferred but it would arise when joining a different ideological, poetic and linguistic structure. One might say, then, that obscenity appears in the transfer process; and (3) Finally, one could meet the possibility that the original text was considered obscene in the source culture (henceforth SC) and ceased to be so in the target culture (henceforth TC) because the text did not violate any applicable norm or rule in the target society. In this case, the obscenity disappears during the transference (Toledano, 2002: 223-224).

Some critics have classified some of the dialogues and visual scenes in Tarantino's films as obscene based on their own personal opinion such as the following criticism of *Reservoir Dogs*:

Un *thriller* atípico, centrado en un reducido grupo de personajes masculinos interpretado magistralmente por todos los actores, y con algunas secuencias de violencia decididamente incómodas y repulsivas (Casas, 1992).

Casas finds the *obscenity* in the violence of the scenes, which he literally describes as: 'uncomfortable and repulsive'.

Therefore, for a term to become obscene it has to be understood as such by the author, that is to say the author has to say it or write it being aware of the meaning s/he wants the interlocutor to understand. If a comment seems obscene to only one interlocutor, then we cannot talk about obscenity. However, when a word/comment seems obscene to more than one person, we can then claim that it is obscene (Toledano, 2003: 70).

Obscenity, in the same way as society, has evolved and, what was considered obscene in the 18<sup>th</sup> century is no longer so. Today, what is considered obscene is racism, sexism, and political correctness (Toledano, 2002: 221).

Regarding cinema and obscenity, since the former was created for public exhibition, it may be considered as a means where obscenity could be present because films could contain some obscene words or visual images. In order to know whether a film which contains elements of obscenity can fail or succeed one must take into account different aspects: the society of the country where it is going to be projected or shot; and the language in which the film was filmed, etc. The reason why these features are so important is because there are different opinions about what obscenity means and involves. As an example of this, the



actress Mae West, who was the first woman ever to have had an explicit sex scene on the screen, was arrested ‘on obscenity charges in 1927’ after the production of two plays: *Sex and The Drag*. The first one was a story on prostitution and the latter a ‘comedy-drama of homosexuality’. A year later, she was arrested for the play *Diamond Lil*, in which a preacher is finally seduced by the *madam* whom he is trying to reform (Hamilton, 1996: 189).

Nevertheless, obscenity, though, seems to be considered *less important* in cinema today. For example, *Pulp Fiction* was banned from being released in video for many years, and had problems with the distribution company ‘TriStar’ due to scene in which one of the main characters appears injecting heroin, and for that reason, the distribution company refused to continue with the project. However, nothing was said regarding the scene in which a man is being sodomized by two other men in the basement of a shop. A scene which involved forced sex with two people of the same sex; a situation which could be considered obscene, and erasable and still, nothing was said on the matter. There is also a sequence in *Kill Bill* in which the main character, who is in a coma, is being continuously raped by different men who visit the hospital, and again, nothing was said on the matter and the film had no problems being released, both in cinemas and on video.

This lead us to conclude that, defining and understanding the concept of obscenity, is difficult and subjective since it can vary depending on the individual’s point of view. There are situations in which what we can consider an innocent act can be understood as an obscene act and vice versa: “La obscenidad hace, pues, referencia a un orden social de naturaleza moral que fija los límites del comportamiento público” (Toledano, 2002: 220).

In the following section, I shall explain the concept of political correctness and what that entails: the use of euphemisms and, dysphemisms since they were *invented* to hide foul language in general.

### 2.2.1 Sex as Taboo

Before I continue, I would like to quote what the *Oxford Dictionary of English* (2003) says about *vulgarisms* in order to understand words that are related to sex:

- **Vulgarism:** *a word or expression that is considered inelegant, especially one that makes explicit and offensive reference to sex or bodily functions.*

In ancient times, the attitude of society towards sexual matters –both the designation of the sexual organs and the sexual act– was totally different from today’s attitude. This is

because it used to be more permissive, not as much as it is believed, but still more permissive. Another characteristic of sex is that it is strictly linked to sin and, why does this happen? Why do we associate sex with sin? Why do we blame ourselves for having made it become a sin? As Michel Foucault (1985) expresses, sex is considered a sin in Western cultures because our bodies are not pure, this world is not pure, sex is not pure, sexuality is not pure, and our bodies are full of sexuality, therefore, not pure either. The 'other' world is pure, so we need to try to be pure here to enter it.

As a consequence, sex is considered or has been considered taboo in Western societies. There is repression among the bourgeoisie except for those places considered by Foucault (1985) as tolerant, such as brothels (as a client-pimp) or mental houses (as a patient-psychiatrist). When we talk about sex, not only do we change our tone of voice but also we adopt a different pose as we talk. Nevertheless, when doing so, we are also setting sex free. Without knowing, by prohibiting, censoring and denying it we are making sex more powerful in our society and, as a result of this prohibition, sexual discipline becomes more widespread (Foucault, 1985).

The French scholar presents two procedures to reach the truth about sex: a) *Ars erotica*; and b) *Scientia sexualis* (1985: 53-72).

A) In Muslim societies, the truth is obtained from pleasure itself. According to tradition it has to be kept as a secret, otherwise it will lose its virtue. Through *ars erotica* we can discover pleasure, the pleasure to know, to find the truth. Its truth is the truth of pleasure itself: how pleasure can be experienced, whilst *scientia sexualis* deals with confessions obtained from the inexperienced.

B) Western society has developed a *scientia sexualis* through confession. During the Middle Ages, Western civilizations established the confession as the main source from which truth about sex could be obtained.

As Timothy Jay states, 'sexuality is one of the most tabooed aspects of human existence' (2000: 85). As mentioned earlier, parents, tutors and/or teachers transmit this sense of prohibition to their children and/or students and so they learn from an early age that sex and all that it entails, both talking and practising it, is utterly forbidden. When we are children and we use expressions related to sex or the act of sex (*to fuck, to screw, etc.*), we are told off and sanctioned by our parents (and/or teachers, rulers, etc.). As a result, words which refer to sex become offensive because so is sex. The reason for not talking about such things is that the concept and/or the image produce rejection and, as a consequence of this rejection, the

word becomes more powerful. However, although sex is taboo in almost all societies, it is not approached in the same way in all places: in the Western world, sex seems to be still taboo among our elderly who tend to use euphemisms to refer to it or simply avoid it. As a consequence, expressions like: ‘Will the stork bring you a baby soon?’ or ‘We are planning of going to Paris to get a baby’ are common among this age group.

Keith Allan and Kate Burridge (2006: 145) point out that, of all the taboos related to sex, those who have been the most restricted of all are the ones relating to homosexuals; adulterous women; and the ones related to incest.

An intimate relation between people of the same sex has not always been interpreted as *natural*, for this reason, discussions about it have been considered tabooed for decades. In regard to sexual intercourse outside marriage, it was never considered the proper thing to do for a woman. Women have been the most damaged of both sexes, from a social point of view regarding sex issues. Finally, in Western civilization, incest appears not only as something prohibited and immoral or taboo, but, as Foucault (1985) notes, also as something continuously demanded and necessary for this civilization to have a source of incitement. This scholar claims that sexual identity would not be interpreted in the same way without the possibility of incest<sup>25</sup> (Foucault, 1985: 114).

### 2.2.2 Death as Taboo

Taboo is also reflected on those unavoidable events in our lives that we fear: *death*. As human beings, we avoid talking about death since we feel ashamed and scared of it because it causes grief and suffering.

Therefore, we will soon realize that it is something that we are scared of, something that causes unhappiness and sorrow, and for such reason, we avoid talking about it as a natural phenomenon. This happens because the concept of it is taboo and, thus, so will be the words related to it, being the most explicit ‘to die’ which is replaced by: to pass away, to depart, to go, to pass on, to decease or to perish or by other euphemism such as ‘s/he’s gone to Heaven above’; ‘s/he is part of a better life, now’; ‘s/he was such a good person that the angels required her/his company’ and many other ways of avoiding the fact that person is actually *dead* through euphemisms.

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<sup>25</sup> There are some cultures who used to practice incest such as the Egyptian (e.g. Ramses II, 1279-1213 BCE married several of his daughters) and the Hawaiian (e.g. the Hawaiian royal family married their siblings) (Allan and Burridge, 2006: 10).

### 2.2.3 Bodily Functions and Body Parts as Taboo

As children, if we use words related to bodily functions (*to shit, to pee, to burp, etc.*), sexual organs or body parts (*dick, cunt, prick, etc.*) we are told off because physiological functions, and the product of this functions, are tabooed in some societies. However, there are differences in behaviour depending on the culture; for example, whereas in Western countries such as Spain, the United Kingdom, or Germany, burping is a sign of bad manners, in the Arabic culture is what they expect from you when you finish your meal in order to show that you have enjoyed it; the contrary would show that you are being extremely rude. Nevertheless, as Allan and Burridge (1991/2006) point out, no culture would accept that an adult would use the words defecate or micturate or even ‘I am going to take a shit’ or ‘I am going to piss’ in public but s/he would be expected to use euphemisms such as: ‘I need to spend a penny’; ‘I am going to the lady’s/gents’; ‘I am going to wash my hands’; ‘I am going to powder my nose’, or in the United States ‘I am going to the bathroom’. These are taboo situations which are unavoidable in our lives and thus, we disguise them as if we were going to do something that we consider ‘more acceptable’, such as washing our hands or powdering our nose (see 2.4.1).

### 2.2.4 Emotions as Taboo

Another situation in which an action is considered taboo and, thus, avoided in public is crying. In countries such as the United Kingdom and the US for instance, crying is an action one should do in the privacy of one’s home. The British<sup>26</sup> share a culture in which they do not show their feelings openly, and that has been transmitted to the new continent. When in a funeral, people eat and drink quietly/silently but they are never seen weeping in public, as it would happen in other European cultures such as in some Mediterranean countries (Italy, Greece, or Spain, etc.).

### 2.2.5 Racism and Taboo

Ultimately, taboo remains and has become stronger during the past years especially in ethnic and racial insults due to the fact that language is one of the main factors which conform

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<sup>26</sup> This attitude seems to have gradually changed in 1997, with the death of Diana, Princess of Wales. The British were so afflicted that they could not help showing their distress in public. Such event might have even changed the conception of appropriateness within British culture and the British Monarchy, who had to answer their people’s requests.

racism. As Jonathon Green notes, ‘if “they” can’t talk “like we do” then they’re suspect’ (1996: 55). There is a tendency to feel hostility against those who do not speak like us because we feel threatened, intimidated and scared; and this way of speaking does not necessarily have to be synonymous to having a foreign accent but it can also be derived from listening to citizens from different regions, in the same country, or from different social classes.

Cinema made an important contribution to trying to change this concept and, during the 1960s in Hollywood, there were serious attempts to *cure* racism by introducing black characters in leading roles. In order to achieve this controversial issue, directors, script-writers, and producers gave black actors prestigious parts/roles to prove that black people were as good as anybody else. Such is the case of Sidney Poitier, who –as John Belton (1994: 284) notes– was elevated to the category of journalist in *The Bedford Incident* (1965), a doctor in *Guess Who’s Coming to Dinner* (1967), an engineer/teacher in *To Sir, With Love* (1967), and a homicide detective *In the Heat of the Night* (1967). The causes for racism, then, did not seem to be the colour anymore but the class; it was a matter of class what individuals seemed to be more concerned about.

#### 2.2.6 Religion as Taboo

The taboo language which is related to religion has been denominated ‘profanity’ or ‘profane’ and ‘blasphemy’ or ‘blaspheme’; such concepts have been defined by the *Oxford Dictionary of English* (2003) as:

- **Profanity:** *blasphemous or obscene language. A swear word; an oath. Irreligious or irreverent behaviour. Origin mid 16<sup>th</sup> century: from late Latin profanitas, from Latin profanus ‘not sacred’.*
- **Profane:** *adj. 1. Not relating to that which is sacred or religious; Blasphemous or obscene.*
  
- **Blasphemy:** *the action of offence of speaking sacrilegiously about God or sacred things; profane talk. Origin: ME: from Old French, via ecclesiastical Latin from Greek blasphemía ‘slander, blasphemy’.*
- **Blaspheme:** *speak irreverently about God or sacred things. (see blasphemy for origins).*

As one can appreciate, the distinction between profanity/profane or blasphemy/blaspheme is not very clear, and the concepts might therefore be interchangeable

in some circumstances. The British anthropologist and humanist Ashley Montagu (1967: 101) differentiates between the two as follows:

Profanity is understood as the act of uttering or taking the name of God in vain, or of showing disrespect, irreverence, or contempt for sacred things. Blasphemy is defined as the act of vilifying or ridiculing the divine being, the Bible, the Church, or the Christian religion.

We now know that blasphemy and profanity are taboo matters, but why? Why are they taboo, when did this ban start? This prohibition seems to have their origins in the Bible, specifically in one of the Commandments of the *Old Testament* written by God and given to Moses in the form of two stone tablets: 'You shall not take the name of the LORD your God in vain' (Nelson, 1966: Exodus, 20: 7). The book of Leviticus also makes references to punishment regarding the use of swearwords or profanities which were resolved by death:

Leviticus.24 'And he that blasphemeth the name of the LORD, he shall surely be put to death, and all the congregation shall certainly stone him: as well the stranger as he that is born In the land, when he blasphemeth the name of the LORD, shall be put to death'. (Nelson, 1966: Leviticus, 24: 16).

'And he that curseth his father, or his mother, shall surely be put to death' (Nelson, 1966: Exodus 21: 17).

This seems contradictory since, the *Old Testament* shows violence against the human being; by swearing one could obtain death and punishment, a way of fighting violence with violence. However, this transgression also carries the death penalty in the *New Testament* where it is stated that the use of inappropriate language will be punishable by death:

Matt 5.

36. 'And do not swear by your head, for you cannot make one hair white or black' (Nelson, 1966: Matt 5, 36).

As a result, cursing was a punishable offense that could take us to 'death', which seems to be the main reason why blasphemy and profanity were considered harmful and so prohibited from ancient times. A prohibition which continued legally until the second half of the twentieth century, when it became mostly a moral issue. And that is why it is allowed in films nowadays. Regarding cursing in Tarantino, the American scriptwriter causes a controversial reaction since verbal violence or physical violence has been prohibited for thousands of years and has never been quite accepted by society.

Regarding the language of profanity/blasphemy, many recent forms of swearwords have their origin in religion, in formal cursing: *God damn you; God rot your soul; Curse you; Damn your eyes; Blast you; Go to hell*. All these expressions have a common denominator: the Church (*ibidem*, 1967: 63).

After going through these references, it is not difficult to understand why such taboo impositions on blasphemy and profanity were present for so long. As a matter of interest, when Montagu wrote his book, as he declares at the beginning, swearing in Britain and in the United States was 'still a legal offense' (1967: 2).

According to Geoffrey Hughes (1991: xx), religious taboos are still prevalent in our societies. Such is the case of Brahmanism, Judaism and Islam for a direct reference to the name of God is totally forbidden because they believe in the power of words. In the same way that when we talk about sex or death we release our fears, when we blaspheme we also liberate them:

For centuries blasphemy was the only way of escaping the legal, moral, and inquisitorial power of the priest, the confessor, and the preacher. In the midst of a life of privations these clerics told, counselled, and ordered the wretched majority of the populace to continue suffering and obeying in the hope of a heavenly reward (Aman, 1993: 51).

But not only words considered profane or blasphemous were forbidden but also, as Robinson (1996) points out, even the translation of the Bible into English was a taboo task that many scholars did not want to carry out: 'Bible translation was tabooed, banned, and prohibited both tacitly and by law for well over a thousand years' (Robinson, 1996: 78). Presumably also because it gave the church more power if the Bible was not written in the vernacular as it was only available to the select few. In addition, the translation of many other ancient sacred texts in other cultures were/are also considered taboo<sup>27</sup>: The dilemma was whether to translate it faithfully, freely or both without failing to reproduce the holy significance in the case of the Bible (see chapter 3).

In summary, taboos are clearly relative and change over time, as Battistella (2005) notes:

What seems clear overall is that the notion of offensive language is a variable one, shifting over time, relative to domain (the workplace, broadcast media, literature, political discourse,

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<sup>27</sup> Robinson gives the example of the Navajo's literature since the authors of poems written in Navajo do not want them to be translated for they have not been written for the white people to read (1996: 173).

polite conversation) and affected by social, historical, political, and commercial forces (*ibidem* 83)

Taboo words, then, seem to be an essential part of verbal communication, and therefore it is not advisable to erase them. As Montagu (1967: 322) states:

words develop an omnipotence that often serves the dual function of achieving the discharge and relief of sexual pressures and the expression of contempt for conventional taboos (*ibidem* 322).

### 2.3 Swearing

According to the *Oxford Dictionary of English* (2003), the definition of swearing and swearwords is described as follows:

- **Swearing:** *make a solemn statement or promise undertaking to do something or affirming that something is the case. 2. Use of offensive language, especially an expression of anger.*
- **Swearwords:** *an offensive word, used especially as an expression of anger.*

It is important to distinguish between foul language and swearing since not all foul language is swearing. For instance, in the following sentence: ‘They were fucking like rabbits’ (Karjalainen, 2002: 19), one can see an example of foul language but not an example of swearing. In fact, the word *fuck* here is used with the meaning of having sexual intercourse, not with the intention of swearing for the sake of it. By contrast, the word *motherfucker* refers to incest, taboo in many cultures, and it cannot refer to anything but a strong insult to somebody or even an interjection when we are in a lot of pain (either physical or psychological). It is different from the situation explained above since it has no extra meaning; it does not imply anything else but a strong insult.

The following definitions of swearing have been offered by several scholars who address the matter:

[swearing] is language in its most highly charged state, infused with a religious force recognizable in the remote modes of the spell, the charm and the curse, forms seeking to invoke a higher power to change the world, or support the truthfulness of a claim. (Hughes, 1991: xvi).

According to Hughes (1991: xvi), the way human beings swear has drastically changed from ancient times. We now swear *by, that, to, at* and sometimes we simply swear because we are frustrated. Hughes compares this way of swearing to: asseveration, invocation, imprecation, malediction, blasphemy, profanity and ejaculation and also to obscenity, which



he considers the most complex of all. This scholar highlights the fact that one did not use to swear in the same way in the past, but that this process has considerably evolved. Hughes points out that in past centuries people used to mainly swear *by* and *to* but not *at*, and distinguishes between *high* and *low* degrees of swearing, being religion high, and physical faculties low:

Because sacral notions of language tend to be very powerful at primitive stages of society, taboos have grown up around offensive usages. Swearing is, in one sense, a violation of these taboos: the high varieties violate the taboo of invoking the name of the deity, while the low are often violations of sexual taboos, especially those concerning incest (*ibidem* xvi).

Lars Gunnar Andersson and Peter Trudgill (1990) also give two definitions of what they consider ‘swearing’:

Swearing is ‘BAD LANGUAGE’. There is no question about it. If ordinary people are asked ‘What do you think of when you hear the phrase *bad language*?’ most of them will certainly say ‘swearing’ (Andersson and Trudgill, 1990: 53).

Swearing can be defined as a type of language use in which the expression (a) refers to something that is taboo and/or stigmatized in the culture; (b) should not be interpreted literally; (c) can be used to express strong emotions and attitudes (Andersson and Trudgill, 1990: 53).

Andersson and Trudgill (1990: 55-66) distinguish five levels of understanding swearing: (1) Taboo behaviours; (2) Taboo words; (3) Swearwords; (4) Grammar of swering; and (5) Social restrictions on swearing.

Regarding taboo behaviour and words, taboos are related to sex, religion, bodily functions, ethnic groups, food, dirt and death. Among the things and terms we are not supposed to say appears *motherfucker*, which is a word that not only symbolizes the act of sex but also incest, which is considered the worst of all sex taboos. Incest is unacceptable in sex, and this has to be practised with a human being (animals excluded). Furthermore, even until recently, sexual intercourse with a person of your same sex was considered taboo. Bodily functions, however, are not forbidden but there are specific places to discuss these issues and when referring to them in almost all the occasions, euphemism will replace these words (i.e. urinate, defecate, etc.). In the Tiwi culture in Australia, the name of a person is taboo and therefore, words phonetically similar to these names are also considered taboo. Examples of this in English are *ass* –which is substituted by *donkey*– or *cock* –which is substituted by

rooster. As for the amount of existing swearwords in English, Andersson and Trudgill (1990: 58) state that

it is often said that swearing in Germanic languages such as English uses only a handful of words. It may be true that only a few taboo concepts or words are used, but these can be combined with other words and used in fixed expressions to make up a fairly elaborate system of swearing.

Swearing in the Anglo-Saxon culture was enriched by the presence of the Romans and, together with the existing words and the Norman Conquest in 1066, saw its swearing vocabulary increase to the maximum exponent. These led to the existence of an elevated number of bad words in the English language that have gradually evolved until what they are now: a rich vocabulary of swearwords that has been used by many individuals, even of the higher classes (Montagu, 1967: 107-108).

Expletives have attracted people from any background (educated people, upper-class people, homeless, young people, senior citizens, working-class people, etc.). Montagu expresses that, in the past, the use of expletives was exclusively relegated to the lower-class. However, this conception gradually changed after World War II, when more people –both men and women– of different social classes started to use it:

With the breakdown of the class barriers, the growth of the principle of equality, and the relaxation of inhibitions, the educated classes have discovered a new wealth of language in the forbidden words, and especially in the four-letter words (Montagu, 1967: 318).

Andersson and Trudgill (1990: 61) also make a classification of insults:

- (1) expletive: *hell, shit!; God damn it!*;
- (2) abusive: *you asshole!; you bastard, Go to hell*;
- (3) humorous: *get your ass in gear!*;
- (4) auxiliary: *this fucking X, bloody Y*.

As for the grammar of swearing, they claim that ‘there is a distinction between being grammatically correct and being socially correct’ (*ibidem* 62). This implies that even if the language is socially incorrect, it must be grammatically correct, e.g. *who in hell has been here?* This sentence is both ungrammatically and socially incorrect. However, what is being discussed is not the morality of the language, but the grammar, which must be accurate (*ibidem*). Regarding social restrictions, both scholars state that ‘a popular explanation for swearing is that swearwords are words you use when you have no others at your disposal’ (*ibidem* 63).

Although swearing in public is no longer sanctioned by law, it is still considered unacceptable and it is –or rather used to be– associated, with prostitutes, criminals, drug addicts, and alcoholics, and nowadays with young people in general:

At the individual level, people who are cornerstones in the social structure are expected to keep their appearance and language pure and clean. Individuals on the edges of society – young people, the unemployed, alcoholics and criminals (with the most peripheral last) –can be expected to show less control over their social behaviour and language. And there is no doubt that swearing is very typical of peripheral groups (Andersson and Trudgill, 1990: 65-66).

In this connection, on the subject of Tarantino, some cinemagoers still find his films unacceptable due to the high content of violence. Nevertheless, some other followers consider it an incitement and a release and therefore, the key to his success. Their films were relegated to be shown in small cinemas in some slums in Los Angeles due to the verbal and physical violence in their scenes and, paradoxically, it obtained the opposite result. In addition, although people who watch these kind of films do not necessarily have to belong to any social class nowadays, yet there is a cliché in the characters of Tarantino's films: criminals, drug-dealers/addicts, gangsters, etc, who, according to Andersson and Trudgill (1990: 65-66) are the social group who tend to employ more swearwords.

As for another type of swearing, 'oaths' as Montagu calls them can still be found in the American judicial system. It appeared as recently as in the 44<sup>th</sup> President of the USA, Barack Obama's swearing-in ceremony: 'I swear to speak the truth, the whole truth, and nothing but the truth, so help me God', which means that if you fail to do so, God will forsake you. The following is the definition of *oath* given by the *Oxford Dictionary of English* (2003):

- ***Oath***: 1. a solemn promise, often invoking a divine witness, regarding one's future action or behaviour. A sworn declaration, such as the promise to tell the truth, in a court of law. 2. a profane or offensive expression used to express anger or other strong emotions.

Green (1996) explains that oaths used to be taken seriously in the medieval times, but that their moral obligation has now been lost. Today, individuals focus mainly on sex and scatology as mentioned earlier:

In the Medieval or Renaissance world, when religion truly mattered, oaths, based on 'God' or 'Christ' and thus *de facto* blasphemous, had a powerful resonance. Today's obscenities, based mainly on sex and excreta, may shock, but the moral subtext is missing (*ibidem* 13).

In the next section, I shall deal with the subject of swearing as seen by a distinctive group of scholars who have studied this field in depth: Ashley Montagu (1967), Timothy Jay (1992/2000), Edwin Battistella (2005), Tony McEnery (2006), and Keith Allan and Kate Burridge (1991/2006).

### 2.3.1. Previous Studies on Swearwords

In the next section, I will comment on the studies of the aforementioned authors and their contributions on swearwords to linguistic studies. I have considered their work essential to carry out my research since all six have dealt with the subject of swearing in their work. Nevertheless, it is still surprising how little has been written on this subject from a linguistic perspective. I have therefore divided their work following a chronological order and have individually commented and compared their perspectives on bad language in general.

#### 2.3.1.1 ASHLEY MONTAGU'S APPROACH

Ashley Montagu, a British-American anthropologist, presented forty years ago one of the most important contributions to the history of swearing, *The Anatomy of Swearing* (1967). This scholar tends to explain the problematic differentiation between cursing and swearing while giving examples of the different forms used to swear in different cultures and times. Montagu (1967: 2) explains that 'it is the general understanding that it is improper to swear, yet there continue to be a vast number of swearers', and he locates the birth of swearing in speech: 'Since man first learned to speak imagination and inventiveness have been outstanding characteristics of his speech' (*ibidem*). This scholar argues that it would be absurd to establish a specific place and time to determine the origins of swearing and cursing since there is no account of the exact moment. However, an estimate time on when that could have occurred has been made. Then, how old is swearing? 'It is as old as man and coeval with language. How old is man? Very near two million or more years. And speech? One may estimate that it began at about the same time. Interestingly enough, many philologists have held that 'speech originated in utterances closely akin to swearing' (Montagu, 1967: 5). Montagu, then, states that swearing appeared at the same time as speech; at the beginning, men would only release sound and then, it was able to speak and to swear. These sounds 'would occur, as it were, in spite of himself and only upon the experience of some sudden shock, whether of pain, annoyance, or surprise' (*ibidem* 6), and this fact is common to any culture.

Regarding the differences between cursing<sup>28</sup> and swearing, Montagu (1967) states that although it is difficult to give a precise definition of both, it could be stated that: ‘cursing is a form of swearing and that swearing is a form of cursing’ and ‘it is strictly more accurate to consider swearing as the generic form and cursing as a species of it’ (1967: 35). He describes it as follows:

And so one’s imprecations and expletives are generally couched in language suitable to the requirements of the present moment, whereas cursing is essentially couched in language that refers to the future. One swears at an enemy when he is within reach, one curses him when he may not be within immediate reach (*ibidem* 36).

Then, Montagu concludes by saying that ‘cursing is merely a special form of swearing’ (*ibidem* 52). He claims that there is not an urge to swear but that it is an acquired learned habit:

Is there, then, an instinct or innate drive to swear? In spite of claims that have in the past been made to the contrary, there exists not the slightest evidence that there is such a thing as an innately determined drive or urge to swear, that we learn if through the years. The evidence indicates that swearing constitutes a learned form of behaviour, a culturally conditioned response to the experience of certain conditions (*ibidem* 56).

### 2.3.1.2 TIMOTHY JAY’S APPROACH

Timothy Jay, in his book *Cursing in America* (1992), introduces a remarkable discussion on the concept of swearing, classifying the insults into: cursing, profanity, blasphemy, taboo<sup>29</sup>, obscenity, vulgarity, and epithets, among others, and defines what dirty language is. Jay’s study is important for our purposes not only because it helps us distinguish between a wide varieties of insults, but also because it indicates how to classify them. He explains how taboo works in general and highlights the fact that it is used in different cultures as a way of controlling the individuals of a specific group:

A taboo operates to suppress or inhibit certain behaviour, thoughts, or in this case, speech (...). The function of the taboo is to prohibit the behaviour of a speaker and preserve social

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<sup>28</sup> *Cursing* is understood as the American version of the British expression *swearing*.

<sup>29</sup> Jay introduces the concept of *taboo* as part of the classification process of the insults whilst my intention here is to separate such concept and establish it as the main category from where all the others –cursing, profanity, blasphemy, obscenity, etc.- descend. For which reason, I will not include Jay’s definition of *taboo* in the same category but, as stated in section 2.2, as the origin from which the other insults derive.

cohesion. Different cultures, in order to preserve social order, use taboos to control individuals within the group (Jay 1992:4).

Of all the type of insults this scholar presents in his book, I have selected only those which I have considered most relevant for my study: curse, profane, blaspheme, obscene, vulgar, epithet, insult, slur, and scatological, all present in my data, whose definitions have been taken from the *Webster's Seventh New College Dictionary* (1985):

(1) *Curse*

First of all, I will start by giving the dictionary's definition of each term and then I shall briefly explain the connotation of these words by means of examples:

- **Curse (vt):** *to call upon divine or supernatural power to send injury upon.*
- **Curse (n):** *a prayer or invocation for harm or injury to come to one.*
- **Cursing:** *solemn utterance intended to invoke a supernatural power to inflict harm or punishment on someone or something. 2. an offensive word or phrase used to express anger or annoyance.*

When we curse, we intend to hurt the targeted person through words. Those words we use to cause harm have acquired importance through years and have become remarkably powerful: 'The intent of cursing is to invoke harm on another person through the use of certain words or phrases' (Jay, 1992: 2). Nevertheless, as Jay states, cursing does not necessarily have to be religious, since nowadays, there are other examples of invoking harm to another person through a non-religious insult: *eat shit and die; I hope you choke*, and so on. Thus, what is *cursing*? 'Technically speaking, *cursing* is wishing harm on a person' (Jay, 2000:9). Jay states what the term *cursing* covers: swearing, obscenity, profanity, blasphemy, name calling, insulting, verbal aggression, taboo speech, ethnic-racial slurs, vulgarity, slang and scatology, all present in the data culled for this thesis:

Cursing is the utterance of emotionally powerful, offensive words (e.g., *fuck, shit*) or emotionally harmful expressions (e.g., *kiss my ass, piss off, up yours*) that are understood as insults (*ibidem*).

When we hear a person cursing, we hear emotionality, hostility, aggression, anxiety, and religiosity (*ibidem* 107).

Below, I am presenting some examples taken from the corpus which shows what Jay points out:

(1) Look, asshole! [RD-ex.#6];

- (2) You little motherfucker! [RD-ex.#74];
- (3) You wanna shoot me, you little piece of shit? [RD-ex.#76];
- (4) Fuck you, maniac! [RD-ex.#80];
- (5) English-motherfucker-can-you-speak-it? [PF-ex.#258];
- (6) Shut the fuck up, bitch! [RD-ex.#424];
- (7) Shut up slut! [IB-ex.#1073];
- (8) Fucking shithead. Faggot fuck. Fuck you! [IB-ex.#1094].

All eight examples contain a degree of cursing which is pronounced to provoke harm or damage to the addressee. They are used in contexts in which the situation requires *maledicta*, and the words used are employed to underestimate the person to whom they are addressed, as explained by the scholar. The examples above belong to different categories, e.g. in the first example, *asshole*, belongs to the body part category; in the second and fifth example, *motherfucker*, belongs to the incest-related category; the third belongs to the scatology category; example number four contains both a sex-related insult, *fuck*, and an insult addressed to the mentally disabled category, *maniac*; six has also a sex-related insult, *fuck*, and an insult addressed to the prostitution category, *bitch*, in the same way as example number seven, *slut*. Example eight mixes sex-related insults, *fucking* and *fuck*, scatology, *shithead*, and a homophobic insult *faggot*.

## (2) Profanity

The *Webster's Seventh New College Dictionary* (1985) defines *profanity* and *profane* as:

- **Profanity (vt):** *to treat (something sacred) with abuse, irreverence, or contempt.*
- **Profane (adj):** *not concerned with religion or religious purposes: secular: not holy because unconsecrated, impure, or defiled: unsanctified.*

When the speaker employs a word or expression that involves using a religious term without the intention of invoking the name of God but simply because of lack of knowledge, then, it is stated that that person is being profane: 'To be profane means to be ignorant or intolerant of the guidelines of a particular religious order (...) some examples are: *Jesus Christ, I'm hungry; Does the Pope shit in the woods?; For the love of Christ, get off the phone*'. (Jay, 1992:3). Some examples found in my corpus are:

- (1) Jesus Christ, give me a fuckin' chance to breathe [RD-ex.#120];

- (2) Jesus Christ Almighty! [PF-ex.#357];
- (3) Jesus Christ, Shanna [[DP-ex.#826];
- (4) Jesus fucking Christ. It's about time [DP- example # 1046].

Instance number (4) is considered the most offensive or aggressive because it not only contains religious words, but also the word *fucking* between the first and the third word, which makes it even more profane.

### (3) *Blasphemy*

The term *blasphemy* is defined by the *Webster's Seventh New College Dictionary* (1985) as:

- **Blasphemy (n):** *the act of insulting or showing contempt or lack of reverence for God: the act of claiming the attributes of deity: irreverence toward something considered sacred or inviolable.*

In this case, however, the speaker has the intention to damage religion; s/he knows what s/he is doing and wants to take the Lord's name in vain: 'A blasphemy is an attack on religion or religious doctrine. While profanity is related to the secular or indifferent (to religion), blasphemy aims directly at the church' (Jay, 1992: 3).

As this scholar carefully remarks, blasphemy as an insult lost power as a consequence of the gradual loss of authority the Church underwent over the years. Although it was once punishable by death or by excommunication, this form of cursing lost its power. However, there are still places in the United States where it is recommended not to read or watch some books or films which are considered to contain a high level of blasphemous insults. Examples of blasphemy in Tarantino can be compared to those profane sentences above, in which the name of God has been mentioned.

Throughout the years, as religion lost its supremacy so did blasphemy, which was replaced by obscenity:

### (4) *Obscenity*

The next term deals with obscenity and the obscene. As the *Webster's Seventh New College Dictionary* (1985) illustrates:

- **Obscene (adj):** *disgusting to the senses: repulsive: abhorrent to morality or virtue: designed to incite lust or depravity.*



When a word or phrase is considered obscene, it means that its use is limited and, then, cannot be used in all contexts. ‘To call a word obscene means that it cannot be used, freely: it is subject to restriction’ (Jay, 1992:5). Unlike taboo, obscenity was created to avoid exposing listeners to expletives and it can refer to both sex and violence. The obscene word par excellence, *fuck*, and its variants, *cocksucker*, *motherfucker* together with other body parts *dick*, *tits* or even *cunt* are thought to be the most offensive ones and are replaced by euphemisms:

The obscene word “fuck” is one of the most recorded words in public and has been restricted in media. It is also called “indecent language by the FCC (Federal Communication Commission, a media via) (Jay, 1992: 5).

The most obscene word, *fuck* and variants, is the most employed by Tarantino in all his films, since it makes a total of 654 words in the entire corpus. Because of the high amount of this ‘indecent’ utterance, I dedicated a whole chapter to its analysis, yet I consider it noticeably significant (see chapter 5).

#### (5) *Vulgarity*

The next term to be explained here, following Jay’s perception, is vulgarity which, according to him, means:

the language of the common person, “the person in the street” or the unsophisticated, unsocialized, or under-educated. (...) To be vulgar is to be common, not necessarily bad or evil (Jay, 1992: 6).

The definition given by the *Webster’s Seventh New Collegiate Dictionary* (1985) of the concept of ‘vulgarity’ is as follows:

• ***Vulgarity (adj):*** *generally used, applied, or accepted: having an understanding in the ordinary sense: of or relating to common people: lacking in cultivation, perception, or taste: coarse: morally crude, underdeveloped, or unregenerate: gross.*

Some examples of vulgarity in Tarantino are:

(1) Is it as bad as eatin’ her pussy out –no, but you’re in the same fuckin’ ballpark [PF-ex.#243];

(2) Eatin’ a bitch out, and givin’ a bitch a foot massage, ain’t even the same fuckin’ thing [PF-ex.#244];

(3) Is she the cutest little blonde pussy you ever saw, or is she the cutest little blonde pussy, you ever saw? [KB-ex.#742];

(4) Her plummin down there don't work no more, so feel free to cum in 'er all ya want [KB-ex.#745].

All four examples contain a degree of vulgarity, the words *pussy*, *cum*, *to eat out*, *bitch*, etc. are employed in a vulgar or common way. Here, there is no intention to harm anybody, or to provoke with their words, but to express themselves through vulgarity.

Therefore, the use of blasphemy or profanity is different from that of obscenity or vulgarity since the intention of those words is not to hurt the listener but to show a lack of respect towards religion.

#### (6) *Epithets*

Another group of insults classified by Jay is called epithets and it is defined by the *Webster's Seventh New College Dictionary* (1985) as:

- ***Epithets (n):*** *a characterizing word or phrase accompanying or occurring in place of the name of a person or thing: a disparaging or abusive word or phrase.*

The speaker uses epithets when in a stressful situation to free the tension (Jay, 1992: 7). It is also described as a substitute of physical violence: 'The epithet is uttered from frustration as when you hit your hand with a hammer. It may be that the epithet is that language which has replaced physical aggression'. Some examples of epithets are: *shit*, *damn*, *hell*, *son of a bitch*, *goddamn it*, *fuck you*, *fuck off*, *piss of*, *jesus christ*.

#### (7) *Insults and Slurs*

The following definition of insults and slurs, by *Webster's Seventh New College Dictionary* (1985), will make us understand the concept better:

- ***Insult (vb):*** *to treat with insolence, indignity, or contempt: to make little of.*
- ***Slur (vt):*** *to cast aspersions upon: disparage.*

They are also pronounced to harm the targeted person through words. The difference between insults/slurs and any other kind of verbal abusive is that they are not based on social taboo or on religious matters but on their 'real or imagined characteristics of the target' (Jay, 1992: 8). The difference between them relies on the inherent characteristics in each one. For

example, slurs tend to be ethnic, social or racial, and most of the times manifest the prejudice of the speaker. Insults, however, focus on the mental, physical, or psychological condition of the person whom it is addressed (Jay, 1992: 8). Jay (1992: 8) distinguishes four types of insults or slurs:

- (1) those related to animals: *dog, bitch, pig, jakass, sow or son of a bitch* among others;
- (2) those based on social deviation: *slut, bastard, homo, whore, queer, fag* and so on;
- (3) those related to ethnicity or race: *nigga/nigger*<sup>30</sup>, *pollack, gook*; and
- (4) those which are based on physical, psychological or social characteristics such as *wimp, fatty, four eyes, mongoloid, fairy* and so on. Almost all these slurs are present in Tarantino's films as the reader will be able to see in chapter 4.

#### (8) *Scatological/Scatology*

The last group proposed by Jay is the group of scatology or scatological insults which, according to the *Webster's Seventh New College Dictionary* (1985):

- ***Scatological (adj):*** *of or relating to excrement or scatology.*
- ***Scatology (n):*** *the study of excrement: interest in or treatment of obscene matters.*

These types of insults are used more by children than adults, and the concept refers to human waste products and bodily functions, e.g.: *poo, ka ka, crap, shit, shit ass, piss, pee, fart, piss off*. In the *The Anatomy of Swearing*, Ashley Montagu offers a theory as to why scatology is used to insult the opponent based on past times:

I believe that the evidence so far considered strongly suggests that swearing is a culturally acquired way of expressing anger. Anger is a complex emotion the expression of which may take the form of a hostile response -it may be an oath, it may be a lampoon, it may be a laugh or a hundred and one other behaviours. Whatever the truth may be, it is clear that different conditions call forth different forms of anger and that one of these forms of anger, the desire to swear, a learned form of response, occurs in some cultures or segments of a culture but not others (Montagu, 1967: 81-82).

Scatology is avoided because it reminds us of 'disgusting terms' (Jay, 2000: 200). Excrements are the most unpleasant words we could think of, and so are *piss, snot, scabs*, etc.

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<sup>30</sup> This word is also used in joking terms among African American people, in which case it is not considered an insult. Nevertheless, if other people, who are outside the black community use the term, it will not be considered as a joking term but the opposite.

In spite of this, one can include a final group that includes more than one category, ‘cross-categorized’. This category first proposed by Jay means that insults can be used in more than one sense such as *son of a bitch*, which could be both an insult and an epithet; *shit*, which could belong to the scatological, insult and epithet groups; *Jesus Christ* could either be an epithet or a profane word. It all depends on the sense it is given by the speaker (Jay, 1992).

Jay, in the same way that Montagu, is very much interested in the psychology of swearing and dedicates the vast majority of his book to the analysis of the relation between frustration and swearing.

### 2.3.1.3 EDWIN BATTISTELLA’S APPROACH

Edwin Battistella, in *Bad Language* (2005), describes what bad language means for him: ‘Bad English is hard to define. One way is simply to say that it is English that doesn’t follow the rules’ (Battistella, 2005: 5). ‘English that does not follow the rules’ is the definition Battistella gives to describe foul language. According to him, a word becomes a coarse word when it is considered unsuitable to be used in polite speech, or in public places. These words are characterized as not polite, inappropriate, disrespectful, or immoral, such as the places where they are said aloud or the people you are saying them to. As he states, ‘attitudes toward cursing also demonstrate the evolving social nature of propriety’ (Battistella, 2005: 67).

Those words that refer to sexual intercourse, sexual organs, sexually transmitted disease, contraception, and sex with people of the same sex are, according to Battistella, considered to be highly offensive. He classifies offensive language into different categories:

- (1) epithets;
- (2) profanity;
- (3) vulgarity; and
- (4) obscenity.

Epithets include different types of slurs, such as *bitch*, *whore*, *fag*, *poofter*, etc. These types of coarse words normally refer to race, ethnicity, gender or sexuality; however, they can also refer to physical appearance or disabilities e.g. *midget*, *mongoloid* or *retard*. The second category on the list, profanity, is religious cursing e.g. *hell*, *damn*, *goddamn*, *dammit* and their variants, anything associated with religion used in a blasphemous way. When dealing with our third and fourth category, vulgarity and obscenity, we encounter words which refer to sexual and bodily functions or those referred to sexual organs such as *cunt*, *dick*, *pee*, *shit* or *fuck*.

Some examples of epithets can be found in Tarantino's films, here are some instances:

- (1) Goddamn, that's hard time [RD-ex.#162];
- (2) Shut up, fuck head! I hate that mongoloid voice [PF-ex.#322];
- (3) You're not bringin' that fucked up bitch in my house! [PF-ex.#304];
- (4) Now you just wait one Goddamn minute- [PF-ex.#332];
- (5) It's fuckin' flat, man, that's what's fucking wrong. Goddamn, Cristal's fuckin' flat [FR-ex.#436];
- (6) Fucking mongoloid [JB-ex.#659];
- (7) Shut up, bitch [JB-ex.#661];
- (8) How the hell else am I supposed to let anybody know what happened? [JB-ex.#698];
- (9) Look bitch, I need to know if you're gonna start anymore shit around my baby girl [KB-ex.#725];
- (10) What the hell? [KB-ex.#770];
- (11) There ain't no way in hell anybody's walking Hawaii from? [DP-ex.#887];
- (12) That orchard would be a goddamn sniper's delight [IB-ex.#1055];
- (13) I sure as hell didn't come down from the goddamn Smoky Mountains, (...) of a fucking aeroplane to teach the Nazis lessons in humanity [IB-ex.#1048].

As observed in the examples above, there is variety of epithets in all seven films. Here, I have only selected a few ones to dwell on the fact that insults such as *goddamn*, *mongoloid*, *bitch*, *hell* are constantly repeated in the corpus with the intention of damaging religion: *goddamn* and *hell*; physical appearance: *mongoloid*; or gender or sexuality: *bitch*. Again, I shall dwell on this subject in depth in chapter 4.

#### 2.3.1.4 TONY MCENERY'S APPROACH

McEnery talks about strong language, obscene language, expletive, or derogatory as synonyms to refer to swearing or cursing. According to the *Cambridge Dictionary* (2009), *swear* and *curse* have the following definitions:

- **Swear** (USE RUDE WORDS). Verb [I] swore, sworn to use words that are rude or offensive as a way of emphasizing what you mean or as a way of insulting someone or something.  
*Swearing* n. When someone uses rude or offensive language.
- **Curse** (SPEAK ANGRILY) verb [I or T] to say a word or an expression which is not polite and shows that you are very angry;  
*Curse* noun [C] a rude word or phrase.

According to McEnery (2006: 2), 'bad language (...) means any word of phrase which, when used in what one might call polite conversation, is likely to cause offense'. When referring to bad language in this quotation, he alludes to swearing or cursing, blasphemy, and also includes racist, homophobic, and sexist language as a form of bad language. This scholar holds that the reason for the attitudes towards swearing lies in the late seventeenth and eighteenth centuries:

It is in this period that we can find a social and moral revolution occurring which defined attitudes to bad language for centuries to come and established a discourse of purity as a discourse of power (McEnery, 2006: 2).

McEnery (2006) looks back at the seventeenth century, and explains a period during which censorship on swearing, increased considerably, even more than in the Elizabethan times: the Jacobean era. James I passed a law called 'Act to Restrain the Abuses of Players' in 1606 in order to restrict the use of bad language, which had its basis on the plot to take the life of James I and the members of the Parliament in order to end the monarchy. With Charles I the role given to Church grew and with the help of Sir Henry Herbert, Master of the Revels, censorship gained ground (McEnery, 2006). However, between 1640 and 1649 both political and linguistic censorship fell down to start again a year later, when an Act on linguistic censorship was passed: 'Blasphemy Act'. The main ordinances of the Act were: 'to make it an offence to publicly: (1) advocate drunkenness, adultery or swearing; (2) claim that heaven, hell, salvation and damnation were one and the same; (3) declare oneself to be God; (4) declare that there was no difference between moral and immoral behaviour; (5) deny the existence of God; (6) deny the existence of heaven, hell, salvation and damnation' (McEnery, 2006: 76-77). And those who would not accept the law would be sent to prison for six months for a first offence, and be exiled or killed in the case a second offence occurred. Nevertheless, the government was not as concerned about banning bad language from people's public speech as they were to ban a radical movement they disapproved called the *Ranters* –The Ranters were a Protestant group who were Antinomians–. This group believed that, as Christians, they did not have to follow any moral law, and embraced swearing instead of rejecting it based on their beliefs (McEnery, 2006).

The scholar also explains some events happening from the eighteenth century onwards since, during the rule of James II to George III, there was a turn concerning censorship in language. Through the eighteenth century, the middle classes began to show 'their role of moral leadership' (McEnery, 2006: 84), which consisted in classifying bad language as

‘something immorally wrong and hence not a signifier of middle-class status’ (*ibidem* 84). So they formed religious societies to eradicate this behaviour: (1) SRM (Society of the Reformation of Manners) and (2) SPCK (Society for the Promotion of Christian Knowledge). During that same century, William III passed an Act on swearing and cursing based on the fact that using bad language was a sign of immorality, low social class, and lack of education: ‘As the eighteenth century progressed, the refinement of manners and taste led to the rejection of bad language’. (McEnery, 2006: 114). The scholar tries to justify that although swearing is no longer punished by law, it is still problematic and morally wrong nowadays and it is based on prohibitions occurred during the seventeenth and eighteenth centuries.

#### 2.3.1.5 KEITH ALLAN AND KATE BURRIDGE APPROACH

Allan and Burrige (2006: 1) distinguish between five kinds of taboo:

- (1) Bodies and their effluvia (sweat, snot, faeces, menstrual fluid, etc.);
- (2) The organs and acts of sex, micturition and defecation;
- (3) Diseases, death, and killing (including fishing and hunting);
- (4) Naming, addressing, touching and viewing persons and sacred beings, object and places; and
- (5) food gatherings, preparation and consumption<sup>31</sup>.

From all five points explained by Allan and Burrige, (1) and (2) would be the most interesting ones for this study, since bodies and their effluvia (sweat, snot, faeces, menstrual fluid, etc.), and the organs and acts of sex, micturition and defecation are significantly mentioned in my corpus. These points compound a total of 0.46% on bodily functions; 12.06% on body parts; and 15.66 on excrement/human waste, which represents a 28.18% of the total number of insults in the entire data.

Anything which has to do with sweating, faeces or menstrual fluid is avoided in our society. For which reason, many men would not touch or sit in the same place of a menstruating woman for considering it unclean in some cultures<sup>32</sup>. The same happens with the bodily functions: the act of defecating or micturing are considered taboo. Some examples of this can be found in Tarantino’s films:

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<sup>31</sup> Food is also a subject of taboo. Jews, for example, do not mix milk and meat in the same meal; Jews and Muslims do not eat pork for religious reasons; Hindus do not eat beef; Roman Catholics do not eat meat every Friday during Lent; vegetarians do not eat animals and vegans nothing that comes from the animal (milk, eggs, etc.). And, men and women during the late 18<sup>th</sup> century in Tahiti would not eat together either, etc.

<sup>32</sup> Orthodox New York Jews will avoid taking and sitting in a public transport in case a menstruating woman had sat there (Allan and Burrige, 2006: 5).

- (1) But when this cat fucks her, it hurts. The pain is reminding a fuck machine [RD-ex.#13];
- (2) So, what'd he do, fuck her? [PF-ex.#241];
- (3) It's fuckin' Cristal, everything else is piss [FR-ex.#430];
- (4) Nigga didn't have a pot to piss in or a window to throw it out 'for I set 'im up. [JB-ex.#476];
- (5) I need to know if you're gonna start anymore shit around my baby girl [KB-ex.#725];
- (6) I also watched car shit, too [DP-ex.#969];
- (7) About now I'd be shitting my pants if I was you [IB-ex.#1059];

Examples 1 and 2 refer to the act of sex, *fuck*, a question that has been taboo for centuries. Examples 3, 4, 5, 6, and 7 refer to effluvia, *piss*, *shit*, a subject that has been considered taboo due to the repulsion that it entails.

Another kind of taboo that Allan and Burrige (1991, 2006) refer to is incest. This has never been a common practice in Europe but it was so in Egypt and Hawaii, as stated earlier on. Examples of insults related to incest in Tarantino make a total of 6.95% of the total corpus, a high figure for a single word: *motherfucker* (see chapter 4).

However, Alland and Burrige (1991, 2006) state that the strongest taboo in history is anthropophagy or cannibalism. Despite these statements, no insults related to this practice were found in the corpus. The scholars explain that the lack of insults or swearwords related to this practice in our society in general is due to the fact that it is not a common thing in the Western culture, and therefore, there is no need to create new insults on this subject (1991: 58).

The reason why I decided to divide the work of these six scholars by sections is because, although working in the same field, their work and opinions seem to differ on some occasions and thus, I considered it fundamental to study them independently. It is important to stress that the matter of swearing is a very complex and sensitive field, with different opinions/theories on the issue. Therefore, I had to make a decision on which theory to follow to base my thesis on, and also which terminology I wanted to employ. For this reason and to avoid confusion, taboo, swearing, dirty words, coarse words, swearwords, cursing, insults, slurs, bad language and foul language, would be used indistinguishably throughout this revision.



### 2.3.2 Swearwords and Anger Expressions

Individuals tend to use some specific/different vocabulary depending on whether they are at home with their family, at school with their teachers or with friends:

One rather common situation is to find dialectal and ‘decent’ language used at home, less dialectal but equally ‘decent’ language used at school, and, finally, dialectal and more ‘indecent’ (more swearing and more slang) language used among friends (Andersson and Trudgill, 1990: 46).

Who decides whether what we say is good or bad language? Andersson and Trudgill (1990: 35) state that:

The culture, or the ideology of the culture, decides what is right, noble and good. Nothing is good or bad itself. No word or phrase is in itself bad. It is bad only in the eyes of those who evaluate and look at the language.

According to Jay (1992), among the most common words to release anger are those words of physical or mental nature: *dumb, dumb dick, dumb cunt, shit for brains*, for instance. These expressions refer to the targeted person’s mental abilities. The utterances that refer to taboo words, such as body parts, give them a powerful meaning and when the listener receives them, s/he realizes that s/he is being insulted. For instance, those addressed to a male listener are *prick, cock, dick, wiener*, among others, and those addressed to a female listener are *cunt*, and *twat* (see 2.2.2.1) (Jay, 1992: 76). Other expressions of anger imply using words related to deviant sexual act such as *motherfucker* or *cocksucker*.

And also there are expressions of anger which refer to being sexually violated to express that the speaker had not been treated fairly: I was *fucked over*: we got *fucked/screwed*; he was just *jerking us off* (Jay, 1992: 78). There are other anger expressions which refer to social-sexual deviation and depend on the sex of both the speaker and the listener. It is addressed to those people whose conduct is considered immoral. In the case of women, the most widely used are *whore, cunt* or *slut*; regarding men, *son of a bitch* would be the most common although there is a variety of other insults as well: *bastard, blow job, wanker, pimp, fag, gay, homo*, etc. (Jay, 1992: 80).

There are also anger expressions that refer to race or ethnicity: once more, these insults will be used to express anger and hostility towards the listeners. Some examples which denote the exclusion of a particular group are: *pic, mick, nigger, wop, taco*, etc.

Racial slurs are of course learned and used to derogate a member of an art-group or member or a group of people perceived to be of lower status than the speaker. To express anger they are derogatory in all cases but are at times used as terms of endearment within members of the identified group (Jay, 1992: 8).

Anger could be expressed through scatology, as stated before, these type of insults are more common among children and they focus on the act of evacuation and human waste and it is not considered as offensive as the other group of insults: *to pee, to piss, pissed, pissed off, shit, shithead, crap* and so on (Jay, 1992: 81).

Anger expressions can also be of animal nature taken in an offensive way: *bitch, pussy, pig, cock, sow and cow* or to animal waste which indicate non-sense: *bullshit and horshit* and those which indicate cowardice (Jay, 1992: 82). Swearing is very important among adolescents since it defines their identity among the group.

Depending on the degree of anger, a person will swear more effusively and use strong expletives. This degree can be measured in terms of an increase in blood pressure, perspiration, anxiety, blood sugar level and heart rate. The exceptions are the upper-classes, even if all these symptoms are given; members of the upper-classes seem to have been educated to control it (Jay, 1992: 101).

One factor to determine whether a swearword is an insult or a sheer token of endearment is the relationship between the speaker and the listener. Men use it to greet each other and, although women try to imitate this conduct sometimes, it is not always achieved. Men are the pioneers in greeting each other by using insults considered a token of endearment and, sometimes, they will even touch their private parts to greet themselves (Jay 1992, 86-87).

The aim of the next section is to establish the relationship between the usages of dirty words when experiencing a process of anger. The speaker would increase the power of dirty words when s/he uses them when in a stressful situation to vent anger or rage. The following section is significant since a high percentage of insults which appear in Tarantino's films, are the result of this, the result of a situation in which blood pressure, perspiration, anxiety, etc, are increased, indicating that the person is about to swear.

### 2.3.3 Why Do We Swear?

According to Montagu (1967: 7), the most common means to liberate tension is through language since by doing so, our body feels released. The example this scholar gives is that of the aboriginal tribes in which swearing roughly consisted in 'references to excrement and other filth' in order to express anger or discontent at an opponent, they literally threw

excrements to each other (*ibidem* 10). In other words, by throwing faeces to the person they were angry at, they felt extremely relieved.

The response to frustration is always a feeling of aggressiveness. But not all aggressive responses to frustration take the form of swearing, though they are generally marked by hostile behavior of some sort (Montagu, 1967: 72).

That leads me to say that nowadays *swearing*, as the language employed to discharge tension or anger, equates the sport of throwing excrements to your opponent as in the old times as a response to frustration. Therefore, it is 'a relief mechanism whereby excess energy is allowed to escape without doing anyone any serious injury, while doing the swearer some good' (Montagu, 1967: 68).

Thwarting or frustration generally evoke swearing; that sudden shocks, surprises, disappointments, mortifications, and many similar conditions that produce angry feelings of great or little intensity are often provocative of swearing, and greatly relieved by it (*ibidem* 72).

Jay (2000: 57) expresses that swearing has two purposes: (1) to damage or hurt the other person, which he denominates 'hostile aggression' or (2) to obtain a reward, a satisfaction, which peers admire and respect. This purpose is called 'instrumental aggression'. We swear at humans and animals and, paradoxically, at no one: 'Cursing is both an essential aspect of language and at the same time, an essential aspect of how one acquires an emotional identity through language usage' (Jay 2000: 79). This scholar distinguishes between conventional thinkers and post-conventional thinkers. The former acts more sensitively to social restrictions, and the latter does not curse to damage individuals since they do not feel the pressure of these restrictions and, therefore, swearing becomes a minor problem for this group. Jay (2000: 243) holds that there are several causes for swearing: (1) Neurological: automatic process in response to anger or frustration; (2) Psychological: it is acquired when we are children, we learn it from the environment; and (3) Sociocultural: cultural forces can either encourage or inhibit swearing.

Montagu (1967) points out that human beings express anger from a very early age: e.g. when learning to walk and fall; when s/he is not understood when speaking during the learning process; etc. In both cases, the child cries out of frustration, because it is the only means of expression that s/he has at that moment. Later on in life, when s/he develops language skills, s/he will probably learn how to swear (1967: 71). If s/he hit himself with a

piece of furniture, s/he will probably hit the object until relieved. These, following Montagu's theory, are the early ages of swearing. Thus, 'swearing is a learned form of behavior' (1967: 71). Montagu does not believe in the fact that it is innate and he proves his theory by mentioning the fact that there are some societies which do not swear at all: Japanese, Malaysians, Polynesians and American Indians do not swear.

Like most other human traits, swearing is a learned form of human behavior in cultures and under conditions in which it is encouraged. Under such conditions one may learn to swear as a relief for angry feelings of an aggressive quality that for one reason or another cannot be expressed in any other way (*ibidem* 71).

This scholar (*ibidem* 72) insists on the fact that the child's crying is innate, biological, but the swearing is acquired. However, what are the factors which lead us to swear? Some factors are: (1) Frustration. Physical shocks: hitting one's knee or elbow at the edge of a table; and (2) Angry aggressive feelings: you are using the hammer and you accidentally hit your thumb instead of a nail, for example (Montagu, 1967: 73-74).

On the other hand, the same event can produce different reactions: swearing, laughter or weeping. Montagu (1967: 79) gives the example of a great player who cannot perform a very important game because he has painful hemorrhoids. When this is publicly announced, different reactions will occur: (a) The opponents laugh at the situation; (b) His partner cries out of frustration and embarrassment; and (c) The members of his team swear out of desperation for losing a fine player. Therefore, the same incident can produce different reactions which lead us to think that it all depends on our attitude towards the circumstance or the event in question:

Swearing, laughter, and weeping have in common the function of acting as relief valves for sudden surges of energy that require the appropriate form of expression. What these separate forms of behavior also have in common is the reestablishment of the psychological equilibrium of the organism (*ibidem* 79).

If applied to Tarantino's pictures, when the characters are under pressure, they either swear, laugh or weep. For example, in *Reservoir Dogs*, when Mr Orange has been shot, the first reaction is to swear, and later, he weeps and cries out of desperation, whilst his partners swear indiscriminately. In *Pulp Fiction*, when one of its characters is being sodomized, there are different reactions: the rapists laugh, the victim cries, and the person who comes along to help him, swears at the rapists. In *Four Rooms*, when the bellboy chops off one of the guest's

fingers, the victim cries and swears, his friends swear and the bellboy smiles and laughs at them, and so on.

In the next section, I shall list and explain three different reasons for swearing: *social* and *linguistic*, and *psychological* causes.

#### 2.3.3.1 SOCIAL AND LINGUISTIC REASONS

As said earlier on, when in a frustrating or difficult situation we tend to swear to release stress. However, swearing is not only an instinctive response to pain since another reason for using derogative language is to become integrated in a certain group, to be accepted by others who employ similar vocabulary. Dirty words are used in a figurative sense to express anger and they dramatically change in history depending on social forces such as ‘ethnic group status, subcultures, religion, and the need for professional jargon’ (Jay, 1992: 15). According to Montagu (1967: 88) social swearing, then, consists in using expletive to become ‘one of the lads’, to join a gang, a group of friends and it very much depends on how the listener is. Such is the case of the characters appearing in Tarantino’s films. In *Reservoir Dogs* we can hear the same kind of vocabulary/expressions pronounced by the different members of the gang when performing the robbery. In *Pulp Fiction*, the vocabulary and expressions employed when Samuel L. Jackson and John Travolta are together is much different to the expressions used when the latter is talking or dating a lady. However, although this pattern is repeated in almost all his films, when it gets to *Death Proof*, Tarantino presents a different approach: a group of women talking like men, swearing, acting and blaspheming like men. It gives the impression that Tarantino wants to *defeminize* them and the best way to do it is by making them speak like the men in a gang.

Jay (2000) also points out that curse words are not always used as insults, for instance, in the following example: ‘I don’t know what the fuck you are doing here’, *fuck* is not used as a sexual insult but as an emphaziser and there are examples in which the impact can also be positive: ‘Hi John, what the *fuck* are you doing here, mate?’ which is supposed to be said in a joking way (2000: 9). Hence, not all swearing is meant to express anger or frustration, but also to become part of a group or to be accepted; to show our identity or even to entertain other people and it is not considered, in this case, to be unintentional since the speaker knows exactly what s/he is doing:

Swearing can act as an in-group solidarity marker within a shared colloquial style. Used when a higher style is expected, it is likely to cause offence and may be specifically used to offend, but in both cases it reflects discredit of the speaker (Allan and Burrige, 2006: 77).

In the words of Montagu (1967: 89): ‘the presence or absence of swearing is a socially developed trait and strongly underscore the social nature of swearing’. That is to say, the excessive use of swearing devalues the power of it, which could be what happened to Tarantino’s films. The insults were shocking at the beginning but, now, cinemagoers consider the fact that he uses them indiscriminately, *natural* and *acceptable*.

### 2.3.3.2 PSYCHOLOGICAL REASONS

The first reaction when we accidentally damage or hurt ourselves is to curse to release frustration. And although upper-classes<sup>33</sup> tend to inhibit this feeling of swearing and control it, being unlikely to hear a refined/educated person swearing in a public place, the truth is that it helps us in specific situations. Allan and Burrige (2006) state that one can relieve stress or change his/her mood (from irritable to relaxed) by swearing: ‘There is a psychological gain in letting off steam and expressing extreme emotion through cascading expletives and forbidden words’ (Allan and Burrige, 2006: 252).

Montagu (1967), like Allan and Burrige (2006), points out that to have a ‘good swear’, when in a difficult situation and to relieve pain or sorrow could do us good (in the same way that having a good laugh or crying could help us in a specific moment). He also indicates that it is a form of relieving frustration without being physically aggressive (*ibidem* 1967: 76).

Jay (1992) points out that there are several factors that are decisive in the use of expletives, e.g. age, sex, status, ethnic group, social-physical setting and non-human wrongdoer. I shall analyse them in turn in this section:

(1) Age: children tend to use expletives in a very innocent way since their anger is not as strong as adults. The words they use are, most of the time, related to body products and functions: *little shit*, *chickenshit*<sup>34</sup>, etc. There is one example of *chickenshit* in the data which correspond to *Death Proof*. Although it is pronounced by an adult, it is a childish situation.

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<sup>33</sup> McEnery states that the use of expletives changes significantly depending on the social class. He argues that: ‘frequency of usage being inverse to height of social class’ (McEnery, 2006: 51). Being other combining factors such as age and sex to be taken into account as well and ‘the higher the social class, the lower the usage of expletive’ (*ibidem* 55).

<sup>34</sup> Little shit and chicken shit are exclusively American expressions that British people do not use.

E.g. ‘And now I’ve met you, you’re going in the book. And I’m goin’ to write only nice things, except, I will be forced to file you under, *chickenshit*’ [DP-ex.#849].

(2) Sex: it is of crucial importance to know the sex of the speaker or listener in order to understand the insult. For instance, a word such as *bitch* will only be addressed to women or gay men whilst *son of a bitch* will more likely be addressed to men. Several examples of Tarantino can be found in chapter 4.

(3) Status: education, occupation, and social or economic status influence the way people swear. Those with a high level of education, and a high social and economic standing are more likely to avoid expletives, at least, in public places and are also less likely to be the object of an insult. The characters in Tarantino tend to be criminals, drug-dealers, etc. individuals with a low status who, according to Jay, tend to swear more.

(4) Ethnic group: when the speaker is angry and the targeted person is of an ethnic origin, s/he could use it to name a series of racial insults towards the listener. Derogatory words such as *gook* [PF– example # 227, 228, 229]; *polack* [RD– example # 176]; *kraut* [IB– example # 1054, 1107]; or *sauerkraut* [IB– example # 1108] are used in Tarantino’s films. The word *nigger*, *negro* and *nigga* is also used, although it is a different matter since Tarantino claims that he does not use it in a derogatory way but to show the sociolect of certain suburbs.

(5) Physical appearance: one of the most common insults among children is based on any deviation from what is considered normal by the offender: body size, weight, mobility problems, etc. Insults regarding this group in Tarantino are: *idiot* [PF– example # 330]; [JB– example # 658]; [IB– example # 1078]; *imbecile* [PF– example # 324]; *mongoloid* [PF– example # 322]; [JB– example # 659]; *fool* [KB– example # 724]; *silly* [KB– example # 761, 763]; and *dumb* [PF– example # 388]; [JB– example # 491, 602, 699, 715].

(6) Social-physical setting: those who are strangers for the offender or simply acquaintances are less likely to be the target of insults whilst relatives and friends are more exposed.

(7) Non-human wrongdoer: when a person is not the cause of the anger, but a bird or a dog droppings. (Jay, 1992: 98-99).

In summary, as Karjalainen (2002) points out, the most obvious differences regarding social and psychological causes for swearing can be synthesized in two: when swearing for social reasons, one needs more than one person since it depends on the audience’s reaction; whereas when swearing for psychological reasons one does not need more than oneself.

#### 2.3.4 Why Do We Avoid Swearing?

The goal of avoiding bad language has always been protecting women and children from being exposed to foul language in public. The reason for this is that both groups have been considered weak and fragile and then, being exposed to such dirty language would damage their innocence. Today, when in some specific situations or public events –such as weddings, funerals, or press conferences–, we try to inhibit ourselves from using dirty language. Bad language is also avoided due to its power, if not used in the appropriate situation, you could be in a difficult or embarrassing position since it creates an uncomfortable and unacceptable situation: “Al transgredir una norma, el comportamiento obsceno provoca una reacción de rechazo en la sociedad, su desaprobación” (Toledano, 2002: 220); and, if you transgress certain limits, you run the risk of losing your friends and/or job:

Language contains explosive items which should be handled with care. The right choice of words may give you the job you want; the wrong choice may keep you out of work (Andersson and Trudgill, 1990: 4).

According to David Paletz and William Harris (Paletz *et al*, cit. in Battistella, 2005) offensive language involves three factors: (1) Subversiveness; (2) Cultural-linguistic ‘poverty’; and (3) Shock-value. In English-speaking communities, explicit language could have connotations of lower classes and lower economic standing. In Spain, however, it does not refer as much to the economic standing or lower classes but to being vulgar or having bad manners. Therefore, although it is true that using foul language on a daily basis is believed to be rude, swearing in Spain is not considered a practice of those belonging to a lower status since everybody is *entitled* to swear (upper-classes, lecturers, shop-assistants, plumbers, doctors, professors, etc.). Of all, blasphemy is probably the most widely used form of swearing by Spanish people, probably because of centuries of Catholic practice or religious dominance/control.

It can be stated that foul language persists because they are only words and their meaning lies in what listeners believe to be offensive. Only certain terms can work as epithets, expletives since, according to Allan and Burridge (1991: 145), one would not say:

- (1) \*Defecate on you! \*Urine off!
- (2) \*Copulate off! \*What a fornicate up!
- (3) \*You anus! \*You vagina! \*You clitoris! \*You penis! \*You foreskin!

One has to take into account that it is not the word which causes offence but the concept itself; for instance, *shit* is only a four-letter word which may not harm anybody if not



associated with the concept itself, then, it is obscene ‘The obscenity lies in the actual words themselves –what they connote- and not in what they denote’. (Allan and Burrige, 2006: 242). Therefore, when somebody uses an expression like *shit!*, s/he is not referring to its literal meaning but to its emotive meaning. The problem is that, as Aman (1993) states, ‘the *word* is more repulsive than the *thing* for which it stands’ (1993: viii).

Swearing, then, is expected to occur in informal situations with friends; one would not be expected to use swearwords at work or among senior people since it is just something that would be out of place. In the end, what is true is that bad language is spoken across the social spectrum no matter where people are coming from or which social class they belong to: it ‘is spoken as fluently in universities, clubhouses, and elegant corporate offices, as it is in the gutter. “Bad words” are used by princes and peasants, by priests and prostitutes’ (Aman, 1993: vii).

To summarize, foul language has become so popular because it entails power among individuals in society. They are not supposed to be pronounced and that is why they become stronger, which is one of the reasons why it has not only been a matter of interest by linguists but also by psychologists. This is the case of Tarantino; by swearing, the characters in their films become stronger; by using foul language, they have become powerful.

## 2.4 Political Correctness

The term *political correctness* began to arise in the United States during the late 80s and continued through the 90s until the present day. It changed the perception we have towards words and situations, as stated by Annette Gomis<sup>35</sup> (1997: 13). According to Richard Feldstein (1997: 3), the term *political correctness* ‘was initially invoked by members of the Left against others who shared similar views but adhered to a rigid acceptance of “communist dogma”’. Political correctness moved from being:

a moral connotation when employed by Jews to condemn members of the Communist Party who side with Hitler to being recycled by a neoconservative intent upon confusing multiculturalists’ critics who foregrounded issues of class, race gender, and sexual orientation in their analyses (Feldstein, 1997: 4).

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<sup>35</sup> University campus in the USA was crucial during the 60s, from the political and, especially, social point of view. This is because half of the population went to college, and therefore, whatever was achieved in college, according to Feldstein, meant that it would be followed by 50% of the population.

Feldstein sustains that the term *political correctness* was especially used by left-wing Jews during the 30s and 40s ‘to criticize Stalinism. Later, it became a term of self-satire and high irony’ (Feldstein, 1997: x).

#### 2.4.1 What is *political correctness*?

Some Americans find the term difficult to define and others would not even know why they have to use expressions such as African American for black people; Asian American for Oriental people, for example. Beard and Cerf (cit. in Feldstein, 1997: 72) use expressions such as ‘domestic incarceration survivor’ for women and ‘melanin impoverished’ for white as an example of what seems to be for them unnecessary changes. The last two examples might lead us to question the term *political correctness* since it might prompt rejection for considering it, in the words of Feldstein (1997: x) ‘authoritarian’. According to the British scholar Sarah Dunant, *political correctness*, henceforth PC, is defined as follows:

The phenomenon of political correctness as it is defined today grew out of the American campuses in the mid-to-late 1980s. Focused largely on the arts and humanities faculties, it was an attempt to open up the literary canon to include the work of more non-white and women writers, to rethink the ways in which history was taught and to promote sexual and racial equality by means of certain kinds of positive discrimination and, in some cases, speech and behaviour codes on campus (Dunant, in Gomis, 1997: 30).

Tony Thorne expresses his standpoint regarding PC in the following paragraph:

The beginning of PC go back to the work of the Post Structuralists, in particular the Deconstruction of Jacques Derrida, which during the 1970s took a firm hold in many university departments in the US, where the application of these ideas to literature was later extended to subjects such as history and anthropology (Thorne cit. in Gomis, 1997: 31).

Dunant seems to be concerned with the problems political correctness may involve and so she argues: ‘you don’t achieve freedom by being frightened of what you can and can’t say. That way lays intolerance, rather than the opposite’ (Dunant, cit. in Gomis, 1997: 34). In the next quotation, however, Gomis expresses her views in the following terms: ‘Advocates of PC, moreover, believe that the use of PC terms will ultimately lead to a more equal and just society’ (1997: 40). These words might indicate the desire to change what seems unfair from the society’s point of view. Thus, it seems to imply that by changing the terminology we should be able to change society as well. To which she adds:

[...] the PC debate pays much attention to the meaning of words, to its possible manipulation and to the possibility that changing meaning may cause changes in the way we perceive, conceive and represent reality (1997: 43).

Once more, the author declares that by changing the meaning of words, society's way of acting and thinking can change. Hence, *the word* seems to be able to modify the ideology of an entire community. Nevertheless, introducing PC coercively can also cause the opposite effect, as Melanie Phillips expresses:

Forcing people to be free, it seems to me, lurks at the very heart of modern political correctness. It drives the projects to make us all confess our racism or deny that these are norms of behaviour. [...] And just as Rousseau's pursuit of freedom created the opposite result, so these politically correct attitudes help to bring about the very prejudices they purport to despise. (Phillips, in Gomis, 1997, 54).

Stuart Hall, a left-Activist whose main subject is race, ethnicity and multiculturalism, does not entirely agree with PC and so he responds to this by saying:

Instead of concerning itself with the "real" problems of poverty, unemployment and economic disadvantage which it ought to be addressing, the concerns of PC are, basically irrelevant and trivial (Hall cit. in Gomis, 1997: 117).

Our behaviour towards a taboo matter will be reflected on our way of speaking. In fact, with time not only the concept will have become taboo but also the words associated with it. These words will become politically incorrect and, since they cannot be used in public, one will have to *invent* new words in order to disguise them. Consequently, these new invented words will become *euphemisms*. And, if we consider PC as a response to taboo, then we could claim that PC is euphemistic as well. Since its popularization in the 1990s, the label *politically correct* has broadened to include a wide range of ideological issues. Focusing only on the issue of language, one can say that what remains is the criticism that the so-called PC language attempts to soften reality and control thought. Although by the 1980s the term *political correctness* became associated with the so-called speech codes, an American use of the term is reported as early as the 1960s in the Black Power Movement and the New Left.

Allan and Burridge (2006: 29) distinguish between (1) euphemism –sweet talking–; (2) dysphemism –bad talking–; (3) orthophemism –proper, straight talking, neutral–. In the following section, I shall try to provide a clear definition of the term euphemism and dysphemism –excluding the term orthophemism as this refers only to neutral and *clean* language.

#### 2.4.1.1 EUPHEMISM

Montagu (1967) classifies the term *euphemism* under the concept of *euphemistic swearing* and defines it as: ‘a form of swearing in which mild, vague, or corrupted expressions are substituted for the original strong ones’ (1967: 105). In order to avoid being condemned either by God or by religious or non religious authorities, human beings use and have used euphemism because misusing the language could lead to death. As examples which could illustrate the concept of euphemism, one could mention the ones created during the oppression of Victorianism, in the 19<sup>th</sup> century. Such repression led to the replacement of: *sent* for being born or made, and *nursed* instead of breast-fed. (Montagu, 1967: 224). And, as for the words allowed for ladies, one can find: *Oh! Fudge! Fiddlesticks, Oh, Pshaw, Gracious, Goodness, or Goodness me, Rats, Lordy, Mercy me, Gosh, Gee or Jeepers* among others (Montagu, 1967: 225).

Euphemisms, thus, emerged as an alternative to dirty language or politically incorrect language, to disguise taboo words, expressions or situations: ‘To speak euphemistically is to use language like a shield against the feared, the disliked, the unpleasant’. (Allan and Burridge, 1991: 221-222). Nida’s definition on euphemism is as follows: ‘[...] word which are consciously substituted for others which are taboo, either positively or negatively’ (Nida, 1969/1982: 89). Another interesting definition of the concept is the one stated by Allan and Burridge’s (1991) which actually seems very similar to that of Nida’s:

A euphemism is used as an alternative to a dispreferred expression, in order to avoid possible loss of face: either one’s own face or, through giving offense, that of the audience, or of some third party” (Allan and Burridge, 1991: 221).

Hugh Rawson (cit. in Gomis, 1997) divides the concept of euphemisms into three categories: (1) something which hides concepts such as death, which is considered taboo in many cultures; (2) acts that we are ashamed of to discuss in public (e.g. sex, bodily functions); and finally (3) elopements related to war. Rawson divides euphemisms into: *positive* and *negative*. Positive euphemisms are those whose function is to exalt the job of a person: *custodian* for ‘janitor’; *counsel* for ‘lawyer’; and *escort* for ‘jail guard’ to quote a few. Negative euphemisms, on the contrary, will date back to the past:

the Greeks transformed the Furies into the *Eumenides* (the Kindly Ones). Many cultures expressly forbid the enunciation of the name of God (for whom pious Jews have the word *Adonai*), or of Satan (Gomis, 1997: 20).

Gomis (1997) distinguishes, in turn, between unconscious and conscious euphemisms, the former established so long ago that we do not notice the euphemistic sense of the word, e.g. the *cemetery* from the Greek ‘sleeping place’, which replaced the obvious term ‘graveyard’. She also mentions terms such as *donkey* (which replaced ‘ass’); *sire* (which replaced ‘studhorse’); *rooster* (which replaced ‘cock’) to name a few (1997).

The situation with conscious euphemisms is different. Everyone is well aware of their existence and so, it is pretended that something else is being discussed. Terms related to death such as *murder*, *kill*, *die* (*met his maker*; *pushing daisies*) or terms associated to sex as for instance *to sleep with somebody*, *to go to bed to somebody*, are words that the population do not want to hear nor say and then are consciously replaced by euphemisms (Gomis, 1997).

Another way of euphemizing words is by the omission of some letters as in words associated to sex or bodily functions such as *f\*\*\**; *c\*\*\**; *s\*\*\**, known as the four-letter words<sup>36</sup>, S/M for sado-masochism; AC/DC for offbeat-sex; words associated with body parts: BM for bottom; and other related to diseases: Big C for cancer. The so-called four-letter words or cursing is only one kind of the various usages bad language entitles since the term is also extended to politically correct usage. Both categories happen to have something in common, both ‘create usage problems for conventional speakers by making vocabulary choice and issue of group identity’ (Batistella, 2005: 67).

As for other examples, I shall mention the substitution of *lover* by ‘partner or companion’; *abortions* for ‘pro-choice’; *old people* by ‘senior citizens’; *handicapped* by ‘physically challenged or disadvantage’; *poor* by ‘deprived, underprivileged, disadvantaged’. It can be stated that euphemisms are more widely used in America, where they originated, than anywhere else and are ‘by definition mild, agreeable circumlocutions whose real meanings are always worse than their apparent ones’ (Gomis, 1997: 24). Also, words which refer to evacuation or the product of this comes off to be offensive, and so euphemisms tend to be used to replace them, such as *pee*, *number 1*, *number 2*, *I need to spend a penny*, *poo*, *wee-wee*, etc.

Regarding euphemisms in cinema, when translating and audiovisual text, either for dubbing or subtitling purposes, there is a tendency to omit the maximum number of words permitted by the subtitling industry. Hence, the words that the translator might erase would be terms that will not alter the sense of the sentence such as bad words or dirty words that the

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<sup>36</sup> In the second part of this thesis, chapter 4, one could observe such suppression in the definition of some four-letter words given by a number of dictionaries.

translator also considers that could damage the audience. Sometimes they do this through eliminating them completely and some others by replacing them for euphemisms (see 2.3.1.1). For instance, in *Kill Bill* (vol.II) the male star, Bill, refers to the pregnancy of the female star with a euphemistic term: ‘You have a bun in the oven’ (David Carradine, *Kill Bill*, vol.II).

To conclude, euphemisms are used to avoid offending the audience when speaking; this audience could be family, friends, acquaintances, readers, or strangers and, although this is a general thing and many people agree with the use of euphemisms in general, there are other scholars who believe that one should call things by their names.

#### 2.4.1.2 DYSPEMISM

Dysphemisms are offensive words which deliberately replace neutral expressions:

A dysphemism is an expression with connotations that are offensive either about the denotatum or to the audience, or both, and it is substituted for a neutral or euphemistic expression for just that reason (Allan and Burridge, 1991:221).

A dysphemism is, as defined by Gomis, something that ‘is typified as roughly the contrary of euphemism’ (1997: 27). The following are a list of dysphemisms that the reader might encounter: *mankind*, *chairman*, *congressman* which is replaced by the following euphemisms: ‘human beings, humanity, people’, ‘chair or chairperson’ and ‘member of Congress, representative’. Gomis (1997) points out that even in North America, the word *actor* is considered a neutral or orthophemism, in terms of Allan and Burridge, whilst its feminine version *actress* is considered dysphemistic (1997: 146). Insults are also ‘dysphemistic, and so typically tabooed and subject to censorship’ (Allan and Burridge, 2006: 79). In summary, a dysphemism can be defined as the opposite of a euphemism (Allan and Burridge, 1991: 3).

#### 2.4.2 Sexual Language and Sex Differences in Swearing

In this section, I would like to establish a connexion between sexual language and sex differences in swearing based on feminist theories. The reason for doing so is due to the significant presence of sexual language in Tarantino’s films, and also because both concepts seem clearly connected to politeness and the expressions of euphemism and dysphemisms (Santaemilia, 2005b, 2006), as expressed in 2.4.1.1 and 2.4.1.2.

As stated earlier on, Tarantino uses constant terms that refer to sex in his films which are meant to cause an impact on cinemagoers or spectators. For such reason, the director's work cannot be understood without these expressions, and so he proves it in RD, PF, FR, JB, KB, DP, and IB; films which are full of sex-related words that comprise a total of 670 sexual terms in the entire corpus (see chapter 5).

Before continuing, it is important to clarify the various connotations of the term *sex*: (1) difference between sexes (feminine and masculine); (2) genitalia; and (3) the act of having sexual intercourse (Santaemilia, 2006: 95). Sex terms and expressions referring to point (2) and (3) are widely used in Tarantino's films despite the fact that saying sex-related words on the screen is not an easy task due to the prevailing *censorship* in the United States (see 2.5). However, Tarantino has been granted to say those words without being banned for it regardless the moral codes which are ruled by the historical period of time, and which also establish what is suitable or proper in society, as expressed by Santaemilia (2006: 109) in the following citation: 'Sex (uality) is a discourse which is always subject to the up and downs of the morality of each historical period'. In the case of Tarantino's work, the 'morality' of the time allowed his sexual insults to be said. This would have been an impossible task had it occurred in a different time.

Sexual language, then, is an important source of insults, especially women's body which is taken as a reference to offend other women and/or even men (Santaemilia, 2006: 104). For this reason, among all sex insults, women's anatomy prevails when wanting to offend individuals. This is done in a derogative way since women's bodies are considered *unpleasant* and *unclean* to men and hence, the feminine body is *devalued*; on the contrary, the masculine body is *overvalued*. And that is why one can encounter expressions such as *cunt* or *twat* to insult men, or *cow* and *bitch* to insult women, opposite to other positive terms which refer to the masculine anatomy such as *King Kong*, *hog*, *python*, *Mr. Happy*, and so on. (Santaemilia, 2006: 103). Hence, 'masculinity is associated with linguistic toughness and roughness (which includes, among other traits, swearwords)' (Santaemilia, 2006: 101), and femininity is associated with weakness and unpleasant facts.

All this could be better understood if we briefly go through the history of feminism that started during the 1960s in the United States, when a women's movement evolved and proposed the start-up of a 'women's language'. This movement which originated because women wanted to stand up for their rights was, at the same time, criticised for its sexism (Gomis, 1997). Following these changes, Yale University accepted women as undergraduate

students. Despite the changes, however, women still felt at a disadvantage in regard to work opportunities:

In 1970 the Women's Equity Action League made a formal accusation of more than 100 colleges of sex discrimination in which the entire state systems of California, Florida, and New Jersey, as well as a number of leading universities were indicted. In 1971 the University of Michigan established an overt affirmative Action plan which aimed to recruit and promote women. The National Women's Studies Association was formed in 1977 with the aim of promoting the development of the field. A year later over 15, 00 courses were reported on more than 275 programmes and the number of programmes had risen to 670 in 1992. However, the burgeoning of women's studies courses gave rise to a debate during the late 1980s and 1990s over the content of the programmes and who defines feminism (Gomis, 1997: 50)

The women's movement is strictly related to PC as minorities, such as feminists, gay activists and those who support the black power movement are their strongest defenders of political correctness. Because women are devalued, so is their language. Women use the speech style they do because they are in a less powerful position in relation to men. The best-known aspect of sexism in language that has been under attack is the use of 'mankind' to refer to men as well as the whole human race: men and women. Women can be offended by the use of the suffix *-man* at the end of some words since it also encompasses women but it does not refer to them. This suffix *-man* will not be offensive, however, when directly referred to a male person.

Next, I shall present three tables which show some examples of dysphemisms and euphemisms classified by D'Souza (cit. in Gomis, 1997: 116). My intention here is to show the differences between both concepts:

<b>DYPHEMISM</b>	<b>EUPHEMISM</b>
Ms	<i>Miss</i>
Waiters	<i>Wait persons/waitrons</i>
Chairman	<i>Chairperson</i>
Women	<i>Wimmin/Wombyn</i>
Seminar	<i>Ovular</i>
Cowboys	<i>Cowpersons</i>
Indians	<i>Native Americans</i>
Generic <i>he</i>	<i>Generic she</i>



In 1995, a guide was published in the USA concerning compounds which contained the word *-man* and were considered ambiguous regarding gender. For this reason, other unmarked terms were also adopted:

<b>DYSPHEMISM</b>	<b>EUPHEMISM</b>
Manpower	<i>Human resources or Personnel</i>
Craftsman	<i>Artisan</i>
Chairman	<i>Chair or Chairperson</i>
Congressman	<i>Member of Congress</i>
Fireman	<i>Fire Fighter</i>

The reason for this was to distinguish the gender of the person who was performing a role as in: ‘In referring to roles in general of groups of people, use a gender-free term unless it would be awkward or artificial to do so’ (Gomis, 1997: 145):

<b>DYSPHEMISM</b>	<b>EUPHEMISM</b>
TRADITIONAL	ALTERNATIVE
Average man, common man	<i>Average person, humanity,</i>
Man or mankind	<i>humans, the human race</i>
Manhood	<i>Adulthood</i>
Man-in-the-street	<i>Average citizen, ordinary</i>
	<i>Voter</i>
Manmade	<i>Synthetic, manufactured</i>
Primitive man	<i>Primitive people</i>
Workingman	<i>Worker, work force</i>

The first column could be understood as dysphemistic locutions and the second column as neutral locutions. Yet, there are other ways of perceiving these changes and some just do not give importance to the meaning of words and consider that language is not sexist is just that generics are neutral (Gomis, 1997: 120).

Another example is the significance of the word *lady*, which, according to Robin Lakoff (1975), is used because it seems to be more polite than the word ‘women’, relegated to women with low status jobs: *cleaning lady* vs. *cleaning woman* or avoids sexual connotations,

e.g.: ‘*She is only 12, but she is already a lad*’ opposed to ‘*She is only 12, but she is already a woman*’. The second sentence alone has sexual connotations (Lakoff, 1975: 26).

And also women’s language, as suggested by Lakoff, was replaced by the term ‘powerless language’ after the publication of *Language and Woman’s Place*.

So far, the examples have begun to illustrate that language does show discrimination against women through its vocabulary, grammar and use. These differences attributed to sex are differences that can be considered differences between powerful (men) and powerless (women). Feminist and those in favour of a linguistic reform to avoid problems with connotations in language, would argue that a language is a powerful tool in creating an environment, and that sexist language promotes an environment where women are excluded and isolated. It is a true fact that language affects its speaker’s perception of the world, and therefore that sexist language promotes a sexist society as part of the natural order of things. In short, the fact that language is inherently biased in favour of men, and therefore in need of reform, suggests the possibility of an unbiased or neutral language, which would lead to a more fair society, therefore the use of euphemism.

I shall now introduce a section which will deal with sex differences in swearing in order to clarify what has been stated before regarding the relation between women, men, and insults.

Indeed, men swear more than women as a result of cultural rather than biological determinants. Women are/were considered fragile and should not be exposed to that kind of language. Hence, the classical belief is that men swear and women burst into tears (Montagu, 1967: 86-87). It has to be taken into account that, when Montagu made that statement, it was 1967 and things have changed considerably. There is still a tendency to think that men swear more than women nowadays, which is, in part, true although women have considerably made their way into society in every sense, included through swearing<sup>37</sup>.

It has been demonstrated that men and women do not use the same words to swear. Women use coarse words which are different to those of men and tend to repress their instincts and avoid swearing as much as possible showing discontent by the sound of expletives. Some metaphorical examples of these are: *oh dear, goodness, fudge, sugar, oh dear, oh my, bitch, stupid, silly*, etc, while men use stronger insults such as *fuck, shit, motherfucker, cunt, cocksucker, cockteaser*, or *fuck* (Lakoff, 1975). On the other hand, men

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<sup>37</sup> In some Tarantino’s films women swear more than men and use almost the same words to do (see *Death Proof*).

demonstrate less inhibition when using swearwords. Western society has a different view/viewpoint regarding men and women using explicit language, men having the right to use them while women are condemned if daring to use any kind of swearwords. Men curse to prove their masculinity and women do it to imitate men and, thus be accepted in this society. By swearing women get a level of independency/emancipation/freedom and power. If men can do it, women demand to do it as well in order to prove their equality. And also men and women tend to swear more when among other members of the same sex. That is to say, a woman would use more swearwords when she is with other women than when she is with members of the opposite sex, and the same things tends to occur with men, they use more expletives among them than when they are in the company of women.

Lakoff (1975: 5) pointed out that ‘If a little girl “talks rough” like a boy, she will be ostracized, scolded, or made fun of whilst if a man “talks rough” he is not going to be penalized in the same way for the mere fact of being a *man*; and Hughes (1991) stated that women are swearing more now than in the past and puts American films as examples<sup>38</sup>. Nevertheless, he also points out that women do not create their own vocabulary of abuse but that they use the traditional one, and claims that women are still catalogued as witches, bitches, in other words, as nauseating creatures (*ibidem*).

According to Jay, there are some words that offend men and some others that offend women. As in terms of words which insult men, Jay mentions *motherfucker, queer, fag, home, wimp, pussy, wussy, gay, cocksucker, bastard, prick, asshole, son of a bitch, cock, turkey, nerd, jerk, macho, stud, playboy, and wolf*. As in terms of words which insult women, he mentions: *cunt, whore, slut, tease, prickteaser, dickteaser, cockteaser, bitch, scag, witch, dog, dyke, butch, and lesbian*.

*Motherfucker* is considered the most injurious word in American English since it combines different categories in one: incest, fornication. Men tend to use it more often than women.

*Queer, fag, homo, wimp, pussy, wussy, gay, cocksucker*: these insults refer to the listener’s sexual orientation of mannerism and again, it is more common between men than women.

*Bastard, prick, asshole, son of a bitch, cock*: these insults target those who are self-centered or non-caring. Normally when something went wrong and it is meant to be the listener’s fault.

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<sup>38</sup> See the examples of *Death Proof* for a complete understanding of the subject.

*Turkey, nerd, jerk*: focus on the listener's clumsiness or lack of physical ability to perform actions combined with the fact that the addressee might not have been physically attractive.

*Macho, stud, playboy, wolf*: these insults are addressed to men who exploit women, and are pronounced by women.

As for words that insult women, *cunt* is the worst a woman could receive together with *slut* and *whore*. All three refer to the listener's morality based on their sexual attitude.

*Tease, prickteaser, dickteaser, cockteaser*: these terms are only used by men to insult women when they were understood to get sexual intercourse and were turned down either because women had second thoughts or because men misunderstood reality.

*Bitch*: a word that refer to a woman's sexual morality. Both men and women use it. However, some women especially Afro-American, use it as a term of endearment between them (see *Death Proof*). This latest use of *bitch* tries to imitate men since they do the same with certain insults.

*Scag, witch, and dog*: all three focus on the physical unattractiveness of women and,, possibly, their social ineptitude.

*Dyke, butch, and lesbian*: these words refer to the female sexual orientation. They are not often used by women to insult other women but by men to insult.

As seen in several films by Tarantino, blacks swear more than whites; and males more than females which could be evidenced by *Pulp Fiction* and *Death Proof*:

The majority of the fighting words cases involve male speakers. Many of these incidents involve black speakers. The cases that involve women speakers are also predominantly black women (...) Men are less offended by vulgar speech than women. (Jay, 1992: X)

Jay (1992) expresses that insults give us another insight into sexism, as shown by the existence of more words available to insult women than there are to insult men. Moreover, most insults tend to refer to women's bodies rather than men's. Even words like *poofter, fag, queer, queen* that refer to men are believed to be insulting because they connote homosexuality, which is associated with femininity. There are a great number of words addressed to women, especially women's bodies which we can find in Tarantino's films, such as *cunt, puss, bitch* and *whore*. None of these examples have a man's equivalent when used as an insult, which proves that sexism is still a fact in modern societies. This scholar carried out a research in which the results proved that the sex of the person you are with at a specific moment determines the amount of swearing used in a conversation. With individuals of the

same sex, the amount of swearing increases, whilst in conversation with individuals of the opposite sex, the use of expletives decreases; the relationship between the speaker and the listener is also crucial (Jay, 1992).

McEnery (2006) suggests that men used to swear more than women in the past, however, he claims that his empirical research suggests this is no longer the case.

To conclude, gender-related insults are meant to reduce the individual to a body part or sexual organ (e.g., *cunt*, *prick*) or other qualities (*witch*, *geek*), etc. Although women were previously sanctioned when swearing in public, this changed when women started to acquire positions previously associated with men and, nowadays, women can curse 'freely' in public, although they might receive a sceptical look from time to time (Jay, 2000).

The third section in this chapter is meant to explore the censorship and self-censorship in North America and Spain, which will be sustained by the cultural history of both countries. Finally, subjects such as cursing in the media will be explored and will be exemplified with the restrictions applied in some of Tarantino's films.

## **2.5 Censorship in the Film Industry**

*Censorship* could be applied to books, radio, television, press and also cinema, the matter at hand. It could be applied to any medium in order to restrict the individuals' opinions. Francis Couvares (1996: 9-10) offers a broad definition of the concept of censorship:

The word *censorship* is employed in a variety of ways. No consistent definition has been offered for the simple reason that, in both past and present, *censorship* has been used to refer to related but quite different practices: governmental prior restraint on expression; criminal prosecution and punishment for obscenity; administrative regulation of expressive content by either independent parties or producer themselves; the intentions, activities, and effects of individuals and groups who exert pressure on producers to alter their products or on distributors to cease marketing them; conscious and unconscious editorial evasions and silences practiced by writers, directors, and other personnel involved in the production of cultural commodities.

Charles Lyons (1996: 277) has addressed the matter of censorship applied to any medium of cultural expression, such as the cinema, as follows:

the word [censorship] has come to mean *any* kind of cultural repression that results from official or tacit pressure from either the political left or right. In the context of film production, distribution, and exhibition, the word *censorship* is certainly not monolithic. It refers to a set of practices by institutions or groups, either prior to or following a film's release, the result of which is the removal of a word, a scene, or an entire film from the marketplace.

Lyons (1996) also points out that censorship is carried out by the state, their governments and also by the self-regulation of the film industry itself which establishes its own limits. Together with this, the writer also announces a third censorship, which occurs as the consequence of demonstrators' or individuals' protests which not only get a satisfactory response and therefore, the film is banned:

The most obvious forms of film censorship are actions by federal, state, and municipal governments and the mechanisms of self-regulation established by the motion picture industry itself. A third kind of censorship occurs as a result of group protests. Not all protests lead to censorship; many are primarily a means of publicizing a group's complaint. But when, as a result of street protests, a movie is reedited or pulled from theatres, such protests can be said to result in censorship (Lyons, 1996: 277-278).

Allan and Burrige (2006: 13) define the concept as follows: 'Censorship is the suppression or prohibition of speech or writing that is condemned as subversive of the common good'; they distinguish different types of censorship:

- (1) Censorship of incitement: physical violence to other individuals;
- (2) Censorship of profanity and blasphemy: moral harm; and
- (3) Censorship of pornography: moral harm and perhaps physical danger.

These scholars also believe that censorship is a necessity and its purpose is 'to protect the innocent, the inexperienced, the ignorant, and the morally weak. The alternative is an invitation to anarchy' (Allan and Burrige, 2006: 20). They distinguish between censorship and censoring, the former being the practice carried out by somebody called a censor and the latter the practice both carried out by a censor and by an individual.

Then, have sex-related insults suffered censorship? The fact that sexual words have been controversial for the film industry is not a new thing for anybody, especially when referring to the new continent. Lyons (1996) points out that 'sexual words and images have provoked more censorship and group protest than any other subject' and this is due to the constant concern of American people to maintain the image of prevailing conservatism whose main goal is the maintenance of traditional customs free of 'obscenity and pornography' as Lyons (1996: 280) expresses:

Charges of "obscenity" and "pornography" have repeatedly thrown religious leaders, industry regulators, studio and independent producers, and state and local officials into heated disputes over what the limits of cinematic treatment of sexual subjects ought to be.

Therefore, the translation of insults has always been a contentious task, which has relied on various factors depending on the period of time, political circumstances and the translator's ideology. In all three cases, the translators have experienced either censorship or self-censorship. The former has been imposed by historical and political circumstances, which much depended on religion or the ideological issues of the time, being the translator the one who decides what to censor and what to translate: this is known as *self-censorship*:

El traductor debe crear textos afines a la ideología y la poética vigentes, para lo cual elaborara diferentes estrategias a la norma que le permitan la adecuación del texto que es objeto de su trabajo entre los discursos y la eliminación del elemento obsceno (Toledano, 2002: 228-229).

José Santaemilia has contributed to the study of swearing with a number of articles and books on the subject. In Santaemilia (2008), he notes that the translator would censor his/her work in order to produce a translated text which could be considered acceptable from the social point of view. And those words, which are susceptible to being transformed in order to be morally acceptable or decent, are swearwords. When dealing with foul language, a translator decides, based on the cultural and moral situation of the time, whether to rewrite the text, to soften it or to translate it as it is. If we apply these terms to any of the films by Tarantino analysed here, the consequence is a betrayal of the original text which does not reflect the writer's intention. Thus, eliminating or softening the insults in *Reservoir Dogs*, *Pulp Fiction*, *Four Rooms*, *Jackie Brown*, *Kill Bill* and *Inglorious Basterds* could result in a different product. In summary, the translator's attitudes or ideology is reflected in the way s/he has transferred the words from the SL into the TL, which is telling us that the final product will much depend on his/her ideology and moral issues rather than the director's purpose/intention.

#### 2.5.1. American Culture: *The Movies*

American culture could be considered one of the richest cultures in the world due to its diversity. The great amount of communities has transformed America into what it is today: a mixture of different cultures which has been reflected in the film industry. Cinema became very popular at the very beginning of its rise, and very soon after it was considered 'an institution' and a symbol of being American (Belton, 1994: 4-5). From 1929 to 1949, Americans went to the cinema at least once a week, thus 'going to the movies became a way in which people passed their leisure time' (Belton, 1994: 4). They took cinema as a pastime, a cult place, a way of pilgrimage, and treated it in the same way as going to Church on Sundays

or to school; it was a 'middle-class amusement. However, with the emergence of the Nickelodeon<sup>39</sup> cinemas, the working-class also joined this practice of going to the movies, colloquially speaking, with the family which made it accessible to all publics (Belton, 1994: 9-10). However, towards 1915, after the Nickelodeon times, films became more expensive and longer, entering the 'era of movie palace'. As a consequence, the working-class reduced their attendance due to the more expensive prices and the long duration of the film (Belton, 1994: 16). American audiences stopped going to the cinema as often after the Second World War. So, from 1950-1969, the attendance was very low, gaining ground again in the decade of the 1970s and becoming stable until today (Belton, 1994: 257).

#### 2.5.1.1 CENSORSHIP IN AMERICA

As Jay (1992) states, obscenity was considered a crime when it attacked religion through its sexual material. Nowadays, these attacks would be classified as merely profane or blasphemous. Aside from Massachusetts, where statutes on obscenity were in force, the rest of the colonies did not have any laws which punished obscenity during the 18<sup>th</sup> century. There were laws which penalized blasphemy but they ended in 1697, and the punishment was either by death or by branding the offender's tongue with a hot iron. In 1662 a stringent law on insults was passed; however, it did not include obscenity as in sexual matters. Despite being the only colony with a law which penalized obscenity for centuries, it was not until the 19<sup>th</sup> century when the publisher of *Fanny Hill* (1821), the first American erotic novel, was found guilty and condemned (Jay, 1992).

The problem of when and how to use coarse words was not new since, as Battistella points out, in 1868 under the British Hiclin doctrine, the test for obscenity consisted in checking whether the material could 'deprave and corrupt those whose minds are open to such immoral influences' (Battistella, 2005: 69). Even now, more than a century later, there are still restrictions or censorship in different kinds of communication or media. These restrictions are controlled by government laws, industry policies or even public pressure (Jay, 1992). In 1984, an Act was enacted with the intention of banning the broadcast of 'any matter which is obscene or otherwise unprotected by the Constitution' (Jay, 1992: 218). A contradictory matter since the American Constitution respects the freedom of speech and press as stated on the first amendment:

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<sup>39</sup> Nickelodeon owes its name to the fact that cinema only cost 1 nickel (10 cents, approx); then, it was cheap and also of a short length so everybody could go to the cinema for a short period of time (Belton, 1994: 10).



Congress shall make no law respecting an establishment, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances (Amendment 1-Freedom of Religion, Press, Expression. 179, Ratified 12/15/1791)

As for the film industry, at the beginning of the 20<sup>th</sup> century, 1907, the MPEA (Moving Picture Exhibitors Association) was founded in order to ‘defend themselves legally and politically.’ The association was established by Jewish and Italian people who were in the show business in order to defend the motion picture industry (Daniel Czitrom, 1996: 23-24).

In order to control the exhibition of the films, the National Board of Review of Motion Pictures was created in 1915<sup>40</sup> (Jay, 1992). It was said that this organization was not established to prohibit or ban films but to classify them and to prevent obscenity, vulgarity or profanity in pictures. The policy modified its Act by putting together a list with those words/scenes which were not allowed to be shown on screen.

In the year 1915, Justice Joseph McKenna made a statement proposing that motion pictures were treated like press due to its educational and entertainment significance. His arguments were that:

It cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded by the Ohio constitution, we think, as part of the press of the country or as organs of public opinion. They are mere representations of events, of ideas and sentiments published and known, vivid, useful and entertaining no doubt, but, as we have said, capable of evil, having power for it, the greater because of the attractiveness and manner of exhibition (cit. in Jowett, 1996: 259-260).

Less than a decade later, the Motion Picture Producer and Distributor of America, Inc. (MPPDA) was created with the intention of preventing ‘the prevalent type of book and play from becoming the prevalent type of picture’ (Maltby, 1996: 100). The association was founded in 1921 and it was popularly known as the Hays Office in honour of William Hays, who took it over in 1922. The need to establish an organization like that was due to the fact that Hollywood was, at that time, the core of sex scandals that needed to be censored (Couvares, 1996: 132).

As a result of the constant demand for a regulation of what it was said and shown in cinema, William Hays assigned Jason Joy in 1927 to the recently created Studio Relations Office. Joy’s task consisted in passing the producers those eliminations and alterations

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<sup>40</sup> With the arrival of the first *talkie*<sup>40</sup> in 1927, language came to pose an additional challenge.

demanded by the government. The result of this was a list with 'Eleven Don'ts and Twenty-six Be Carefuls' which the studios had to follow if they wanted to get the censors' approval (Couvares, 1996: 137).

The words prohibited were the following: *god, lord, jesus, christ, hell, damn, gawd* and 'every other profane and vulgar expression however it may be spelled.' (Jay, 1992: 217). During the 1930s, many topics have been the object of censorship, but the one that most preoccupied censors and audience was that of crime and sex; nevertheless, as a consequence of the HUAC (House Committee on Un-American Activities) nine days of hearings in 1947 on suspected communist propaganda, the focus started to be on politics as well (Vaughn, 1996: 237). Ruth Vasey (1996) points out that the MPPDA decided to strategically eliminate any questionable matter on the screen which implied 'sex, crime, or foreign characterizations' in such a subtle way that in most occasions they were only disguised and not completely eliminated (1996: 231).

Around the 1960s, the system changed drastically with the eradication of the Hay's Production Code in 1961. From that moment on, problems revolved around how to control/regulate films. The norms by which the American film industry had operated since 1915 no longer existed and cinema was protected under the freedom of speech contemplated in/by the Constitution. Nevertheless, this freedom was also interpreted as a double-edged sword since the Hollywood studios could no longer 'rely upon the potent combination of its own self-regulatory mechanism (the Production Code) and the threat of legal censorship based on the *Mutual* decision to maintain control of the entire film industry' (Jowett, 1996: 271). The Production Code disappeared entirely in 1966 and was replaced two years later by a ratings system. This system was created in order to give the director/script-writer the liberty to explore 'unprecedented creative freedom, while at the same time maintaining a system of "self-regulation" that would ease the pressures for some form of government classification' (Farber cit. in Jowett, 1996: 272-273).

For a twelve-year period between 1980 and 1992, film censorship moved from focusing on banning sex talk and sex scenes to be 'linked to political struggles' as a consequence of the twelve-year government led by the Republicans (Lyons, 1996: 278): 'Debates over film censorship from 1980 to 1992 reflected a culture in conflict over sex, race, family values, and homosexuality. They also demonstrated that political struggles were being fought in a cultural arena' (*ibidem* 309). During these twelve years, several groups manifested

their preoccupation towards a film industry that ‘stereotyped, silenced, and distorted their lives’ (*ibidem* 309).

In summary, protests against the Hollywood industry have been self-evident since the early days of cinema. However, as Lyons (1996: 310) states, this could result in ‘ideologically correct imagery’, which consists in controlling what is said on TV or in the cinema. For example, the United States of America, a politically correct puritan country, is bound to self-regulate what is said and shown on screen, albeit, as I shall demonstrate later on, there are exceptions –Tarantino– which very much depends on the director’s influence or popularity. And, although it seems that there is no intention of establishing a new regulation form to censor films in the US at the present time, there is a constant pressure or even more, a certain imposition or duty led by the American film industry to preserve and to still demonstrate that the image of the pure America whose duty is ‘to show social and cultural responsibility’ is still prevailing now as it was fifty years back (Jowett, 1996: 273).

#### 2.5.1.2 SELF-CENSORSHIP IN AMERICA

As mentioned in the previous section, with the arrival of the film industry at the beginning of the 20<sup>th</sup> century, other questions arose as well such as the regulation or control of what it was shown on screen. The film industry or the motion picture industry, for the case, managed to create their own regulations without the government participation and it was closely watched by the Catholic Church, who exerted pressure to control the language and also the sex scenes. Today, this pressure is still present as one will notice later on in this study.

The existence of banned films due to the use of bad language increased in the decade of the 1950s<sup>41</sup>; however, in 1966 the exception came with the film by Mike Nichols *Who’s Afraid of Virginia Woolf?* and the censorship became more benevolent (Jay, 1992).

In 1945, the MPPDA changed the name to MPAA (Motion Picture Association of America) which initiated ‘a classification system for movies: SMA (Suggested for Mature Audiences)’ whose proposition has persisted until today (Jay, 1992: 220):

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<sup>41</sup> *The Moon is Blue* (1953) for the use of ‘virgin’; *Anatomy of a Murder* (1959) for the use of ‘rape’ and ‘contraceptive’; *The connection* (1962) for the use of ‘shit’ for heroin (Jay, 1992).

1968	1970	1972	1984	1990
<b>G</b> (General Audiences) All ages.	<b>R &amp; X:</b> raised admission age limit 17	<b>GP</b> changed to <b>PG</b> (Parental Guidance)	<b>PG</b> changed to <b>PG-13</b> (Parents Strongly Cautioned)	<b>NC-17</b> (No one 17 or Under admitted) (between <b>R</b> and <b>X</b> )
<b>M</b> (suggested for Mature Audiences). Parental discretion advised	<b>M</b> changed to <b>GP</b> (All ages admitted. Parental guidance suggested).			
<b>R</b> (Restricted) People under 16 not admitted unless accompanied by a parent or adult guardian				
<b>X</b> (people under 17 will not be admitted)				

\***XXX** (explicit sex or pornographic films) they have never been rated by the MPAA.

With regard to video tapes, the classification was made by the 'Video Programmer Association' using different abbreviations since being rated by the MPAA was considered too expensive:

<b><u>L</u></b> Language	<b><u>EN</u></b> Explicit Sex
<b><u>EV</u></b> Extreme Violence	<b><u>V</u></b> Violence
<b><u>N</u></b> Nudity	<b><u>S</u></b> Sex
<b><u>M</u></b> Mature	<b><u>SA</u></b> Substance Abuse

\*42

<sup>42</sup> British legislation deals with the laws established for the film industry which covers everything related with the motion picture industry such as funding and restrictions regarding the use of bad language and/or sex scenes. It is divided into four groups: (1) *cinema legislation* –which takes care of the safety matters and the cinema license. It was passed in 1909 with the first Cinematograph Act and has persisted to this day; (2) *Content legislation* –it deals with what is acceptable and what is not to be shown on screen and bans it such as any evidence of animal cruelty (1937, Cinematograph Films Animals Act) as well as indecent scenes where children

Americans, then, have had a covert system to ban scenes or language which they do not call 'censorship'; films get rated 'R' or 'X', or even unrated for sex, language and violence. Such procedure censors the film for certain age groups. Directors/studios may 'censor' parts of a film to make sure they don't get an 'x' rating which would narrow the audience and profit margin. Studios want the widest audience so many times they will self censor/edit to ensure their film gets either a "PG" or a "R" and avoid an "X". (Jay, 1992: 220-221). When a film gets an "X", it is bound to fail since it will only be shown in unknown cinemas in outskirts and it will obtain low box office receipts. This rating system is a voluntary way of controlling what the audience watches since it would be illegal to prohibit or censor access to any material according to the US constitution.

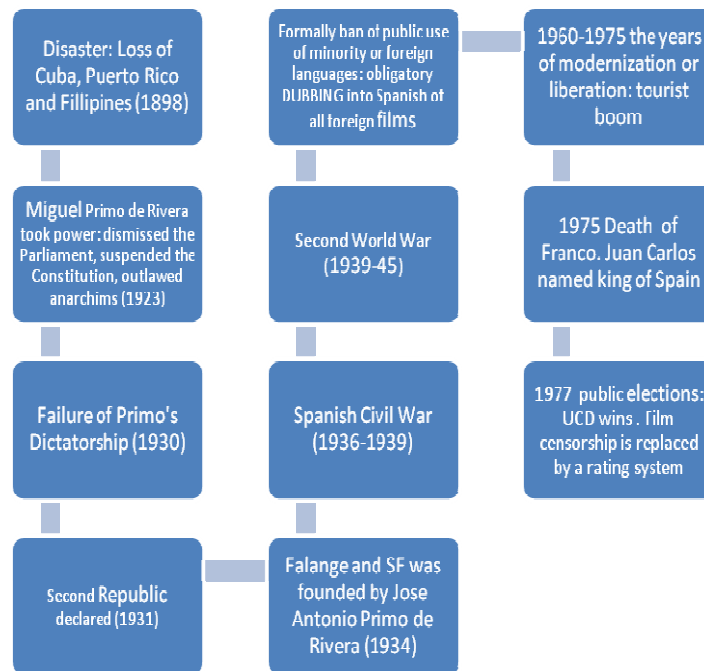
To summarize, censorship can work in different ways in the United States, one of them by refusing to show or advertise films which have been rated NC-17. This is considered a direct form of censorship since the film will not achieve much popularity and might not get projected in the worst case scenario.

### 2.5.2 Spanish Culture

In order to understand today's Spanish culture, I have found of crucial interest to briefly go through the history of Spain from the late 19<sup>th</sup> century till the 20<sup>th</sup> century. The history of Spain was influenced by a series of factors which determined the course of its culture. I have followed Helen Graham and Jo Labanyi's (1995: 426-442) scheme to establish a general overview of Spain's most significant events in history. These encompass the loss of the colonies (Cuba, Puerto Rico and Philippines); the dictatorship of Primo de Rivera; the 2<sup>nd</sup> Republic; the civil war and the post-war; and finally, the transition to democracy until the present time.

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are the protagonists (1978, Protection of Children Act); (3) *Quota Legislation* –legal requirement for cinemas in Great British which demanded a minimum quota of British films to be shown (1927, the Cinematograph Film Act); (4) *Financial Legislation* –government started the initiative to fund British films so their production as well as its popularity increased in 1949, National Film Finance Corporation (Brook, 2009).



**Figure 1: ‘Spanish Culture from 19<sup>th</sup> to 20<sup>th</sup> Century’**

In 1898, Spain suffered one of its greatest defeats: the loss of its colonies (Cuba, Puerto Rico and Phillipines). Thus, since Spain lost its empire, there was a change in politics and individuals. Politicians, writers, and intellectuals, worked under one aim: ‘to restore the nation’s fortunes’ (Balfour, 1995: 25). Despite what was expected, the loss of colonies, labelled as the Disaster, at the end of the 19<sup>th</sup> century did not cause an economic crisis –only in Catalonia, which was trading with Cuba on the textile field and the wheat/cereal in some regions of Spain was affected by this–. (*ibidem* 27). When the Second Republic was declared, anarchism, sexual freedom, and progress in the emancipation of women was achieved; therefore, there were no need for marriage, and contraception methods were permitted. José Antonio Primo de Rivera founded “Falange” in 1934 together with the “Sección Femenina” (SF), and two years later he was assassinated. During 1936-1939, the Spanish Civil War with the subsequent victory of the “División Azul” took place. With the fall of Catalonia in 1939, many intellectuals were forced to leave Spain and went to France. In 1939-1945 the Second World War broke out. And in 1941, the new Spanish government formed by General Franco formally ban the public use of minority languages; and, dubbing every film into Spanish was mandatory. During the 1940s, the film industry in Spain was almost isolated, gaining some importance at the end of the 1940s and beginning of the 1950s with the production of some films and the American attempt to help Spain (Balfour, 1995: 170).

During the first years of Francoism, Cifesa (Compañía Industrial de Film Español) 'was the regime's ideological standard bearer' (Evans, 1995: 215). All the films projected had a Catholic tone. As Evans (1995: 126) points out, the question of *raza* or of pure *raza* was self-evident in every film during the post-war, a concept which was also obvious in Hitler's regime, which made no sense if the historical past of Spain had been taken into account.

Contrary to what other totalitarian regimes have initiated, promoting culture was not on the regime's agenda, but just the opposite, the objective was to suppress 'the cultural values of the Republic' (Labanyi, 1995: 207).

Francoism operated in different ways across a long period to reduce the extent of counter-cultural resistances-most crucially in depriving many young critical cultures of the public space in which to grow (Graham and Labanyi, 1995b: 17).

In 1942, the new film company of the totalitarian regime was established under the name of "Noticiarios y Documentales Cinematográficos" or under its acronym NO-DO. From that moment on, NO-DO was the only newsreel authorized during the regime (Ellwood, 1995: 201). At the beginning of any projection, a documentary or newsreel was projected beforehand with a deformed version of the existing reality which helped secure Franco's stay in power for nearly forty years: 'in its small but sustained and pervasive way, NO-DO too made its contribution to the longevity of the Caudillo's reign' (*ibidem* 203).

From 1944 onwards, the popularity of US films made the censors reconsider what to ban and how to ban it, so import license quotas were assigned in order to control the Spanish industry. These license quotas were replaced in 1952 by the rating system: those films given low ratings could not be projected in big cities, being shown, sometimes, in film festivals for a minority of spectators (Labanyi, 1995: 210). At that time, bullfighting, football, popular songs and Hollywood films were the pastimes of the 'years of hunger' (Graham, 1995b: 238).

In the year 1951, the regulation on cinema was controlled by the "Ministerio de Información y Turismo", whose aim was to combine the strict ideology of the regime, and the attempt to attract the attention of tourists, although this was not always possible. In order to achieve this, Spain had to give 'a more liberal, democratic image of the country' (Evans, 1995b: 304). As it was a difficult task, given the circumstances, the decision made by the censors were, in the words of Evans (*ibidem* 304):

The contradiction was partly resolved through the decision to make Spanish films available in two versions: one, fully censored, for local consumption; another, less mutilated, for foreign markets (Evans, 1995b: 304).

During the 1960s and 1970s, 'education and censorship were based on Catholic values' (Frances Lannon, 1995: 276). These are called the years of 'modernization' or of 'liberation', starting with a tourist boom in 1961 and finishing with the death of Franco in 1975 and the subsequent proclamation of Juan Carlos as king. These fifteen years could be summarized in the words of Richards (1995: 181) with the following sentence: "Progress" in the wake of the Spanish civil war entailed a terroristic reversion to primitivism'. Thus, the period between 1960-1975 'saw the most accelerated, deepseated social, economic, and cultural transformation in Spanish history' (De Riquer i Permanyer, 1995: 259):

Spain went from being a backward agrarian country on the periphery of international capitalism, to one which could be considered fully industrialized, with a strong service sector, fully integrated into the global economic system *ibidem* 259).

However, as Riquer i Permanyer points out, these changes were not attributed to the regime itself but to the persistence and the pressure imposed from abroad (*ibidem* 259). The increase of the market was due to the opening of this to other nations; people migrated to larger cities, and as a consequence, urban cities expanded; the swap of the industrial sectors for the agriculture sector and the growth of tourism contributed to the improvement in the economy during these fifteen years (*ibidem* 260-263). García Escudero, in 1967, founded several 'Experimental Art Cinemas' all over the country, mainly in industrialized important cities, in which original version films could be projected (Labanyi, 1995: 213).

On the 8<sup>th</sup> of July, 1976, a new government was formed, under the leadership of Adolfo Suárez, which approved a Political Reform Law and the calling of the first public elections a year later, June 1977 (Alted, 1995: 320). These changes meant the end of a totalitarian regime and a transition to democracy with the subsequent establishment of a Constitution in 1978.

Only two years after Franco's death, many films could be finally shown and produced, albeit with problems with the censors. On the 1<sup>st</sup> of December, 1977<sup>43</sup> film censorship was

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<sup>43</sup> I considered important to mention a research project which originated at the Universidad de León, and that nowadays includes also members from the Universidad del País Vasco, since their study could be of crucial interest from the censorship perspective. The name of this group is TRACE and their members are Raquel Merino, Rosa Rabadán, José Miguel Santamaría, Marisa Fernández López, J.C. Santoyo, Camino Gutiérrez



abolished and the following classification system was established: (1) adults only; (2) general release; and (3) “S” for pornographic or violent movies (Augusto Torres, 1995: 369). When Pilar Miró was appointed as ‘Director-General of Film’ under the PSOE’s term of office in 1982, she created the “X”-rated cinemas to show both pornographic and violent films (*ibidem* 370). Today, the idea is that heterogeneity reigns.

#### 2.5.2.1 CENSORSHIP IN SPAIN

Censorship in Spain was different from that of the United States since during the period 1939-1975 there was a continuous *protectionism* and a persistent Catholic influence which controlled the film industry among other cultural fields. As Hans-Jörg Neuschäfer (1994: 46) argues:

Todos han de someterse a una única voluntad, que sigue las directrices de la tradición imperialista, del totalitarismo fascista y de la doctrina católica. El nuevo reprime con energía las ansias y la eclosión de la libertad, que con tanta virulencia habían estallado durante la Segunda Republica, e intenta imponer el retroceso a la moralidad rigorista del siglo XVII. España ha de erradicar de una vez por todas el error del liberalismo (a la falacia liberal») [...] Ahora la verdad» vuelve a sustituir a la c libertad». El dogma de fe del franquismo es: Dios, patria y familia

And so he adds:

Desde 1939 –en la “zona nacional”, desde 1936– y hasta después de la muerte de Franco, como mínimo hasta 1976, la censura estuvo tan omnipresente y sus dictámenes fueron tan inescrutables, que ni los autores –de libros, de obras de teatro de películas ni los periodistas pudieron sustraerse a su control (*ibidem* 44).

Censorship was practised not only during the nearly forty years of Franco's dictatorship, but also when it ended “no pocas veces se ejerce en nombre de la libertad, lo que se denomina ‘postcensura’” (*ibidem* 45). As stated by Gutiérrez-Lanza (1997), censorship is

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Lanza, Marta Miguel González and María Pérez L. de Heredia. This ambitious project deals in depth with censorship matters during the period of 1936-1975, and their aim is to research on the translation practices from the years of the Civil War to the death of Franco with the subsequent beginning of the Spanish Transition period (Rabadán, 2000: 9-10).

uno de los muchos procedimientos de control de la información que intervienen para conseguir que la autoridad ejerza el derecho autoconcedido de prohibir la publicación escrita, hablada, visual or artística. Partimos, por tanto, de una decisión voluntaria que lleva consigo la destrucción, prohibición total o mutilación de los textos y otras manifestaciones artísticas (1997: 283).

One of the targets of the totalitarian regime was to suppress press freedom and use it, according to Neuschäfer (*ibidem* 47), as “instrumento de propaganda al servicio del Estado”. As Roman Gubern (1975: 91) states, the main target of the dictatorship was to establish a prohibition regarding ideology which will affect literature, theatre and cinema: “la censura y posterior suppression de las ideologías responsables del estado de cosas denunciado fue uno de los objetivos centrales de su ambicioso plan político-militar”.

This censorship was officially born on the 19<sup>th</sup> October 1913 under Rafael Andrade, the governor of Barcelona, in a conservative and Catholic Spain and persisted in the subsequent years to the Civil War (Gubern & Font, 1975).

As soon as the Spanish Civil War came to an end, members of the new regime began to enforce the new censorship Acts ordered by their leader. Although Franco did not come to power until 1939, his regime had already established institutions dating from the beginning of the war in 1936 which were responsible for censoring any documents, including audiovisual texts, which were unsuitable for any decent Spanish citizen. These institutions were the “Ministerio del Interior” (1931-1941), the “Vicesecretaría de Educación Popular de Falange Española Tradicionalista y de las JONS” (1942-1945), the “Ministerio de Educación” (1946-1951) and, finally, the “Ministerio de Información y Turismo” (1951-1975).

Three types of censorship were carried out during the dictatorship: (1) book censorship (printed works); (2) theatre censorship (performance licence) and (3) cinema censorship. Since the issue at hand in this section is cinema censorship, I will only describe what this implies. First of all, the process implied censoring the script and restricting the filming permission; secondly, the censorship consisted in revising the film itself and, finally, the film was given a restrictive certificate together with a limited number of people which could be admitted in the room:

El sistema de control se dividía en las siguientes secciones: (a) obras literarias; (b) teatro y cine; (c) prensa. Las secciones *b* y *c* estaban sometidas a un control más estricto porque ejercían mayor influencia sobre la opinión públicas. En las obras de teatro podían intervenir más de diez censores, en las películas más de veinte, mientras que de las novelas solían ocuparse uno o dos (Neuschäfer, 1994: 50).

Films were censored twice and sometimes three times. The process they experimented was the following: first of all, the script was presented, then an approval was given and after all this process, the final product was once more revised and censored. As a consequence, it suffered *mutilations*. Such mutilations, thus, often made the films incomprehensible, as in the case of *Casablanca* (1942) and (or) *The African Queen* (1951),<sup>44</sup> whose changes in the dialogues or situations made the films difficult to understand.

According to Gubern & Font, Serrano Suñer drew up article eight, which consisted in giving instructions about the three categories a script could be classified in:

Todo guión y argumento será estudiado y devuelto en el término de ocho días a partir del de su presentación, habiendo tres clases de fallo: “Aprobado”, con o sin supresiones; “Suspendido transitoriamente” y “Rechazado”(Gubern & Font, 1975: 26).

In 1940, the government enacted a law in which the names of those cinema professionals who had publicly sympathized with the Republican cause, in articles or films, would never be mentioned. This law was not, however, always applied. Thus, taking this law as a reference, in 1969 the Spanish government ordered the deletion of the name of Frederic Rossif from the film *Portrait d’Orson Welles* for manifesting his inclination on the Republican side in his film *Mourir a Madrid* (1962). Following the same example, the names of Charles Chaplin, James Cagney or Betty Davies were also erased and banned from public boards (Gubern & Font, 1975: 26). The fact that dubbing films into Spanish was compulsory, facilitated the mistranslation of some foreign films in order to avoid the ‘unacceptable’ reality:

In the *Snows of Kilimanjaro* a declaration of love became a prayer; in *Arch of Triumph* Ingrid Bergman, asked if her lover was her husband, was dubbed as saying yes while shaking her head. Great pains were taken to avoid female adultery: in *Mogambo* and *The Barefoot Countess*, to justify the wife’s attraction to another man, husband and wife were made into brother and sister, and in *The Clay Idol* into father and daughter. *The Rains of Ranchipur* was rewritten to have Lana Turner’s husband eaten by a tiger, to justify her passion for another man (Labanyi, 1995: 210).

Labanyi (*ibidem*) explains that the problem was not violence itself but sex; sentences such as: ‘cut/shorten final kiss’, ‘cut thighs throughout’ were common among censors, even scenes in which naked legs appeared were eliminated.

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<sup>44</sup> *Casablanca* suffered a censorship in their dialogues and the kinship in *The African Queen* was also modified by the censorship.

In 1960, there was a request to reduce censorship made by 1,000 intellectuals, and in 1962, Manuel Fraga Iribarne, the then minister of “Información y Turismo” began a progressive liberalization by ‘contracting the US advertising agency McCann Erickson to improve Spain’s image, and bringing back García Escudero as head of film censorship’ (Labanyi, 1995: 211).

As stated above, the Catholic Church exerted a strong influence on the government, and in 1950 started to establish its own censorship policy against foreign films supported by “Acción Católica”. This policy included four categories, being the last one the most severe one. The result was that those in charge of cinema, in an attempt to avoid the Catholic censorship, decided to self-censor the films in order to avoid a category ‘four’ which would mean a more strict censorship. The resulting product was a film which was double censored and differed too much from the original work (Neuschäfer, 1994: 50-51).

Neuschäfer also adds a different kind of censorship, the so-called ‘silencio administrativo’, the *oblivion* or *indifference*. This ‘silencio administrativo’ consisted in the limitation of the print run or a limitation in the performing days, and also the assignment of theatres or cinemas which could only hold a small number of people, very similar to the American procedure. The films which suffered the most were foreign films since they had to be dubbed.

It is not until 1963 that a censorship code in cinema is enacted, lacking objective criteria or defined rules. Neuschäfer (*ibidem* 50-51) claims that censorship in cinema was not as strict as that applied to literature or the media, and this was because it was not considered, at that time, to have much influence on public opinion. However, when comparing the mass media and the films distributed and exhibited during the dictatorship, one can notice that cinema was the most seriously damaged. These codes or laws enacted in 1963 and 1975 were crucial for cinema since they executed censorship in the strictest way:

El cinematógrafo, por su carácter de espectáculo de masas, ejerce una extraordinaria influencia, no sólo como medio habitual de esparcimiento, sino como forma nueva y eficaz de promover la cultura en el seno de la sociedad moderna. El Estado, por razón de su “finalidad” tiene el deber de fomentar y proteger tan importante medio de comunicación social, al mismo tiempo que el de velar para que el cine cumpla su verdadero cometido, impidiendo que resulte pernicioso para la sociedad. Por ello, parece conveniente establecer unas normas de censura que si por un lado han de ser amplias, para evitar un casuismo que nunca abarcaría todos los casos posibles, por otro deben ser suficientemente concretas para que puedan servir de orientación, no sólo al Organismo

directamente encargado de aplicarlas, sino a los autores y realizadores y a cuantos participan en la producción, distribución y exhibición cinematográfica (González Ballesteros 1981: 423).

As time passed and the totalitarian regime noticed the influence it had on people, more strict rules were applied. Hence, the most severe form of censorship was that applied to cinema for it constituted the presence of twenty or more censors:

[...] la más severa era la censura cinematográfica porque censuraba por partida triple, de forma que en conjunto la película ocupaba a más de veinte censores (Neuschäfer, 1994: 314).

And then, through translation, a large number of imported films suffered mutilations in their dialogues, as Gutiérrez Lanza expresses

The fundamental means of controlling translated films during the Franco regime was the power exerted by the censors either to ban or to authorize the distribution of a film, together with the enforcement of certain cuts and modifications of the dialogue [...] (2002: 155).

In 1966, Manuel Fraga, enacted the new press law; this law was officially modified, but the changes were largely cosmetic (Neuschäfer, 1994: 52). In addition, one cannot forget the continuous influence that the Catholic Church indirectly had over these institutions.

Following the pressure of the film industry which demanded greater permissiveness, it was agreed that two versions of a same film were made: one for abroad which was more permissive, and another one for Spain which was stricter.

The first law of 1963 consisted in formalizing a series of rules to be applied. The law of 1975 consisted in revising those rules formulated twelve years earlier. The latter was necessary due to the constant complaints from people about the strict repression in cinema. The press Acts of 1938 and 1966 conditioned censorship since nobody truly believed the reform of the 1966 law enacted by Fraga. These were based on some patterns to establish its power. These patterns are:

- 1.¿Choca el proyecto presentado con las buenas costumbres, sobre todo con la “moral sexual”, es decir, con la ley de la pureza de la venerable opinión?
- 2.¿Repugna el dogma católico u ofende a las instituciones religiosas y a sus servidores?
- 3.¿Socava los principios políticos fundamentales del régimen? ¿Ataca a las instituciones o a sus colaboradores? (Neuschäfer, 1994: 49-50).

These complaints or lack of belief in the new law coincided with what it was known as *la época del destape*<sup>45</sup> or nude cinema period in Spain.

To conclude, Neuschäfer states that censorship did not end with Franco's death and the political turn since the Constitution of 1978 do not reassure the freedom of opinion which in a way, seems quite evident if applied to cinema restrictions:

En la democracia las modalidades de censura son, desde luego, más sutiles y menos peligrosas, y debemos felicitarnos por ello, pero eso no implica que sean ineficaces; de hecho, suponen una seria amenaza para los profesionales (Neuschäfer, 1994: 77-78).

An idea visibly supported by Gutiérrez Lanza: “Ni el fin de la Guerra Civil en 1939 ni la muerte de Franco en 1975 supusieron el comienzo o el fin de la actuación del mecanismo burocrático censor del franquismo” (2007: 200).

#### 2.5.2.2 SELF-CENSORSHIP IN SPAIN

Toledano (2002) expresses that self-censorship is a fact which is especially marked when dealing with obscenity:

Si la obscenidad, por insidiosa que sea, es aislable, es prescindible. Si no lo es, puede ser paliada a través de una manipulación más o menos traumática llevada a cabo por un traductor convertido en censor y dispuesto a adaptar el texto a las expectativas del nuevo sistema (Toledano, 2002: 226).

As a consequence of what was stated earlier on censorship, the authors developed some strategies in order to express themselves without suffering the state censorship; these tactics were:

(1) el chiste, la ironía, incluso el humor negro. Es el método clásico de la alusión; (2) el empleo de modelos de comunicación, textos y géneros literarios cotidianos y/o consagrados por la tradición como medio de banalización; (3) la desfiguración operativa (sin considerarla una finalidad en sí misma, como por ejemplo en el *Nouveau Roman*) de los procedimientos literarios más familiares y de las categorías de división cronológica como táctica de distracción; (4) la utilización del distanciamiento para camuflar la problemática interna (Neuschäfer, 1994: 77).

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<sup>45</sup> During the 70s, the policy of Spain began to be less strict and accepted the first nude scenes in theatre and cinema, what is known as “la época del destape” (Neuschäfer, 1994). It seems that these kind of films had been a type of imitation of European and American erotic cinema (Gubern-Font, 1975).

Jokes, irony and even black humour are some of the strategies that Neuschäfer mentions which were employed by the authors in order to avoid being censored.

### 2.5.3 Cursing in the Media

The use of coarse language in television programmes, films, radio, or theatre is an issue that has been discussed repeatedly over the years. The main concerns about swearing on television and films is what kind of influence this type of vocabulary will have on young people, since both films and TV are more accessible to them: ‘One of the concerns consistently raised about graphic language on television and in the movies is the influence that such language will have on youth’ (Battistella, 2005: 69). The situation with theatre or radio is different, as they are not as popular among youthful audiences:

Because of the broader audience, the motion picture and television industries had long maintained standards somewhat more restrictive than those of the theatre or the publishing industry (*ibidem* 68).

Whether to use or not to use foul language in media, is a matter that has been subjected to criticism for decades. Arguments for and against cursing arose in order to get to an agreement about how many swearwords were allowed in media, public acts, cinema, etc.

Arguments for allowing foul language in cinema are based on the fact that the characters need to sound realistic and, this is why they need to use the vocabulary attributed to their roles (e.g. in fiction or film noir, they tend to swear to sound real). Then, the presence of expletives is necessary to reflect how people talk in real situations, to make it real. As Battistella argues, ‘arguments for the tolerance of offensive language may focus on any of several themes: the potential for realistic language in the arts to create authenticity’ (Battistella, 2005: 76).

Cursing in films, for example, is a way of representing antiheroes: the thief, the gangster, the bank-robber who do not succeed in his/her mission. This is not an example to follow, children would not like to look like them; thus, these characters are allowed to curse. We can find examples of these antiheroes who curse in Tarantino’s *Reservoir Dogs*, *Pulp Fiction*, *Four Rooms*, *Jackie Brown*, *Kill Bill* or *Inglorious Basterds*, since the characters in all five films are gangsters, bank-robbers, out-law criminals and those who take justice into their own hands. Again, they are not the kind of characters young people would be willing to imitate in the first place (or maybe they would). It is worth mentioning that swearing can be used sometimes for laughter and not for realism.

Arguments against the use of foul language, on the contrary, can be synthesized as follows: the need to have a language suitable for any audience regardless of age or sex, and to avoid the opportunity of using impolite, immoral or dangerous language.

What Battistella denominates as ‘linguistic etiquette’ is respected in public speeches or polite situations but not so much in films, which makes us think that foul language in today’s America has changed considerably. As he states, different types of communication have different levels of tolerance for offensive language. The American press also, for the most part, eschews vulgar language.

Sexual expressions, racist/ethnic and gender insults are even stronger that fifty years ago, as seen in Tarantino’s films. This leads us to believe that strong language is gradually becoming more acceptable. Jay carried out a research on cursing in the 1960s and 1970s films and he discovered that the amount of swearing at the end of the 70s had increased three times more in regard to the 60s (Jay, 1992). If a study were carried out now on films shot during the 90s til 2010, the findings would be surprising since the amount of swearing would be considerably high compared to previous years.

#### 2.5.4 Censorship in Tarantino

*Reservoir Dogs* had to wait more than two years before it was allowed to be released on video in Britain, and there was a significant debate about the possibility that *Natural Born Killers* would not obtain permission to be shown in cinemas in the United Kingdom too. In fact, *Reservoir Dogs* did better in the box office in Britain than in the USA. The ban for its release on video in the UK lasted for a few years. The effect that this caused, contrary to what was expected, was the opposite since it gained more of an audience. The director could not know the impact certain verbal and visual acts, utterly current for him, were going to cause in the audience. This is important since Britain is, after the United States, ‘the industry’s most influential customer’ since it provides 30% of the film industry’s income (Vasey, 1996: 220). In March 1995, the British censorship authorized *Pulp Fiction* to be released on video but only after the scene where Vincent shoots up heroine was modified.

Tarantino has been censored for using both verbal and physical violence. This censorship comes from the theory that if individuals watch those scenes and listen to those words, they will imitate them. Nevertheless, reality is very different and as Allan and Burridge (2006: 20) express to censor this ‘is about as effective as shooting the messenger for bringing bad news’.



By way of contrast, it can be said that a better usage of language can be made if we know the consequences of our acts and the ways to avoid certain situations or words/sentences when we have a clear idea of what they mean/imply.

The use of swearwords has always been considered bad-mannered or offensive in general; an unnecessary way of misusing the language. It is not pleasant to hear somebody using this kind of expressions, and we tend to think that it could be eliminated from our everyday vocabulary. Nonetheless, these particular words are part of our vocabulary and it is not so easy to eradicate them from our lives. As a result, swearing is present in our conversations as one more feature of the language. Battistella (2005: 21) states that ‘Good language follows the logical patterns established by tradition and the bad language is simply due to laziness, stupidity social decay, bad influences, and the decline of standards’, which is objectionable since as I have mentioned in this chapter, there are several factors which contribute to the use of bad language: social, linguistic, psychological, etc. Also, swearing is artificial and it is an acquired process through childhood/adolescence and it is not an innate factor of the human being, as laughing and crying are.

Montagu, in 1967, predicted the future of swearing in the long run as he points out in the following assertion:

The significance of the trend for the future of four-letter words is unpromising. It has been the usual experience that with the relaxation of the taboos and the appearance of forbidden words in print, it is not long before they lose their power to frighten and annoy and are employed more openly in speech. It is probable that this will happen with the four-letter words, for as soon as these words again become acceptable Standard English, the power that they enjoyed during their pariah period will gradually become attenuated, and, thus weakened, the four-letter words may disappear entirely from the swearer’s vocabulary and vanish into husks and the formless ruin of oblivion (Montagu, 1967: 320).

It has been forty years since Montagu pronounced those words foretelling the weakening of the four-letter words. And I must say that has not been the case since, as I shall demonstrate in later chapters, the strength of the four-letter words is still strong in the first decade of the twenty-first century. Although, as Montagu says, their usage both in oral speech and written texts feels more relaxed these days –or, in his words, ‘attenuated’–, but the four-letter words are certainly not in the oblivion. In fact, the power of swearwords in Western societies comes from prohibition and since this prohibition still exists, its power is still influential.

In summary, I shall conclude this section by saying that we use swearwords to hurt

other people's feelings, to show emotions and to be accepted among a specific group and, although insults and swearing are subject to taboo and censoring, on some occasions are used as terms of endearment among friends. Hence, if not everybody swears at you at least everybody knows *how* to swear and linguistic prohibition, censorship and censoring is doomed from the outset. In the words of Jay (2000: 11) 'a language without emotions is no more normal than a person without emotions'.

To sum up, in this chapter I have looked at offensive or taboo language and have attempted to define the notion of obscenity itself. I have embraced the conception of sex, death, bodily functions and body parts, emotions, racism, and religion understood as taboo.

On an equal footing, I have included a section on swearing which embraces the theories or approaches of several scholars: Ashley Montagu, Timothy Jay, Edwin Battistella, Tony McEnery, Keith Allan, and Kate Burridge; besides, swearwords and anger expressions have been tackled; and so have the social, linguistic, and psychological reasons why individuals tend to swear and, in contradiction, tend not to swear.

Next, I have included a part on politically correct speech which involves the usage of euphemisms and dysphemisms; and finally, sexual language and sex differences in swearing based on feminist theories. In addition, the subject of censorship in the film industry both in America and in Spain has been addressed; together with the general view of cursing in the media, and the censorship applied to some of Tarantino's films. On the whole, these aspects of taboo, obscenity, and swearing, together with the political correctness speech, sexual language and the problems with censorship, will help me illustrate the examples that I shall be analysing in chapters 5.

## **CHAPTER 3**

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# **TRANSLATION STUDIES: THE SINGULARITY OF AUDIOVISUAL TRANSLATION**

### 3.1 Introduction and Aim

In this chapter, I shall deal with questions related to the discipline of translation studies, and the problems with the translation of swearwords in films in order to apply it to Tarantino's work. The main characteristic in Tarantino's films, from a linguistic point of view, is his ability to introduce bawdy language in every film bypassing American censorship. Therefore, I felt that it would be interesting to discover whether this phenomenon will also occur in the Spanish version, or whether censorship and self-censorship, as mentioned in the previous chapter, would be applied following the government's regulations of the past years. I shall, then, be focusing on this aspect of language emphasising on the fact that the films made by the American director contain a high level of obscene vocabulary, and exploring what happens when these words and expressions are *mistranslated* (dubbed) into Spanish: Will the insults be translated literally? Will some be eliminated? Will they comply with the Spanish *regulations*? In other words, what happens when obscene language is translated into Spanish? In order to be able to answer these questions, I shall briefly go through the history of translation, and the history of translation in cinema to contextualize the situation with films dubbed into Spanish in the Iberian Peninsula.

A script can be considered a literary text from the translation point of view, and therefore, all the rules applied to translation can be applied to it. However, as we translate, we realize that other factors need to be taken into account: dubbing/subtitling and with them, synchronization<sup>46</sup>. And that is when the need to start talking about audiovisual translation arises. As a consequence, I have included a section which deals with this modality separately in this chapter. I shall start, then, by presenting an overview on translation studies followed by an independent section on audiovisual translation in order to understand how the transfer of words or, in this case, swearwords have been transferred from English into Spanish in the films I am analysing. For this reason, under this second section, I shall also include a brief history of the birth of cinema; the matter of dubbing and subtitling applied to a cinematographic text; the political and historical reasons why one of these modalities is used over the other in Spain; and the advantages and disadvantages of using these modalities. I have also considered mentioning, following Frederic Chaume's standpoint, the non-linguistic elements that occur in the adaptation of a film since lighting, music and sound could greatly influence the sense of a picture.

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<sup>46</sup> The act of matching the movements of the character's mouth also called lip movement, with the dialogue.

## 3.2 Introduction to Translation Studies

### 3.2.1 A Brief History and Definition of Translation

The Babel myth, cited in the *Genesis* (xi: 6-9), consist of the idea of having a unique language for the whole of mankind. However, the idea of one language was not acceptable from the religious point of view since that would make the human race stronger, more powerful, which would be intolerant of God. As a result, God gave men and women different languages. Regrettably, this is only a myth and the origins of languages have a more linguistic approach.

Eugene Nida (1959/1998:12/23) places the beginning of translation with the production of the *Septuagint* which seems to have been the first translation of the Hebrew Old Testament into Greek. It was carried out by seventy-two translators, and it gave us the basic categories of the history of this practice. The American scholar stated that translation itself was a ‘science’, a theory that will be rejected by other colleagues in the second half of the century.

Following Douglas Robinson’s definition (1997, 2002), the history of translation goes back to the ancient times with the distinction of ‘word-for-word’ (literal translation or *verbum pro verbo*) and ‘sense-for-sense’ (free translation or *sensum pro sensu*) used for the first time by Marcus Tullius Cicero (106-43 B.C.E) in his *De optimo genere oratorum* (*The Best Kind of Orator*, 46 B.C.E) and translated by H.M. Hubbell. Cicero pointed out that one should not translate *verbum pro verbo* and opened a discussion/debate that has lasted for centuries. Long after Cicero made his statement, the same issues were still discussed since, the scholar Peter Newmark (1995) claimed, in the second half of the 20<sup>th</sup> century, that the main problem of translating a text was ‘whether to translate literally or freely’ (1995: 45). It is important to name Horace, Pliny, Quintilian, St. Augustine, St. Jerome, John Dryden, Miguel de Cervantes, Novalis, Johann Wolfgang von Goethe, Percy Bysshe Shelley, Aryeh Newman, Ezra Pound, etc, for being translators who dealt with the subject of translation. Thus, the definition of the concept of *translation* is a matter that has been addressed by many authors. Let us see what the term involves: translation, *trans-ducere*, etymologically, it means ‘to bring across’. The way Nida defines the concept is done in a more systematic way:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements (1969, 1982: 12).

The scholar Mary Snell-Horby (1988) defines the concept as an interaction process between the author, the translator and the reader, and mentions their complexities in the following quotation:

Translation is a complex act of communication in which the SL-author, the reader as translator and translator as TL-author and the TL-reader interact. The translator starts from a present frame (the text and its linguistic components); this was produced by an author who drew from his own repertoire of partly prototypical scenes. Based on the frame of the text, the translator-reader builds up his own scenes depending on his own level of experience and his internalized knowledge of the material concerned (1988: 81).

Based on the three ‘laws of translation’ formulated by A.F. Tytler (1790), Snell-Horby expresses that a translated text must follow three main principles:

- (1) the translation should give a complete transcript of the ideas of the original, which requires the translator to have perfect knowledge of the language of the original and a good grasp of its subject matter;
- (2) that the original’s styles should be retained, which requires the translator to be a competent stylist: and
- (3) that the translation should read like an original work, and easily, so that if the original is faulty (obscure or ambiguous) then the translator should amend it (*ibidem* 9).

This position has been adopted by many scholars who have subsequently developed their own theories of translation based upon these statements; these scholars are Susan Bassnett, André Lefevere, and Barbara Godard, whose theories are discussed throughout this chapter.

The expert on translation Patrick Zabalbeascoa (1996) defines the term as a communication act, and a human and social activity and since they are not perfect, translation is considered *imperfect* as well:

La traducción es un acto de comunicación y una actividad humana y social, y como no existe comunicación, ni actividad humana ni social que sean perfectas no es ninguna tragedia admitir que la traducción perfecta tampoco existe (1996: 175).

In a more recent study on translation, Raffaella Bertalozzi<sup>47</sup> defines translation as

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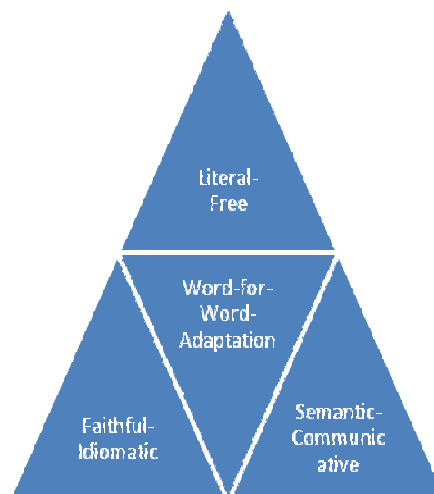
<sup>47</sup> Bertalozzi’s definition would not include Jakobson’s intralingual translation (see 3.1.2.3) and therefore, it can be considered ‘incomplete’ or not very accurate.

Il processo che trasforma un testo, detto anche ‘prototesto’ [...] in un altro testo, detto ‘metatesto’, generalmente mediante l’uso di una lingua diversa da quella in cui il testo originale è stato scritto e per interagire con una cultura diversa da quella nella quale è stato prodotto (2006: 15).

And finally, Ovidi Carbonell’s (2006: 48) definition of translation is as follows:

Translation is a form of communication and a means of achieving things. However, in translation the original communicative act is relocated to a different setting, where different actors perform for different purposes: there is a *mediation* mechanism which qualifies the whole act at different levels.

Next, I shall present a diagram which expresses Newmark’s (1995: 45-47) view of the evolution of translation until the 19<sup>th</sup> century and onwards.



**Figure 2: ‘The Evolution of Translation’**

- (1) *Literal*: the syntax is translated as close as possible in the TL.
- (2) *Word-for-word*: the SL word-order is maintained; the translation of cultural words is literally. The target of this kind of translation is ‘to understand the mechanics of the source language’ (1995:45).
- (3) *Faithful*: it implies reproducing the exact meaning of the SL into the TL.

(4) *Semantic*: it differs from faithful translation in the aesthetic, the *beautiful*, aspect only of the SL.

(5) *Free* this process consists in paraphrasing the original with longer sentences; which it is also called 'intralingual translation'. Newmark defines it as 'pretentious'.

(6) *Adaptation*: it is used for poetry, plays. The main sense is maintained but the cultural words/sense is adapted (re-written) in the TL.

(7) *Idiomatic*: or natural translation reproduces the original sense but introduces colloquialisms and idiomatic expressions in the TL.

(8) *Communicative*: this type of translation is the one that tends to reproduce the exact meaning of the SL taking into account not only the language but the content, so that they are closer to the original.

### 3.2.2 The Beginning of New Theories: *Translation Studies*

From the beginning of the 20<sup>th</sup> century onwards, to learn a foreign language in some countries consisted in doing it through what was called the grammar-translation method, whose origins can be found in the way Latin and Greek used to be approached. This way of studying a language was later applied to modern languages which concentrated on learning the grammatical rules of the target language and then carrying out a literal translation (Munday, 2008:7). Translation exercises were considered to be a way of learning a foreign language or of reading a foreign language text. Later, the grammar-translation method lost its popularity with the appearance of the communicative approach in the late 1960s and early 1970s. This method focused on the natural ability of students to learn a new language and attempted to represent the daily routine in classrooms focusing on spoken language instead of using sentences that were out of context. As a consequence, this new approach entailed the abandoning of the translation method in its classic form.

In the second half of the 20<sup>th</sup> century, a new generation of scholars worked on the same target: to establish a more systematic analysis of translation. Some of these scholars are Roman Jakobson ('On Linguistic Aspects of Translation', 1959); A.V.Fedorov (*Vvedenie v teoriyu perevoda*, 1953 (*Introduction to a Theory of Translation*)); J.P Vinay and J. Darbelnet (*Stylistique comparée du français et de l'anglais*, 1958) and Georges Mounin (*Les problèmes théoriques de la traduction*, 1963). All of them favoured a closer linguistic approach. With the emergence of these new theories, a new discipline arose: the theory of



translation or translation studies (see 3.2), also called *traductologie*, *traductología*, or *theory of translation*.

In order to understand the distinction between translation and translation studies, I have considered it crucial to briefly introduce both concepts to establish a clear definition. The term refers to two fields: (1) The product –the text that has been translated– and (2) The process –the act of producing translation–. The process of translation between two different written languages involves the translator changing an original written text (the ST) in the original language (the SL) into a written text (the TT) in a different language (the TL) (Munday, 2008: 5), such process has as a result, the product, the translated text. Amparo Hurtado's (1996) definition or distinction between 'translation' and 'theory of translation' (*traductología*) is as follows:

La traducción es una práctica, un saber hacer; la Traductología es una reflexión teórica, un saber. El traductor es un profesional *de* la traducción; el traductólogo ejerce una investigación *sobre* la traducción (1996: 151).

During the 1980s, Newmark (1988) highlighted the fact that there was not much written about this 'theory of translation' or 'traductologie' and those new contributions were necessary:

In relation to the volume of translation, little was written about it. The wider aspects were ignored: translation's contribution to the development of national languages, its relation to meaning, thought and the language universals (1988: 4).

The British scholar stresses that Nida was the first linguist to concern about translation itself, and he also highlights his rejection of the proposition that translation was/is a science and insisted on seeing this propositions as a theory of communication (Newmark, 1988: vii). Newmark's main contribution to the discipline is the distinction he establishes between the concept of communicative and semantic translation: 'Translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; all questions of semantics relate to translation theory' (1988: 5).

Newmark (1988, 1995) points out that in order to be able to translate a text, one has to understand it and analyse it first. For this reason, translation theories should have a criteria to follow by the translator: (1) The intention of a text: the translator has to forget about his/her own views about a subject and translate it following the author's intention and never alter it; (2) The intention of the translator: whether s/he is trying to reproduce the emotiveness of the

original, or whether s/he is trying to combine the cultural sense of the SL; (3) The reader and the setting of the text: the translator has to think who the reader is (age, sex, class, education) in order to carry out the translation; and (4) The quality of the writing and the authority of the text: the translator has to take into account if the text is well written and also if the author of the SL is a well known authority (1988: 20-21).

Later on, in chapter 5, we will be able to prove whether the characteristics mentioned by Newmark (*ibidem*) have been respected and applied to the films of Tarantino. Inasmuch as, if we follow Newmark's theories, it is not the translator's duty to replace swearwords for permissive language, and it is not his/her duty to judge the original, and express their happiness or discontent about it. The translator has to respect what the author of the text meant in the ST; in other words, to try to reproduce the ideas of the writer. Regarding insults, it has to be taken into account also the addressee's social class, and age. Because, even if there is obscene vocabulary in Tarantino's films, the audience, to whom his films are addressed, are adults who know exactly what to expect.

In addition, in order to situate the discipline of translation, I shall present, explain and develop in the next section, following Edwin Gentzler's schema, how this discipline arose. Gentzler (2001: 5-131) attributes the birth of translation theory to structuralism and distinguishes five approaches to translation which began in the 1960s: (1) The North American translation workshop; (2) The 'science' of translation; (3) Early translation studies; (4) The Polysystem theory; and (5) Deconstruction<sup>48</sup>.

### 3.2.2.1 THE NORTH AMERICAN TRANSLATION WORKSHOP

Until both theory and practice were segregated, translation consisted only in a language learning process which began through comparative literature, 'translation workshops' and contrastive analysis. The translation workshop concept was a common practice in the universities of the United States during the 1960s. This concept, encouraged mainly in Iowa and Princeton, was based on that of the scholar I.A Richards, whose approach, reading workshops and practical criticism, initiated in the 1920s. Mechanical rather than creative, it did not have much interest to the general public. The Belgian scholar Theo Hermans (2007) talked about the fact that 'the role of "translation" moved on from the practical workshop to

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<sup>48</sup> Gentzler's deconstruction approach will not be discussed under this thesis, for it is not the subject of this study.

being redefined' (2007: 81-84). Simultaneously, the comparative literature approach emerged and it consisted of studying and comparing literature in a transnational and transcultural way. This study will culminate in what is known nowadays as *cultural studies*, which I will discuss later in this chapter, and whose main representative scholars are André Lefevere, José Lambert, Theo Hermans, Itamar Even-Zohar, Gideon Toury, and Susan Bassnett. A different approach known as *contrastive analysis* arose during the 1930s and it consisted in studying two languages in contrast in order to identify the differences between them. Although this study did not succeed and ended at the beginning of the 1970s, it influenced other authors such as Jean-Paul Vinay and Jean Darbelnet, and J.C. Catford.

### 3.2.2.2 GEORGES MOUNIN'S *MOT-A-MOT* THEORY

Other studies in translation which emerged during the 1950s and 1960s include that of Georges Mounin (1955), who examined linguistic issues of translation. Mounin mentioned that in the 1960s there was no other study on this subject in Europe besides the sheer practice: universities such as Geneva, Paris, Naples, Heidelberg, Mainz, Leuven, etc, had their own courses on translation; however, their teaching methods consisted in the practice of the language through translation without dealing with the theory itself (Mounin, 1963: 26).

According to Mounin, all arguments against translation are simplified in just one: it is not the original. If we take this as a reference, we will find it impossible to achieve the perfect product and we might conclude that the so-called translation is not possible. Nevertheless, translation performs a vital and arguably necessary role in human culture and interaction, and opens up multiple works of literature to which access would otherwise be denied. Mounin gives us a few insights into how he considers a text should be translated; one of these ideas is *mot à mot* (word- for-word), inherited from the 46 B.C. This metaphor is the most faithful translation to the original, it respects the text and it consists in translating words one by one, he calls it *les belles infidèles*. He claims that, like women, a translation should either be beautiful or faithful, but it can never be both.

I would also like to refer to one of the translation strategies proposed by John Dryden (1631-1700), cited in Kirsten Malmkjaer (2005: 8), who expresses the following statement: 'Paraphrase or translation with latitude, where the author is kept in mind by the translator, so as never to be lost, but his words are not so strictly followed as his sense'. Dryden proposes paraphrase as the best form of translation, a much more effective method since the result of translating word-for-word as Mounin proposed yields a poor result, and imitation will mean

re-writing the original. Dryden stresses the relationship the theory of translation has with semantics and emphasises the *linguistic* versus the *literary* when discussing such theories.

### 3.2.2.3 THE 'SCIENCE' OF TRANSLATION: THE CONCEPT OF EQUIVALENCE

The main representatives are the generativists Noam Chomsky and Eugene Nida. Jean-Paul Vinay and Jean Darbelnet<sup>49</sup> (1958), Roman Jakobson (1959), Eugene Nida (1959), and J.C. Catford (1965), who were the first scholars to use the word 'equivalence'. As Hurtado notes (2001: 204), the concept of equivalence has generated controversy and has been studied by many authors, mainly because of its importance in the process of the definition of translation such as Rudolf Walter Jumpelt, Eugene Nida and Charles Taber, J.C. Catford, Otto Kade, Albrecht Neubert, Josef Filipec, Marianne Lederer, Danica Seleskovitch, Wolfram Wilss, J.C. Margot, Aryeh Newman, Juliane House, Katherina Reiss and Hans Vermeer, Mary Snell-Hornby, Basil Hatim and Ian Mason, Edwin Gentzler, etc. The theories of these scholars about the concept of equivalence are many and come in several shades, so I shall only explore Vinay and Darbelnet's, Jakobson's, Nida's, and Catford's concept of equivalence in this section to briefly conclude with the theories of Hatim and Mason.

Vinay and Darbelnet state that idioms or idiomatic expressions perfectly illustrate their theory, inasmuch as 'like a bull in a china shop' would not be translated *literally* but an equivalence in the TL would need to be found: 'comme un chien dans un jeu de quilles'. Both instances mean literally two different things but express the same idea as the following examples: 'Too many cooks spoil the broth' and 'Deux patrons font chavirer la barque'.(Vinay and Darbelnet, 1958: 52). These scholars (1958: 52) state that

l'exemple classique de l'équivalence est fourni par la réaction de l'amateur qui plante un clou et se tape sur les doigts: s'il est français, il dira: "Aïe", s'il est anglais, il dira: "Ouch". Cet exemple, quoique grossier, fait ressortir un caractère particulier des équivalences: elles sont le plus souvent de nature syntagmatique, et intéressaient la totalité du message.

The Russian structuralist Roman Jakobson (1959) propounded three interesting categories to interpret the concept of translation:

(1) *Intralingual* translation or 'rewording': an interpretation of verbal signs by means of other signs of the same language.

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<sup>49</sup> Paul Vinay and Jean Darbelnet were very much influenced by the contrastive analysis and, together with J.C. Catford were the main representatives of the linguistic approach.

(2) *Interlingual* translation or ‘translation proper’ is the most traditional way of translating: an interpretation of linguistic signs by means of some other language. This category is considered to be the real one since it consists in translating a text into another language.

(3) *Intersemiotic* translation or ‘transmutation’: an interpretation of verbal signs by means of non-verbal sign systems (when a text is translated into a non-verbal text such as music, film or painting) (Jakobson, 1959/1966: 233).

Jakobson (1959) approaches the problem of equivalence in different languages stressing the fact that the perfect equivalent between words in languages does not exist: ‘Likewise, on the level of interlingual translation, there is ordinarily no full equivalence between code-units’ (1959: 233). The example given by this scholar was the concept of the English word *cheese* which he says it is different from the concept of cheese in his mother tongue *syr*. His theory is based on the notion that *syr* in Russian does not include the ground of *cottage cheese* since in this language it would be *tvarok*: ‘The translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes’ (*ibidem*).

This scholar also expresses that: ‘Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics’ (Jakobson, 1959:233). Newmark (1988: 39), on the contrary, thinks that ‘all translations are based implicitly on a theory of language’ and does not entirely agree with Jakobson in this aspect.

The concept of equivalence had its peak during the 1960s when a more scientific approach to the concept of equivalence was propounded by Eugene Nida. Nida developed his own theory of translation from his work which started in the 1940s when he was ‘translating and organizing the translation of the Bible’ (Munday, 2008: 38). As Nida points out,

the basic principles of translation mean that no translation in a receptor language can be the exact equivalent of the model in the source language. That is to say, all types of translation involve (1) loss of information, (2) addition of information, and/or (3) skewing of information (1959:13).

Nida's conception on translation coincides with that of his contemporaries, a perfect equivalent between languages does not exist and thus, the translator needs to add or remove information for a text to make sense in the TL. He comments on the problems a Bible translator must face up to with certain expressions, for example ‘he beat his breast’ which in the Chokwe language of Central Africa would mean ‘to congratulate oneself’ whose English

equivalent is to ‘pat himself on the back’, a literary translation here would be, thus, inappropriate (1959: 11-12).

The British scholar J.C.Catford (1965: 21) states that the definition of equivalence is the basis of the Translation Theory as a discipline. After an exhaustive empirical study, Catford concludes that

the SL and the TL items rarely have ‘the same meaning’ in the linguistic sense; but they can function in the same situation. In total translation, SL and TL texts or items are translating equivalents when they are *interchangeable in a given situation* (1965: 49).

I would like to mention a more recent approach by Hatim and Mason<sup>50</sup> (1990: 181) who, when dealing with the concept of equivalence, claim that

Even where a language closely related to English has an idiom equivalent to *minor revolution*, judgement must still be exercised as to whether the idiom can effectively fulfil the same function in the text.

In summary, the ideas of Nida, Catford or Hatim and Mason can help us look for an accurate translation of the films of Tarantino into Spanish. For instance, in a dialogue between two women in *Kill Bill* one of them threatens the other by saying:

<i>Kill Bill</i>	
You’re <b>fuckin’</b> dead!	¡Estás muerta, estás muerta!

In here, although the translator/adaptor has omitted the insult, the rest of the sentence has been translated into Spanish following the word-for-word method. As a consequence, the result is a non-credible sentence which reminds us that the text is not original. If the ideas and opinions of the scholars aforementioned were applied here, the translator would have looked for an equivalent in the TL to make it sound more natural.

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<sup>50</sup> Juliane House and Mona Baker introduced new views on the theory of equivalence in late studies. However, I am not including their theories under this section since it is beyond the remit of this study to discuss them in here.

#### 3.2.2.4 EARLY TRANSLATION STUDIES: JAMES HOLMES

In an attempt to find out more about translation procedures as opposed to a theory of translation, translation studies emerged with James Holmes and André Lefevere as their most important precursors.

Based on Russian structuralism, the study of translation as an academic subject began when James Holmes considered it important to study it as a discipline in itself around sixty years ago; the name given to Holmes's discipline was *translation studies* –or *traductología* and *traductologie*<sup>51</sup> in Spanish and French respectively.

Nevertheless, the designation “translation studies” would seem to be the most appropriate of all those available in English, and its adoption as the standard term for the discipline as a whole would remove a fair amount of confusion and misunderstanding (Holmes, 1975/1994:70).

The main target of translation changed from being a language learning process, to being a field of academic investigation; Holmes gave it the view of a science and propounded the name of *Translation Studies* (henceforth TS) in his article ‘The Name and Nature of Translation Studies’ (Holmes, 1975/1994) to designate any research focused on the study of translation noting the empirical nature of the discipline. He, then, divided TS into three subcategories: *descriptive*, *theoretical* and *applied* (Holmes, 1975/1994: 71,73,77).

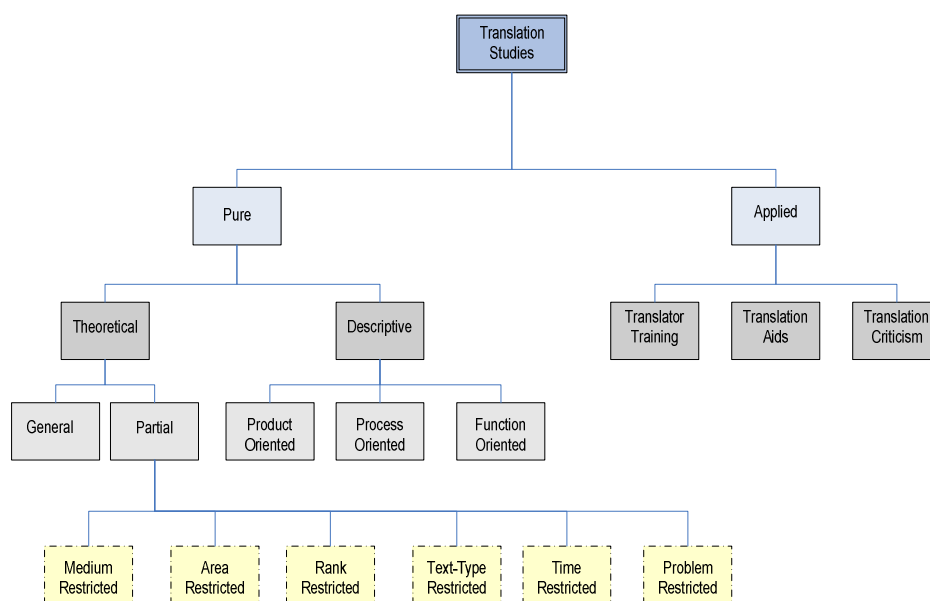
In his article, Holmes talks of two fundamental objectives of the descriptive and theoretical studies: (1) ‘to describe the phenomena of translating and translation(s) as they manifest themselves in the work of experience’ (*Descriptive Translation Studies*, henceforth DTS) and (2) ‘to establish general principles by means of which these phenomena can be explained and predicted’ (Translation Theory, henceforth TTh) (Holmes, 1975/1994:71). The descriptive subcategory would focus on the study of the existing products (textual study), and the result of the specific translation (study of the process) which performs a specific function in the target culture (context study). The second subcategory, *theory of translation*, would aim to establish the general basics and models that can help explain and predict the translations. The main difference between both is that DTS attempts to describe the phenomena of translation whereas theoretical translation studies aim to establish the general principles to predict and explain such facts in an abstract manner. Finally, the subcategory of *applied*

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<sup>51</sup> For a more homogeneous understanding of the concepts being discussed in this chapter, I have considered crucial to choose a unique term to define the science or study of translation. Hence, following Holmes's terminology I will use the name ‘translation studies’ to designate the study or theory of translation.

*translation* will focus on learning, critical and historical goals. At present, thirty years later, the consolidation of the discipline is more evident, since translation studies has its own methodology. Holmes states the necessity of ‘other communication channels, cutting across the traditional disciplines to reach all scholars working in the field, from whatever background’ (1975/1994: 68).

The following schema illustrates Holmes’ view on TS: descriptive and theoretical translation studies which he classified as ‘pure’, and the applied translation studies to which he refers, following Bacon’s words, as ‘of use rather than of light’ (1975/1994: 77):



**Figure 3: ‘Holmes’ Map’**

Taking Holmes’ schema as a reference, it can be said that the descriptive translation studies can be divided into three subcategories: (1) Product-oriented descriptive translation studies –where translations are described and compared in a synchronic and a diachronic way–; (2) Process-oriented descriptive translation studies –the description of the process or act of translating–; (3) Function-oriented descriptive translation studies –the focus of this subcategory is on the socio-cultural situation of translation– (1975/1994: 72-73).

Regarding theoretical translation studies, Holmes distinguishes between *general* and *partial* theories, and then proposes six subcategories of partial theories which are all restricted: (1) Medium-restricted theoretical translation studies –human translation, subdivided into written and oral translation, machine translation and mixed translations; (2) Area-restricted theoretical translation studies –restricted to the linguistic and cultural area–;



(3) Rank-restricted theoretical translation studies –texts are analysed on sentence or word level–; (4) Text-type theoretical translation studies –scientific, literary or theological texts are analysed under this subcategory–; (5) Time-restricted theoretical translation studies –the differences between contemporary and older texts are analysed–; (6) Problem-restricted theoretical translation studies –it deals with problems when translating names or metaphors–. (1975/1994: 74-76).

With regard to applied translation studies, Holmes makes a distinction between three subcategories: (1) Translator training –it concentrates on translation as a way to test second language acquisition and translation training–; (2) Translation aids –which concerns lexicographical and terminological aids and grammar–; (3) Translation policy –the purpose of the scholar is ‘to render informed advice to others in defining the place and role of translators, translating and translations in society at large’– and (4) Translation criticism –Holmes claims that there is a low level of criticism at the time–. (1975/1994:77-78). Thus, Holmes asserts that these three subcategories or sub-branches cannot be isolated from one another for they complement each other.

Hence, TS changed from being a completely unnoticed area of study, which consisted of the mechanical practice of transporting from one to another, to being an object of deep study and a well-known and active science. Carmen Toledano (2003) declares that the most significant progress may be the fact that TS have demonstrated the cultural significance of translation as a communicative phenomenon of great complexity, and has also had an influential place in the intellectual field. The target of translation is meant to be the research of an optimal equivalent in the TL, meaning that translation can move to being a process of restructuring and transfer by distinguishing between *formal equivalence*, faithful translation; and *dynamic equivalence*, as designated by Nida, which reads more fluent contrary to the word-for-word conception. For the target text to be effective, from a communicative point of view, it should preserve those features considered relevant in the source text (Toledano, 2003: 37-38); Newmark (1995: 48), though, calls it ‘equivalent effect’ and he expresses that ‘it is the result that any translator would like to achieve’.

In summary, TS is the discipline that studies the *process* of translation; in the words of the expert Jeremy Munday, TS is ‘the academic discipline related to the study of the theory and phenomena of translation’ (2008: 1).

### 3.2.2.5 THE POLYSYSTEM THEORY

In order to broaden the understanding of the translation process, prescriptive approaches began to be replaced by descriptive ones (see 3.1.3). Itamar Even-Zohar, based on the Russian formalism of the 1920s (Yuri Tyniánov, Víctor Shklovsky or Roman Jakobson) and the structuralism of the School of Prague (Felix Vodicka and Jan Mukarovsky), was the first scholar who propounded a new theory. In the 1970s with the help of a colleague from the school of Tel-Aviv, Gideon Toury, Even-Zohar discussed the ideas proposed in the previous years and applied them to the studies on comparative literature, resulting in what it is known as *the polysystem theory*. The main contribution to the theory was the concept of system, which was understood as a structure with different levels whose related elements interacted with one another. Even-Zohar (1978) thus states:

The idea of the literary polysystem need not detain us long. I first suggested this concept in 1970 in an attempt to overcome difficulties resulting from the fallacies of the traditional aesthetic approach, which prevented any preoccupation with works judged to be of no artistic value. My approach was based on the working hypotheses that it would be more convenient (rather than more “true”) to take all sorts of literary and semi-literary texts as an aggregate of systems. This is by no means a totally new idea; it was strongly emphasized in the twenties by such scholars as Tynjanov, Ejxenbaum, and Šklovskij. Taking their works as a starting point, I proposed a preliminary formulation of the concept in a paper presented in 1973 (1978:22).

Lambert’s and Gentzler’s idea of the concept can be summarized as follows:

Polysystem theory, and by extension Toury’s model, assumes that translations never function as totally independent texts and that translators always belong in one way or another to a literary and/or cultural environment, even if this environment is geographically remote from their place of residence (Lambert, 1998: 131-132).

The advantage of polysystem theory is that it allows for its own argumenation and integrates the study of literature with the study of social and economic forces of history (Gentzler, 2001: 119).

Even-Zohar asserts in his paper ‘Polysystem Theory’ (1979) that the term ‘polysystem’ is more than a sheer terminology and expresses that he aims to prove the concept of system as something dynamic and heterogeneous as opposed to the synchronic approach. He defines it as

Polysystem theory is basically a continuation of dynamic functionalism. Its concept of an open, dynamic and heterogeneous system is perhaps more able to encourage the emergence of favourable conditions to allow the discovery power of relational thinking (Even-Zohar, 2005: 35).

This idea, then, understands literature as a dynamic and heterogeneous complex system constituted by numerous subsystems, where a large number of tendencies co-exist. And where different literary schemes, which come from a different level, are put into groups; hence the name 'polysystem'. The literary polysystem is interrelated with other systems which belong to the socio-economic and ideological structures of each society. Thus, in the literary analysis not only does the textual production matter, but also its acceptance in a historical context and its relationship with other literatures. This theory finally consolidated during the 1990s in which various articles of the theory were published under the name of *Polysystem Studies*. According to them, culture is conceived as the organizing axis of social life, a system of systems. Gentzler (1993: 107) attributes the connection between the discipline of TS and the polysystem theory to a connection 'between what was being suggested in the Netherlands and what was being postulated in Israel'. Gentzler mentions that the scholars from Israel embody notions on 'translation equivalence and literary function into a large structure' (*ibidem*). The most important concepts of this school are: (1) Transfer; (2) Interference; and (3) Canonized vs. non-canonized. Transfer determines the degree of instability between the systems. These can adopt a central or peripheral position; Interference refers to the transfer of cultural elements between systems; and finally canonized vs. non-canonized decides the status of the original texts, those conventions considered acceptable, etc.

In such a view, by "canonized" one means those literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage. On the other hand, "non-canonized" means those norms and texts which are rejected by these circles as illegitimate and whose products are often forgotten in the long run by the community (unless they change their status). Canonicity is thus no inherent feature of textual activities on any level: it is no euphemism for "good" versus "bad" literature (Even-Zohar, 1990/1997: 17).

Moreover, translation has a primary type –which consists of creating new genres and styles– and a secondary type –which involves reasserting existing genres and styles–. The primary type is characteristic of young literatures with weak literary systems and where translation holds an important place whereas the secondary type is characteristic of literatures with strong tradition, where translation plays a marginal or peripheral role, in other words, conservative. Toury follows this theory and proposes a translation analysis in which translation is understood as the result of a cultural transfer; he later proposes a concept of norms based on these ideas. In TS, the polysystem theory prepared the ground for the so-

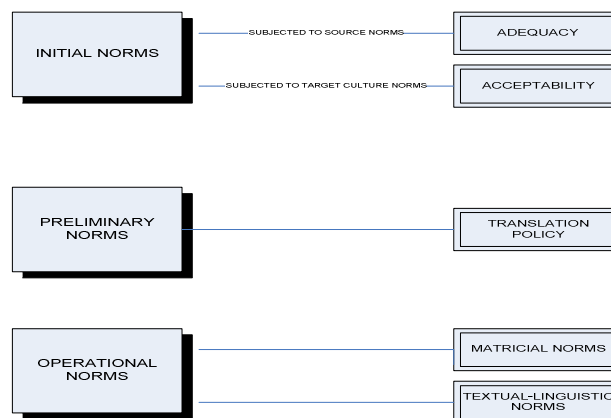
called *cultural turn* and resulted in the development of DTS. Toledano (2003) states that translation will never be able to be linguistically equal to the ST, it will always be a rewriting exercise meaning that translation is an incomplete and unfinished practice which translators constantly interpret, a theory visibly supported by José Santaemilia: ‘Translation is imperfect, translation can only give us a dim version of the original’ (2005:119).

### 3.2.2.6 THE CONCEPT OF NORM

Gideon Toury first introduced this concept at the end of the 1970s with the intention of establishing a list of rules that he named *norms*, and which he defines as

the translation of general values or ideas shared by a community as to what is right and wrong, adequate and inadequate into performance instructions appropriate for and applicable to particular situations, specifying what is pre-scribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension [...]. (Toury, 1955: 55)

Toury takes this theory as a basis for translation, and proposes an analysis in which translation is understood as the product of a cultural transference. He insists on the importance of the descriptive data as the basis of the theory, proposes the concept of norm and divides it into various categories. The following schema is a lay-out of Toury’s concept or norm which clearly captures his theory.



**Figure 4: ‘The Concept of Norm’**

(1) Initial norms refer to the basic choice of the translator: if s/he subjugates himself/herself to the norms of the target culture. As a consequence, two concepts arise, the first is adequacy –which consists in respecting the culture norms of the source text– and the second one is acceptability which consists in embracing the norms of the target text.

(2) Preliminary norms refer to the translation policy which was carried out before the translation process.

(3) Operational norms will regulate the decisions which will be made during the process of translation itself. This represents a series of norms called a) matricial norms: it includes addition of footnotes, and omission or addition of paragraphs, etc. and b) textual-linguistic norms, which chooses the linguistic tools -vocabulary, style and so on. (1955: 56-59).

The concept of norm was also shared by all members of the manipulation school (see 3.2.5.1), and it was taken as a model for DTS, as Munday (2008: 113) states. Gentzler (2001:131) also points out that ‘Since Toury’s 1980s book, the focus of translation studies shifted from theory to descriptive work’.

In order to distinguish between descriptive and prescriptive work, I have made a brief introduction of both concepts below.

### 3.2.3 Descriptivism vs. Prescriptivism

The aim of this section is to describe translation from the point of view of the descriptive approach in opposition to that of the prescriptive ideas. I have based my study on the descriptive approach due to the importance it has for dubbing (and subtitling) which is the translation mode I will be focusing on in this thesis, whilst the prescriptive ideas approach would directly condemn dubbing (and subtitling) for considering it ‘incorrect’ or ‘invalid’ taking as references the ideas of identity, equivalence, and fidelity: ‘The prescriptive approach sees certain fixed rules as defining the standards of clarity, logic, precision and discipline, and as respecting authority and tradition’ (Battistella 2005: 9).

The representatives of prescriptivism, e.g. Newmark or Darbelnet, consider translation as *adaptation*. In their opinion, only the pure linguistic transference following the criteria imposed by them is worthy of the name *translation* and they would only consider as pure those texts which are ‘equivalent’. Prescriptivists demand the TT to be exactly equal to the ST, only the language can be different; an idea that cannot be put into practice since a unique and ideal translation does not exist: ‘For prescriptivism, disobeying the rules or changing them indicates a disregard for these qualities’ (Battistella, 2005:9). Descriptivists, on the other

hand, respect free translations and consider them valid since they fit the criterion of acceptability of the target audience, words that could be supported by Battistella's:

Prescriptivists tend to view standards as following from rules largely independent of usage, rules that reflect the tastes of the most refined and most discriminating among us. Prescriptivists believe that usage ought to conform to this authority, and nonstandard language is a source of inaccuracy and anarchy [...]. Descriptivists, on the other hand, tend to see standards as following from the norms of widespread mainstream usage. These norms are subject to change and may be influenced by such things as fashion, the media, casual speech and non-standard usage (2005: 9-10).

Roberto Mayoral (1994: 80) agrees that the best way to translate cultural aspects is through adaptation, i.e. by using the TL's own references to overcome this problem: 'en ciertos casos la mejor traducción es la adaptación, es decir el uso de referencias propias y específicas de la lengua de término equivalentes a las de la lengua de origen sin hacer ninguna mención a éstas'.

It can be stated, then, that the most important moment in the evolution of the concept of translation came, then, from the hands of descriptive studies. The interest of researchers focused on the description of the texts, incorporating a historical context to the explanation in order to link both, history and explanation, in synchrony. In the words of Bassnet and Lefevere (1990: 11).

Translation, then is one of the many forms in which works of literature are 'rewritten', one of many 'rewritings'. In our day and age, these 'rewritings' are at least as influential in ensuring the survival of literature as the originals, the 'writings' themselves.

Though Mounin (1955) has had inferred to translation as a simple transference of words, Bassnet and Lefevere claim that 'a translation involves more than the simple engagement of a printed page and a bilingual dictionary' (1990: 11). To this we could add the importance of the ideological and poetic factors when translating, as stated by Toledano (2002):

La tarea del traductor está mediada por una serie de condicionantes no sólo poéticas sino también ideológicas en el sentido más amplio del término. La primera labor de los estudios de traducción estriba en destacar esta circunstancia (Toledano, 2002: 230).

This section could be summarized by saying that prescriptivism is less flexible and stricter than descriptivism for they are conflicting theories: the former insists on the

impeccability of the language, and anything which does not conform this idea is branded as ‘anarchic’; and in the latter the translator is revisiting or creating:

For prescriptivists, good language is central to character and should be widely evident in all one’s language. For descriptivists, language is made up of alternative forms of order that might be adopted by speakers depending on their purpose (Battistella, 2005:10).

Thus, as far as the translation of films are concerned, the prescriptive ideas would not be applicable to this field since translation word-for-word would be hardly impossible, not only because of the difficulties with the language but also because of the technical problems that an audiovisual translation entails (see 3.4.3.).

### 3.2.4 Development of Translation Studies: Five Approaches

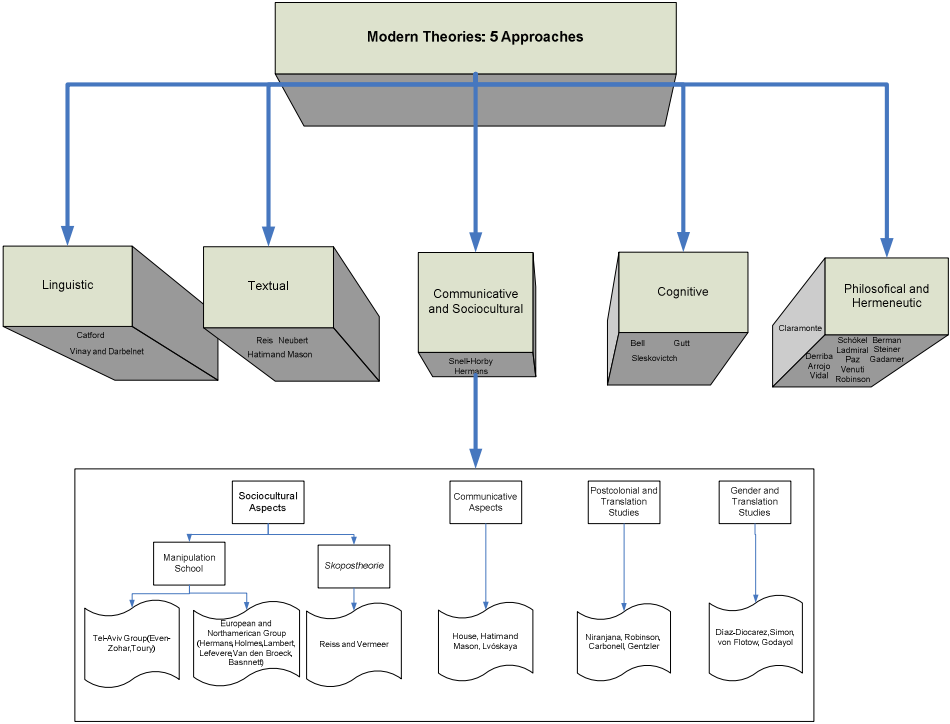
According to Hurtado (2001: 559), following Hermans, the descriptive and systematic perspectives of translation emerged during the 60s, were developed during the 70s, extended during the 80s, and finally consolidated, expanded and revised during the 90s. The following table shows the evolution of the translation studies in decades:

<b>1960s</b>	<b>Birth</b>
<b>1970s</b>	<b>Developing</b>
<b>1980s</b>	<b>Expansion</b>
<b>1990s</b>	<b>Consolidation, expansion and revision</b>

It can be said that TS really boomed in the 1950s and 1960s but it was not until the 1970s when the fundamental questions were developed in detail, such as the importance of the translation process and the recognition of the importance of the textual aspect in translation. During the 1980s, the research done on these aspects rapidly spread throughout the field becoming more descriptive and explicative. Thus, the studies on translation consolidated and it became a new discipline. Currently, TS is considered to be a well-consolidated discipline in which many different approaches have emerged during the last three decades. Hurtado (2001: 131) classifies five approaches related to TS: (1) The linguistic approach, whose main representatives are Vinay and Darbelnet, Catford, etc; (2) The textual approach, whose main representatives are Reiss, Neubert, Hatim and Mason, etc.; (3) The cognitive approach, whose main representatives are Bell, Gutt, Sleskovitch, etc; (4) The

communicative and sociocultural approach, whose main representatives are Snell-Horby, Hermans, etc; and (5) The philosophical and hermeneutic approach, whose main representatives are Schókel, Ladmiral, Paz, Venuti, Robinson, Berman, Steiner, Gadamer, Derrida, Arrojo, Vidal Claramonte, etc.

In order to offer a clearer view of this classification, I have included a diagram below which contains a summary of the five approaches and their main representatives mentioned by Hurtado (2001):



**Figure 5: ‘Modern Theories: Five Approaches’**

Although there is no doubt that a detailed study of the five approaches would be of enormous interest, it would represent a totally different thesis. Thus, I have decided to focus only on the communicative and socio-cultural approach since the descriptive perspective is the one that best represents the field of dubbing and subtitling, both considered unaccepted modalities of translation from the viewpoint of prescriptivism. Inasmuch as, a word-for-word translation would not be sufficient, since other factors need to be taken into account when dealing with these modalities (see 3.4.3).



### 3.2.5 The Communicative and Socio-Cultural Approach

The communicative and socio-cultural approach belongs to the descriptive studies whose main representatives are Mary Snell-Horby, Theo Hermans, Itamar Even-Zohar, Gideon Toury, James Holmes, José Lambert, André Lefevere, and Susan Bassnett. This approach is, at the same time, divided into four subcategories or aspects: (1) Those focusing on the sociocultural aspects; (2) Those which focus on the communicative aspects; (3) Postcolonial and translation studies, and (4) Gender and translation studies. The scholars who follow the socio-cultural and communicative approach focus their study on the cultural elements or contextual aspects in order to carry out their analysis. This can be separated into two groups: (1) Those who work from a communicative point of view, focusing on extra textual aspects (Robert de Alain de Beaugrande, Ian Mason, Basil Hatim, Albrecht Neubert, Zinaida Lvóvsckaya); and (2) Those who deal with translation from a socio-cultural point of view, including translators of Bibles (Eugene Nida, Charles Taber or J.C. Margot); The manipulation school (see 3.2.5.1); The polysystem theory (see 3.2.2.5); The *skopos* theory (see 3.2.5.2); Postcolonial studies (see 3.2.5.3); Feminine or gender studies and those studies who focus on cultural aspects (see 3.2.5.4).

With regard to the communicative aspects, there are some scholars who deal with the issue of equivalence from a communicative point of view –such as House (1986) –, who insist on the idea of equivalence in translation and claims that the translator has to be necessarily familiar with the cultural issues of the target language. On the other hand, the communicative-functional example of Lvósvskaya (1997), based on Jäger and Kade, emphasises the idea of communicative equivalence and distinguishes between (1) equivalent bilingual activity and (2) heterovalent bilingual activity: *the adaptation* (Hurtado, 2001: 555), which can be closely compared to Toury's norms. Those in favour of the former claim that the text cannot be modified and those in favour of the latter think that the TT needs to be modified or adapted considering the culture and social context of the TT.

The multiplicity of theories that have appeared in recent years show that there are various codes operating in the communication process. Hatim and Mason's (1990: 13) position, for instance, regarding translation is understood as a communication act and therefore, it cannot be dealt with separately, but as part of the every day life emphasising the importance of the context over the text.

### 3.2.5.1 THE MANIPULATION SCHOOL: A DESCRIPTIVE THEORY

The so-called *manipulation school* takes its name from a book called *The Manipulation of Literature*, edited by Theo Hermans in 1985, and it highlights the existing ‘manipulation’ of translation: ‘From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose’ (Hermans, 1985: 11). The manipulation school focuses mainly on socio-cultural aspects, and bases its study on the approach of comparative literature when referring to TS. According to Snell-Horby (1988), this school originated in the Netherlands and Israel in the 1970s and its most representative scholars are André Lefevere, José Lambert, Theo Hermans, Itamar Even-Zohar, Gideon Toury and Susan Bassnett. The main concept of the manipulation school is that translation is the manipulation of the ST, meaning that translation must be focused towards the TL culture while at the same time the literature must be studied within its social, historical and cultural context (Hurtado, 2001: 558).

Although the most popular term to refer to this approach is ‘manipulation school’, not all the representatives of this school accept that name; Hermans, for instance, calls it ‘descriptive and systematic perspective’ (Hermans, 1985: 12-13). This tendency can be divided into two main groups: (1) The Tel-Aviv group, led by Itamar Even-Zohar and Gideon Toury and their proposal on the *polysystem theory*. This group is based on the ideas about the ‘Polysystem Theory’ (see 3.2.2.5), first presented during the 1970s, although since then, translation studies has considerably evolved.; and (2) The European-Northamerican group, whose main representatives are James Holmes, Theo Hermans, José Lambert, André Lefevere, Susan Bassnett, Raymond Van den Broeck, Maria Tymoczko, etc.). This second group has a more ideological approach and is known as *translation studies*. Both groups share a descriptive and functional perspective as well as the transformation of the original text to the target text (Hurtado, 2001: 558).

As Toledano (2003: 42) describes, Lambert, Hermans, Lefevere and Bassnett, as creators of the so-called *manipulation school*, have developed their research based on this broad concept of translation. They all share an empirical and systematic descriptive approach aimed at the target text in the study of translation itself. The peculiarity of this school is that scholars compare and study translations but not the process of translating. This linguistic-oriented science of translation has maintained a strong presence in the UK, Germany, Australia, Israel and Belgium. The focus is on the description of the target text as a

manipulated text: 'Translation is seen as a text type in its own right, as an integral part of the target culture and not merely as the reproduction of another text' (Snell-Horby, 1988: 24).

At the end of the 1980s, the ideas of the manipulation school gradually evolved into a more theoretical position which differed from the polysystem theories, and a more ideological position was, thus, adopted. This change is clearly visible in the book *Translation, History and Culture*, edited by Bassnett and Lefevere in 1990, who go on to focus on institutional and ideological factors whilst Lambert focuses more on the media and the policy between them (Hermans, 1999: 14 cit. in Hurtado, 2001: 559).

### 3.2.5.2 SKOPOSTHEORIE: A FUNCTIONAL THEORY

A new current, based on the concept of equivalence of Nida (1959), the *skopostheory*, was developed by the German functionalism which arises from the idea of the *theory of the skopos*, the Greek term for 'aim' or 'purpose' as described by Munday (2008: 79), first proposed by Hans J. Vermeer in 1978. This theory is explained in Katharina Reiss & H.J. Vermeer's *Grundlegung einer allgemeinen Translationstheorie*<sup>52</sup> (1984). In the words of Vermeer, what the theory discusses is

[that] one must translate, consciously and consistently, in accordance with some principle respecting the target text (...). The skopos theory merely states that the translator should be aware that some goal exists and that any given goal is only one among many possible ones (Vermeer, 1989/2004: 234).

The skopos is the goal of any translation, which must not coincide necessarily with the aim of the text. The skopos theory focuses on the aim of translation and the adequate elements, such as the translation methods and strategies needed, which will ensure a perfect outcome. This outcome is the TT, which Vermeer calls *translatum* (Vermeer, 1989/2004: 229).

According to Christiane Nord (1997: 12), 'skopostheorie was developed as the foundation for a general theory of translation able to embrace theories dealing with specific languages and cultures'. Each translation has a purpose for it is not the same to translate a Coca-cola advert that a hymn in Church. Nord (*ibidem* 27) also adds that skopostheorie is 'the theory that applies the notion of skopos to translation'.

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<sup>52</sup> *Groundwork for a General Theory of Translation.*

The German scholar (1997: 1) describes functionalism or functionalist as: ‘«functionalist» means focusing on the function or functions of texts and translations’. She dwells on the fact that *skopostheorie* was the theory which played the most important role among all the functionalist approaches, and that it dramatically helped in the development of this approach. (1997: 1). Functionalism has its basis on Bible translators, on translation training, as Nord points out. These translators are St. Jerome (348-420), Martin Luther (1483-1546) or more recently, Nida (1959), who distinguishes between (1) formal equivalence – faithful reproduction of the source text–; and (2) dynamic equivalence –equivalence of extralinguistic communicative effect–.

The main representatives of functionalism, such as Katharina Reiss, Hans J. Vermeer, Mary Snell-Horby, Christiane Nord and Justa Holz-Mänttari, stress that the translator should choose the appropriate translation method according to the needs of the audience and the nature of the text:

Translators may choose to be faithful to the source text’s spirit, or they may choose a word-for-word strategy, or they may add, delete, or change information as they see fit, depending upon the cultural conditions and the needs of the audience/consumer (Gentzer, 2001:71).

Functional theories were the first in identifying substantial changes in the field of translation studies. One of these changes was the shift of the source text to the target text and the consideration of cultural as well as linguistic factors, as also expressed by Toledano (2002: 223):

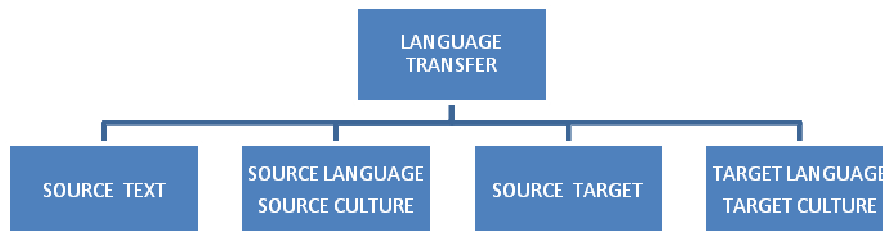
Es evidente que la incorporación de un texto a un medio cultural y literario extraño plantea problemas que van más allá de los estrictamente derivados del encuentro ente dos sistemas lingüísticos distintos. El texto traducido no tiene una existencia aislada sino que esta integrado dentro de una sociedad concreta y, por tanto, se ve condicionado por los factores que definen esa sociedad, por valores y normas imperantes en ella que proceden de otros sistemas sociales ajenos al literario, como el religioso, el político o el jurídico, que condiciona todo proceso de reescritura

Gentzer, following the principles of functionalism, claims that with this approach the dichotomy ‘faithful versus free axis’ (2001: 71) ends, since both can be combined depending on the purpose of the text:

The functionalist approach allows the translator the flexibility to decide which approach would work better in the given situation: word-for-word or a freer approach (Gentzler, 2001: 71).

The only condition for this to happen is that the translation has ‘to be coherent and fluent’ as Nida expressed in his ‘dynamic equivalence’ (Gentzler, 2001: 71). According to House (1986: 179), the work of the translator consists of reading the text and writing a new text: ‘the translator has both a decoding task (“reading”) and an encoding task (“writing”) such that his private negotiation/anticipation task is a duel one’. It is part of the preparatory exercise before translating a text, the translator has to be aware of the cultural and sociocultural matters: ‘an important part of this type of preparatory translating exercise is an explicit comparison of sociocultural norms’ (1986: 185).

Let me demonstrate through the following diagram what the process of translation implies taking this theory as a reference, in which not only the translation word-for-word is considered, but also the culture of both languages:



**Figure 6: ‘The Translation Process’**

This proves that a text cannot be translated literally but that there are other factors to take into account. When the *translatum* differs, from the cultural point of view, from the original, then a culture distance happens (Nord, 1997: 97).

Reiss and Vermeer introduced the following concepts: (1) intratextual consistency or coherence –coherency with the target text–; (2) intertextual consistency or coherence – existence of any relationship between the original text and the target text–; and (3) the commission of the translation itself and the difference between equivalence and adequacy. They consider that we cannot speak of *equivalence* but, instead, of *adequacy*, which consists in the appropriate choice of signs for the sheer purpose of translation. *Equivalence* has to go beyond the text and should include the word cultural as in *cultural equivalence*. They emphasise the function of the source text and the possibility of changing it in the translated/target text. Therefore, when the translation has its own function, e.g. when the goal of the source text and that of the target text do not meet, we cannot speak of *equivalence* but of *adequacy*:

Adecuación en la traducción de un texto (o elemento textual) de partida se refiere a la relación que existe entre el texto final y el de partida teniendo en cuenta de forma consecuente el objetivo (escopo) que se persigue con el proceso de traducción (Reiss and Vermeer, 1984/1996:124).

Equivalencia es, según nuestra definición, un tipo especial de adecuación, es decir, adecuación cuando la función entre el texto de partida y el final se mantiene constante (*Ibid*: 125).

Nord points out that ‘Katherina Reiss knew that real life presents situations where equivalence is not possible’ (Nord, 1997: 9). She supports ‘adequacy’ but not ‘equivalence’ and in the skopostheorie, equivalence means ‘adequacy to the skopos’ (*ibidem* 36). Vermeer based his study on the theory of action. Therefore, for those in favour of the skopostheorie, the act of translation ‘means comparing cultures’ (*ibidem* 34).

The theory of skopos was intended to be a general theory applicable to all fields, included audiovisual texts. In some occasions, one might be able to translate word-for-word and in some others, one can follow adequacy –or in Dryden’s words, paraphrasing– if necessary. This is a theory that could be applicable to the translation of the insults in Tarantino’s films, in which not only the linguistic aspect, but also the cultural ones would be taken into account.

### 3.2.5.3 POSTCOLONIAL AND TRANSLATION STUDIES

Hurtado (2001: 624) claims that postcolonial discourse has influenced translation (and TS) and arises as a reaction against the negative effects of colonialism and its consequences. But, what does translation have to do with colonization? Munday points out that

translation has played an active role in the colonization process and in disseminating an ideologically motivated image of colonized peoples [...] the central intersection of translation studies and postcolonial theory is that of power relations (Munday, 2008:132).

Different scholars stress the influence cultural studies has had on translation and TS – e.g. Spivak, who states that cultural studies has focused on ‘issues of translation, the transnational and colonization’ (Spivak cit. in Munday, 2008: 132); or Sherry Simon (1996), who highlights the important contribution of cultural studies in translation and the impact on postcolonialism

Cultural studies brings to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple ‘post’ realities of today: poststructuralisms, postcolonialism and postmodernism (Simon, 1996:136).

Susan Bassnett and Harish Trivedi edited various essays published under the name of *Postcolonial Translation: Theory and Practice*, in which translation is seen as the ‘battleground and exemplification of the postcolonial context’ (Munday, 2008: 133). It is also important to bring out the names of Douglas Robinson, Ovidi Carbonell, Edwin Gentzler, or Lawrence Venuti, due to their analysis of the sociocultural and ideological background which deals with questions such as translation in the postcolonial field, the role of translation in the representation of other cultures, and the manipulation and appropriation of texts (Hurtado, 2001). Postcolonialism, hence, has been given a major role in cultural studies in the past years:

[The term] is generally used to cover studies of the history of the former colonies, studies of powerful European empires, resistance to the colonialist powers and, more broadly, studies of the effect of the imbalance of power relations between colonized and colonizer (Munday, 2008: 131).

Carbonell defines colonialism as “un conjunto heterogéneo de actitudes, intereses, prácticas que tienen por objeto la instauración de un sistema de dominio y perpetuación” (Carbonell, 1997: 19). Robinson explains the rise of postcolonialism as a consequence of the ‘experience of colonialism’ and what it implies or implied as one can read below:

surge a raíz de la experiencia del colonialismo y de sus consecuencias; el poscolonialismo se preocupa por los problemas de identidad de un grupo social tal y como éstos reflejan en la lengua, la cultura, las leyes, la educación, la política, etc. y se muestra favorable a la diversidad de todo tipo (Robinson, 1997: 121 cit. in Hurtado, 2001).

By contrast, Carbonell insists on the fact that postcolonial involves a reaction against colonialism itself, a reaction against culture domination:

una reacción contra lo colonial, el discurso colonial, es decir, todo texto que apoya, justifica o facilita la dominación de una cultura o culturas europeas sobre otras no europeas. (Carbonell, 1999: 236 in Hurtado, 2001:624).

Venuti deals with the concept of ‘foreignizing’ when referring to postcolonial translation. Foreignizing’ or *estraniamiento* is a term that Venuti takes from Schleiermacher and defines as “a quanto la traduzione assimili un testo straniero alla lingua e alla cultura in cui viene tradotto e a quanto la traduzione segnali piuttosto le differenze di quello stesso testo” (Venuti, 1999: 1).

Venuti, as Cicero expressed, deals with the dichotomy between ‘word-for-word’ or ‘sense for sense’ *-faithful* versus *free* as Gentzler (2003: 6) and Snell-Horby (1988: 9) simultaneously point out. As expressed by Robinson: ‘Venuti, following Schleiermacher, wants to make translation visible by leaving traces in them of the source text’s foreignness’ (Robinson, 1996: 181).

#### 3.2.5.4 CULTURAL TURN, GENDER AND TRANSLATION STUDIES

A new feminist approach to TS developed around the 1980s in Canada, a tendency which is strictly linked to feminism and critical feminist literary theory, and is based on that of gender studies -which focus on the study of the relationship between genders (masculine and feminine), history, language, literature, etc-. These studies on language from a feminist viewpoint had early begun during the 1970s and their aim was to show sexism in language. Women’s speech had been considered trivial and lacking authority; because women were devalued, so was their language. And then, women use the speech style they do because they are in a less powerful position in relation to men. Von Flotow (2007: 94) talks about a ‘patriarchal’ language which ‘involves gender restrictions through language’. Feminist point out that the best-known aspect of sexism in language that has been under attack is the use of ‘mankind’ to refer to men as well as the whole human race: men and women.

Before I continue, I would like to draw attention to the distinction between *gender* and *sex* -whilst sex refers to the biological aspect, gender refers to what we socially name ‘being a woman/men’. Sherry Simon, based on Deborah Cameron’s arguments, describes the term ‘gender’ as a concept usually attributed to Protagoras (Cameron 1952: 89 cit. in Simon, 1996), which is derived from a term meaning ‘class’ or ‘kind’ and referred to the division of Greek nouns into masculine, feminine and neuter. German, Latin and Greek had three genders, Spanish and French have two, for example. English has a neutral gender rather than a grammatical one. This means that there is not a defined gender but it is valid for both feminine and masculine and also for singular and plural. The consequences of accepting the masculine form as the one used by default results in the humiliating fact that sentences such as the one presented below have to be put in the grammatical masculine form (Simon, 1996: 14-15): ‘Twenty women and one man have attended the meeting today’.

The source of this inferiority towards women has its origin in the Bible, Genesis, the origins of creation. From that moment onwards, women were considered an insignificant part of men and were treated as such from centuries to the present day. The fact that it says in the Bible that man was created before woman, results in the fact that many words are also created



from the masculine such as: Henrietta; Pauline; Joanne; Georgette, etc; another aspect to take into account regarding language is the fact that men are always mentioned before women as seen in the following examples: *Adam and Eve*; *man and woman*; *husband and wife*; *boys and girls*; with the exception of *ladies and gentlemen*. Thus, women are considered 'the second sex' in language because they are always in a second position regarding language.

According to Deborah Cameron (1985), there is a certain number of terms which refer to both men and women which are considered pejorative in the feminine, such as: *master-mistress*; *secretary-secretary*; *governor-governess*.

The possessive pronouns are applied to women more than men which means that we live in a culture where men are the 'possessors' and women the 'possessed' object. (López García & Morant, 1991: 106) Examples: "la hice mía" (I made her mine); "ser suya" (be his); but there is no equivalent from the feminine point of view: "lo hice mío" (I made him mine)\*; "ser suyo" (be hers)\*.

Ángel López García and Ricardo Morant (1991: 106) also mentions the importance of the change of name when a woman gets married. It is a sign of dominance, the new husband becomes a new owner and his wife must obey him: 'Mrs', the wife of.

According to David Graddol and Joan Swann (1989: 96) 'sexism is any discrimination against women or men because of their sex, and made on irrelevant grounds'. Although discrimination may then take place against both women and men, it is discrimination against women which has been seen as a more serious matter.

Deborah Cameron (1985) believes a language to be sexist when it contains features that exclude, insult or trivialise women. The fact that some research has been made in order to scientifically prove that women were inferior to men or that women were confined to their roles of housewives, has not been beneficial for women. For example, the size of women's brains were measured and were found to be smaller than men's, which was taken as a sign of genetic inferiority. As late as 1873, it was argued that higher education for women would shrivel their reproductive organs and make them sterile. As a result, men have employed the observed differences between sexes to justify their dominance and priority in the human scheme of things (Romaine, 1994: 102).

Therefore, as a consequence of the feminist theories, in the 1980s the so-called *cultural turn* (Cameron & Kulick, 2003) in language and sexuality –which was conducted towards exploring sexuality from a discursive point of view– took place and started to give importance to the study of translation or TS.

Gender studies, then, emphasised on the analysis of translation from the feminist point of view and embraced the feminist theories arising at the time. I next present a series of important figures who contributed to consolidate the discipline of gender studies: Luise von Flotow, Lori Chamberlain, Rosemary Arrojo, Barbara Godard, Susanne de Lotbinière-Harwood, and Deborah Cameron. The scholars, who believe that gender studies is an important part of TS, focus some aspects which they consider important to discuss: (1) The debate on sexist conceptions of translation, and the use of certain sexist vocabulary; (2) The analysis of the role of the *translatress* as well as the importance of the women scholars for the development of translation; and (3) The revision of translation texts written by women.

The cultural turn involves giving a significant importance to TS which had continued until the 1990s, when other schools embraced the discipline being Sherry Simon, Else Vieira, Lawrence Venuti, among others, some of its followers. This more elaborated discipline stresses the role of inferiority attributed to translators and translation, and compares it to the role women had had in history (Simon, 1996).

The history of translation has always been linked to the concept of ‘fidelity’, so it will not surprise the reader that this *fidelity* was conceived in terms of gender and sexuality. While through history a translator has been seen as an imitator, a creator or even a writer, the metaphors associated to gender showed a need to explore the origins and the original text.

Taking this as an example, fidelity is a concept associated with marriage that can also be associated with translation. According to Chamberlain (1998), depending on whether the text is viewed as a male or as a female, *fidelity* is seen differently. Original translation has its equivalent in man and woman respectively, man being the original and woman the copy or translation, one dominates and the other submits to his orders. As in marriage, the promise of *fidelity* in translation is relegated to a sheer promise that may or may not be accomplished. Some translators have brought up the problem of the ‘violation of the text’ when translating and so the act of translation has been equally compared to the act of sex or, furthermore, the act of raping. The translator is seen as an usurper and appropriator who transforms the purity of a text and converts it into a manipulated text only compared to sexual possession and the loss of women’s virginity, a traditional idea suggested by different authors such as T.R. Steiner or Thomas Drant, or Sherry Simon, which Chamberlain summarizes in the following citation:

the translator's duty is therefore to maintain the text's chastity and virginity, which is so easily "Betray'd". The metaphor works because virginity, at least for a woman, was once deemed a prerequisite to marriage (Chamberlain, 1998: 94-95).

The words of Sherry Simon emphasises also the existing relationship between gender and translation:

Gender difference has been played out not only in the metaphors describing translation, but in actual practices of translation, in the specific social and historical forms through which women have understood and enacted their writing activities. How has this relationship between social and writing roles been articulated? On the one hand, translation was the means through which women, beginning in the European Middle Ages, particularly, were able to gain access to the world of letters (1996: 2).

Her idea of translation cannot be understood without the figure of the woman –both have historically been the weaker figures in their respective hierarchies, being the translators the handmaidens to authors/writers and women the maidens to men. Both are considered inferior in their role respectively. This can be synthesized in the words of Nicole Ward Jovre who says: 'Translators occupy a -cultural speaking- female position' (Jovre, 1991: 47 cit. in Simon, 1996: 1). This implies that women and translators have been relegated to the same position of discursive inferiority. Men are considered the original, the ones who were created first and perfect such as the source text; and women, like the translated text, were created afterwards from perfection and cannot be as perfect as the original product; thus, women, like translations, will never be perfect.

Von Flotow expresses, that translation meant that a women could have access to the status of authorship by translating religious writings first to gain a 'respectable name', and then, by carrying out the translation of a non religious document. During the Middle Ages, women were discouraged from writing, and translation was the only means permitted to practise in the world of knowledge as it was not considered a serious task.

In the words of Godard (1990: 91), 'the translator is understood to be a servant, an invisible hand mechanically turning the words of one language into another'. However, not only does the translator *transfer* words from one language to another, but s/he *creates* a new text and contributes something personal: 'Translation [...] is production, not reproduction. [...] Translation is one among many ways of rewriting within literary systems pushing them in a certain direction through colonizations' (Godard, 1990: 89-92).

Lotbinière-Harwood, cited in Simon (1996), asserts that through translation she can claim her feminist ideas and show a more rebel attitude/image with regards to a more traditional concept of translation. Thus, translation becomes a political activity. Her opinion is

that speaking is never neutral and neither is translating and so she claims in: *Re-belle et infidèle. La traduction comme pratique de réécriture au féminin* (The body bilingual: Translation as a rewriting in the feminine, 1991). Von Flotow adds that *Re-belle et infidèle* ‘signals an attack on established notions that connect translation with a patriarchal view of women as implied in the expression «les belles infideles»’ (2007: 94). It was an expression used during the 17<sup>th</sup> and 18<sup>th</sup> century France to describe the translation which ‘improved’ those texts written in a language other than French by making them more beautiful. By contrast, Lotbinière-Harwood with her ‘re-belle et infidèle’ expects to demonstrate the opposite, classifying the former 17<sup>th</sup> and 18<sup>th</sup> century term as misogynist (*ibidem*).

The strategies used for this feminist ‘re-writing’ are several: to introduce prefaces; to write explanatory footnotes; to avoid pejorative words addressed to women, etc. Von Flotow identifies and describes three practices of feminist translation: (1) Supplementing: it compensates for the differences between languages; (2) Prefacing and footnoting: Von Flotow states that this strategy is essential due to its pedagogic application since it establishes the aim of the author and that of the translator; and (3) Hijacking: She refers to the appropriation of a text whose intentions are not necessarily feminist by the feminist translation (Von Flotow cit. in Simon, 1996: 14-15).

A translator who is also a feminist claims herself as a creator; through prefaces, footnotes, texts and signatures she creates meaning. The signature refers to the name of the translator; the preface, footnotes and texts refer to her word. Women translators have added some new dimensions to this well-rehearsed theme, pointing to gender as a new axis around which writing relationships are created (von Flotow, 2005), translation being ‘their theory of feminist discourse [...]’ (Godard, 1990: 89).

Women’s liberation from their political and social status and the liberation of translation from its linguistic obstacles meet in one specific point. Feminist theories and translation theories meet in time and underline the many common aspects through which gender studies can contribute significantly to TS:

For feminist translation, fidelity is to be directed toward neither the author nor the reader, but toward the writing project- a project in which both writer and translator participate (Simon 1996: 2).

Simon gives examples of Canadian feminist translators from Quebec who seek or emphasise their identity and ideological stance in the translation project. One of these scholars, Barbara Godard, is openly assertive about the manipulation this involves: the

'feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of their manipulation of the text' (Godard, 1990:91). Simon also quotes the introduction to a translation of Lisa's Gauvin's *Lettres d'une autre* by another committed feminist translator, Lotbinière-Harwood. The latter explains her translation strategy in political terms:

My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every translation strategy to make the feminine visible in language. (Lotbinière-Harwood cit. in Simon 1996: 15).

Cameron & Kulick (2003: 40) express that 'also relevant, however, is the cultural tendency to eroticize power differences, so that initial resistance followed by eventual submission may be experienced as enhancing sexual pleasure', so is the case of sadomasochism, in 'which participants enact fantasies that may involve humiliation and pain' (2003: 40). Tarantino gives us examples of these power differences and sadomasochism in his films, for example, the last sequences in *Death Proof* end with a middle-age man chasing or stalking a group of young women in his car in order to kill them because that feeling makes him experience sexual pleasure. As Cameron and Kulick (2003) mentioned, the man who chased the women in the car until death, felt sexual pleasure during the murder, a feeling which could be compared to sadomasochism. However, in this case, only one party feels the pleasure (see example 897 from the appendix). In *Pulp Fiction*, one of her female characters, Mia, is also presented as a superficial women who is being manipulated and humiliated by men. She is not allowed to have her own opinion and does what she has been told by her husband and her husband's men. The case of *Kill Bill* is also worth mentioning, since when the female character is in a coma after being shot, she receives the visit of different men who pay some money to rape her while she is unconscious in hospital. An action that involves humiliation and pain.

Nevertheless, it is important to point out the role of these women in Tarantino's films since it is an interesting object of study due to its progressive 'evolution'. At the start of his career, the scriptwriter did not have much interest in giving a woman a part in his pictures, and emphasized only on the obscene vocabulary of his male characters. However, in time, the American director increasingly began to introduce female characters in his work. And later on, not only were they given the leading roles but were also allowed the privilege of swearing.

### 3.3 Audiovisual Translation

#### 3.3.1 Defining the Term

Many terms have been employed to refer to film or TV programme translation. The term *transadaptation* or *film dubbing* was used by István Fodor in 1976; *Film translation* was the term used by Mary Snell-Horby, 1988; Ian Mason used the term *screen translation* in 1989; *traducción cinematográfica* was the term used by Amparo Hurtado in 1994; Jorge Díaz Cintas, in 2001, used the term *traducción audiovisual* and in the same year, Hurtado talked about *constrained translation*. *Audiovisual translation*, and *multimedia translation* were first proposed by Gambier in 2003 and he also mentions the term *transadaptation* which Eithne O'Connell used again in 2007. In the end, as time went on, there was a clear tendency towards the use of a preferred term: 'audiovisual translation'. For this thesis, I have also chosen the term audiovisual translation to refer to this specific subject of study in order to avoid confusion with the different names attributed to this field.

Audiovisual translation, then, is a modality of translation which arose in the 1930s and it could be defined as the technical method that made the linguistic transfer of an audiovisual text possible. When talking about audiovisual translation, one must also take into account the technical procedure used in order to carry out the linguistic transfer from an audiovisual language to another (Chaume, 2004: 31). Chaume's concept of audiovisual translation is understood as

una variedad de traducción que se caracteriza por la particularidad de los textos objeto de la transferencia interlingüística. Estos objetos, como su nombre indica, aportan información (traducible) a través de dos canales de comunicación que transmiten significados codificados de manera simultánea: el canal acústico (las vibraciones acústicas a través de las cuales recibimos las palabras, la información paralingüística, la banda sonora y los efectos especiales) y el canal visual (las ondas luminosas a través de las que recibimos imágenes en movimiento (...)) (Chaume 2004: 30).

The origin of the problems of an audiovisual text started with the rise of cinema at the end of the 19<sup>th</sup> century (see 3.4.1). During the silent-film era, intertitles had to be translated and/or interpreted and soon after, with the beginning of films with sound, subtitles and (later) dubbing were absolutely necessary.

As Chaume (2004) highlights, cinema or audiovisual texts were considered inferior due to their language deficits and the limitation on space and time which was mistakenly conceived of as an aesthetically inferior product compared to the literary work. Chaume also talks about how audiovisual translation has been excluded as a discipline and how critics,

when analyzing a film, emphasise aspects other than the work carried out by the translator, an idea also supported by Díaz Cintas:

Cuando se analiza una película a través de los ojos del crítico de otra cultura, el énfasis recae fundamentalmente en aspectos filmicos como el montaje, el desarrollo argumental, las implicaciones socio-culturales, la representación de estereotipos, etc. Rara vez se hace referencia a la transferencia lingüística que ha tenido lugar (Díaz Cintas, 2001:20).

As Pilar Orero (2009) stresses, research on audiovisual translation started in 1932 but it began to be studied as part of the discipline of TS around the 1980s. Audiovisual translation had not been *truly* considered a part of the discipline of TS until that time. However, new approaches arose as a consequence of the eager interest that cinematographic texts had caused in recent years, and the need to translate (subtitle and/or dub) these texts. According to Gambier (2003), audiovisual communication conferences gained importance in 1995, probably due to the hundredth anniversary of the birth of cinema and also due to the advances in new technology: ‘we are now surrounded by screens’. (Gambier, 2003: 171).

In the following section, I shall link the subject of audiovisual translation with the research done on this field, following Frederic Chaume’s (2004) study as a reference. Chaume attributes the lack of material regarding this field to (1) Being a relatively new discipline; and (2) Having been considered academically inferior (2004: 114). Although there are other technical factors to take into account as well, my intention here, thus, is to focus mainly on the linguistic aspect of the audiovisual translation: the transfer of words from English into Spanish.

### 3.3.2 New Proposals on Audiovisual Translation

As mentioned earlier on, the polysystem theory (see 3.2.2.5) arose in the 1970s taking literary studies as a reference. In addition, it was also applied to audiovisual texts during the 1990s when scholars began to explore the field of audiovisual translation as a more serious matter, as stated by Gambier (2003). The pioneer in applying the polysystem theory to audiovisual texts was Patrick Cattrysse who, in 1992, propounded the polysystem theories applied to translation with the peculiarity of introducing audiovisual texts –cinematographic texts– as a reference. On this basis, he quite rightly proposes to use the translation techniques as an instrument for the analysis and description of the processes of cinematographic adaptation ‘[...] translation studies and film adaptation studies are both concerned with the transformation of source into target texts under some condition of “invariance”, or “equivalence”’ (Cattrysse

1992: 54). Hence, it was established that the polysystem theory could be applied not only to literature and translation, but also to cinema.

I wish to join a relatively new tendency among a group of translation scholars who believe that there are no grounds for reducing the concept of translation to interlinguistic relationships only and who accept that translation is in fact a semiotic phenomenon of a general nature (Cattrysse, 1992:54).

The main characteristics of this theory are: (1) The focus is on the target text; (2) The descriptive nature/approach of the theory; (3) Its functional nature; and (4) The fact that it is being governed by norms. Other scholars who share this descriptive and polysystem approach applied to cinema are Delabastita and Lambert. Cattrysse truly believed in this application and concludes that he cannot find a reason why the polysystem theory would or could not expand into 'a theory of film in general' (1992: 66-67).

In the following section, I shall distinguish between audiovisual translation as a process and audiovisual translation as a product, following Chaume's research line.

### 3.3.3 Audiovisual Translation as a Process

When Chaume refers to audiovisual translation as a process, he refers to the previous analysis of the audiovisual text and the "fases que conlleva la translación de un texto audiovisual a otro, las estrategias empleadas, la configuración textual de cada una de ellas, con especial énfasis en el *texto origen*" (2004: 116). According to the scholar, the theoretical contributions on audiovisual translation cover the following fields: (1) Theoretical studies on the possible location of the audiovisual text; (2) Communicative studies; and (3) Descriptive studies.

#### 3.3.3.1 THEORETICAL STUDIES

In this section, I will go through the main contributions that have been made on audiovisual texts from the translation point of view respecting Chaume's (2004) order.

Reiss suggests a classification of texts according to (1) the discourse function, (2) the discourse dimension; and (3) the text type. And, although in her basic proposal she does not include audiovisual texts as such, she introduces a fourth category that she calls *Audio-mediale Texte* (audio-medial text type) in which audiovisual texts could be included (Reiss, 1971 cit. in Chaume 2004: 118).

Other scholars such as Bassnett (1980/1991) and Snell-Horby (1988) treat an audiovisual text as a literary text due to the category of work of art given to films. Bassnett



talks about a category called 'Translation and Poetics' in which audiovisual translation would be integrated:

Studies may be general or genre-specific, including investigation of particular problems of translating poetry, theatre texts or libretti and the affiliated problem of translation for the cinema, whether dubbing or subtitling. (Bassnett, 1980/1991: 7-8)

Both Bassnett and Snell-Horby include this type of translation in the category of literary translation. Bassnett uses a more adventurous name and calls it *translation for the cinema* (1980/1991: 7-8) and Snell-Horby, who also includes this modality within the literary translation, at the same time refers to it as *Stage/Film Translation* (1988: 32). Thereby, he conceives the two categories, theatre and cinema, as one category to be analysed. Chaume (2004) disagrees with this theory, since he considers that audiovisual texts cannot be integrated into the category of literary translation as there are other aspects to take into account, not only the linguistic ones. He also follows the theories of Brano Hochel, who does not include audiovisual texts within the category of literary translation, and explains that there are other factors to consider in addition to the text itself: *semiotics*.

The text is to be understood from the standpoint of semiotics, that is to say, as the message in the relevant language (system of signs, code) with its own alphabet (vocabulary) and its own grammar (syntax, rules for linking signs) (Hochel, 1986: 152 cit. in Chaume, 2004).

Chaume also mentions the scholar Candace Whitman-Linsen who, in the same way as Zabalbeascoa, differentiates between literary translation and audiovisual translation – separating cinema from theatre 'since the film translator is not conceded the latitude of lines loosened from the actor's mouth' (Whitman-Linsen, 1992: 103 cit. in Chaume, 2004)– and looks for similarities with the libretti in the opera.

On the other hand, Delabastita (1989) describes a series of codes: (1) The verbal code –with stylistics and dialectal features–; (2) The literary and theatrical code –plot and dialogue–; (3) The proxemic and kinetic code –related to a non-verbal behaviour–; and (4) The cinematic code –techniques, genre, etc.–. Delabastita compares film translation with theatrical translation; the only difference he highlights is the fact that the performance in a theatre cannot be recorded and that a film can be recorded and modified (Delabastita, 1989: 196 cit. in Chaume, 2004).

### 3.3.3.2 COMMUNICATIVE STUDIES

Rosa Agost claims that an audiovisual text

se caracteriza, desde un punto de vista pragmático, por el tipo de participantes en el acto comunicativo, por las situaciones de comunicación y por la intención comunicativa; desde una perspectiva de la situación comunicativa, por la variedades de uso y de usuario; y desde un punto de vista semiótico, por el género (1999: 24).

Agost (1999: 8) distinguishes four codes when referring to audiovisual translation: (1) The written code –script–; (2) The oral code –the actor’s performance–; and (3 & 4) The musical and visual –the image–. And she classifies audiovisual translation by genres: (1) Dramatic –films, soap operas, animation, sitcoms, etc.–; (2) Informative –documentaries, informative programmes, reality-shows, interviews, weather forecast, etc.–; (3) Advertising –TV adverts, TV sales, etc.–; (4) Entertainment –TV contests, comedy programmes, horoscope, etc.– (1999: 29-31). This author dwells on the fact that synchronism between voices and images is the most important matter to take into account. However, M<sup>a</sup> Eugenia Del Águila and Emma Rodero (2005) do not agree with this statement and insist on the fact that the most important thing in dubbing is the speed of the words and the pace of the images.

Under this section one can return to Nida (1959) and Jakobson (1959), who were the first to point towards a communicative theory and who also insisted on the aspects of the communicative process that take place in the translation of an audiovisual text; including the communication channels, the discourse mode, the semiotic aspects and any kind of restrictions attributed to an audiovisual text. Hurtado (2001) mentions the problems which appear when translating and talks about *constrained translation*, and Hatim and Mason (1997) argue that some information can be missing, especially with subtitling, due to the constrained space left for this modality: ‘Unlike the dubber, who translates speech into speech, the subtitler has to represent in the written mode what is spoken on the soundtrack of the film’ (1997: 78).

The ‘main constraints on subtitling’, according to these scholars are: (1) ‘The shift in mode from speech to writing’ which leads to the conclusion that not everything can be represented in the written text of the target language; (2) ‘Factors which govern the medium or channel in which meaning is to be conveyed’ – i.e. limitation of space and time in which the words remain on screen; (3) ‘The reduction of the source text as a consequence of point (2) above’; and (4) ‘The requirement of matching the visual image’, which means that both visual and acoustic images must follow the same text’s pace (1997: 78-79). Chaume, on the

other hand, disagrees with their theory and states that the possible language deficits can be simply replaced by the acoustic and visual information (2004: 138-139).

### 3.3.3.3 DESCRIPTIVE STUDIES

It is important to mention István Fodor (1976), Jan Ivarsson (1992, 1998), Georg-Michael Luyken (1991) under this section when dealing with descriptive studies on audiovisual translation. Fodor (1976) was the pioneer in describing the different types of synchronization and in developing the so-called visual phonetics. Visual phonetics, dealt with the problematic of the adjustment of the movements of the actors' mouth on screen with the actual phonemes that the translation needed to adjust in order to avoid discrepancy and loss of reality. Ivarsson's study (1992) relates technical matters with translation, such as the editing of subtitling, the problematics of the synchronization between the subtitle and the image or the sound.

Other important contributions were carried out by Yves Gambier, Josephine Dries or Robin Setton. Chaume also highlights the names of Patrick Zabalbeascoa, Adrián Fuentes and Juan José Martínez Sierra on the transference of humour or cultural references to the audiovisual field. Luyken's work (1991) focuses on the description of any audiovisual text translated in Europe. The term he uses is called *programmes genre*, and it is directly related to dubbing, as he denominates *monolingual approach* (1991: 5), or subtitling, as he denominates *multilingual approach (ibidem)*, that is to say, he develops a criterion to demonstrate why it is better to use the first modality or the second one, always depending on the textual genre. Descriptivism, thus, focuses more on product than on process; it was based on Formalism and Structuralism and it gradually evolved into the polysystem theory (Hermans, 2007: 88).

### 3.3.4 Audiovisual Translation as a Product

Chaume (2004:140-142) makes a classification to understand the term translation in the context of audiovisual studies. The first group includes those studies that consider the term *translation* as the process of translating a text from one field to another without being this translation obligatory to a TL different from the SL. For example, literature to cinema, comic to cinema, theatre to cinema, etc. Here, Chaume accepts Jakobson's (1959) classification (see 3.2.2.3) in which he distinguished between intralingual, interlingual and intersemiotic translation. In this section, he refers to the first classification of Jakobson (*intralingual translation*) in which there is no change of language but a change of medium.

The second group includes those studies which focus on the cultural impact of the translation of audiovisual texts, the acceptance/reception of the translated text, and the required adjustments of those texts in which they get the inspiration from. That is, studies that focus on the translation norms related to audiovisual texts. It is interesting to mention Zabalbeascoa's (1996) argument on Jakobson's classification of translation, since he considers the first two (interlingual and intralingual) incomplete forms of translation for focusing only on the verbal aspect, whilst intersemiotic translation would be more adequate:

Es imposible que un texto esté formado sólo por palabras, ya que éstas siempre necesitan de algún tipo de soporte físico (gráfico acústico), un modo de representación y un contexto, y que todas estas cosas también tienen, potencialmente, un valor semiótico (1996: 177).

### **3.4 Cinema as Discourse and Technique**

#### **3.4.1 The Birth of Cinema**

Early in 1893, Thomas Edison showed the world his new invention: the 'Kinetoscope'. A year later, Edison started to record a series of events which lasted no more than five minutes (Belton, 1994: 208). Two years after Edison's invention, in March 1895, two pioneer filmmakers –the Lumière brothers– invented a device called *cinématographe* which changed history, and with it, the first silent film was created. Their first short film *La Sortie des Usines Lumière* was shown in public at the Grand Café in Paris and it is known to be the first film in history. Silent films were accompanied with piano music and sounds and/or noises made in the room at the time of showing. Between 1900 and 1910, a narrator added comments while the film was being projected, this person interpreted the intertitles which later evolved into subtitles, as Ivarsson (1998: 9) points out, or title cards that the audience could not read, either because it was written in a foreign language or because they were illiterate. A few years later, the presence of this narrator was considered unnecessary since a piece of written text was added into the midst of the photographed action. In 1903 intertitles could be seen in several films, e.g.: *Uncle's Tom Cabin*.

Suddenly, the history of cinema changed radically. In 1927 one of the most famous films appeared: *The Jazz Singer*, which was a silent film with a combination of intertitles and spoken dialogues –what was called *part-talkies*. A year later, challenging the cinema creator Louis Lumière –who did not believe that sound and image could have a perfect synchronism–, the 'Warner Brothers' showed its first *talkie* –the colloquial word to describe a sound film– under the name of: *The Lights of New York*. Hence, films with sound were created and, with them, a whole number of linguistic and technical problems begun, for

instance, the difficulty of the incorporation of the spoken dialogues (Chaves, 2002:20-21). Ivarsson (1992: 15) describes that ‘in the era of silent films it was relatively easy to solve the translation problem. The original intertitles were removed, translated, drawn or printed on paper, filmed and inserted again in the film’. However, when films with sound started to arise, film directors and producers noticed the problem of language and what that entailed.

### 3.4.2 Audiovisual Translation: Dubbing and Subtitles

The aim of the following section is to describe what audiovisual translation involves. In order to do this, I have deemed appropriate to briefly explore its contents: *dubbing, subtitling, voice-over, simultaneous interpretation, narration, half-dubbing or partial-dubbing, free commentary and sight translation*. For reasons of space and time, I shall only focus on *dubbing* and *subtitling* in depth, these being the two most employed modalities in cinema and the main focus of this thesis. Both modalities have, to some extent, been ignored until recently by the discipline of TS and, although there is great demand for audiovisual translation, the majority of people who have been using these modalities are self-taught people who seem to be producing low quality texts. Unfortunately, this leads to an unsatisfactory result.

In this section I will give a brief definition of the different modalities of audiovisual translation taken Chaume’s (2004: 31) schema as an example:

- (1) Subtitling: consists in incorporating a written text in the target language on the screen in which an original version film is being shown, so that the text matches the interventions of the actors in that medium.
- (2) Dubbing: ‘the imperfect art’ as defined by Luyken (1991:71), consists not only in the translation of a script but also in its adjustment/adaptation and its subsequent interpretation by the actors.
- (3) Voice-over: simulcasting which is mainly used for interviews or any kind of documentaries. The translator starts to speak a few seconds after the original voice.
- (4) Simultaneous interpretation: a translator interprets simultaneously the film in the room with a microphone –it rarely has a summary of what s/he is going to interpret/translate–.
- (5) Narration: reading of a written text by a speaker who, without acting, tells what it is being shown on the screen.
- (6) Half-Dubbing or Partial-Dubbing: consist of the interpretation of films previously recording the interpretation of the translator rather than in a simultaneous way.

(7) Free Commentary: Intervention of a commentator who is free to add information, to give his/her opinion and to tell us what s/he sees with his/her own words or from his/her point of view.

(8) Translation at sight (or multilingual diffusion): translation done by a translator directly from the text at the time of the projection of the film. The translator, then, becomes an interpreter since s/he is doing an oral translation/interpretation.

In addition to those proposed by Chaume, two more categories, suggested by Gambier (2003), have been included in order to complete the schema:

(9) Audio-description: for the visually impaired, consisting of a description of each scene in detail.

(10) Bilingual Subtitling: subtitles are provided in two languages at the same time which is the case of countries such as Belgium.

To these modalities, Díaz Cintas (2001) adds:

(11) Consecutive interpretation: which embraces tele-conferences, cultural debates, etc.

(12) Simultaneous subtitling: such as on live interviews whose main problem is synchronization.

Now let us concentrate on the two basic modalities: *subtitling* and *dubbing*:

1. *Subtitling*. As was stated at the beginning of this chapter, subtitling was the first solution to the language barrier and consists in incorporating a written text in the target language on screen on which an original version film is being shown, so that the text matches the interventions of the actors. According to Leonardo Coelh (2007: 3), 'subtitling can be defined as the process of providing synchronised captions for film and television dialogue (and more recently for live opera)'. According to Díaz Cintas (2001: 23) subtitling can be defined as:

una práctica lingüística que consiste en ofrecer, generalmente en la parte inferior de la pantalla, un texto escrito que pretende dar cuenta de los diálogos de los actores así como de aquellos elementos discursivos que forman parte de la fotografía (cartas, pintadas, leyendas, pancartas (...)) o la pista sonora (canciones).

This scholar (*ibidem* 25) distinguishes three types of subtitling: (1) Traditional; (2) Simultaneous –two lines, one for a different language–; (3) Bilingual –a summary of the main dialogues in one line and the dialogues in the mother language of the spectator in the other–. He also classifies the subtitles from the linguistic point of view into two: (1) Intralinguistic:

there is not a transfer of languages from one to the other. It is addressed to the hearing-impaired; (2) Interlinguistic: in this modality, there is a transfer of languages. In 2008, he adds the ‘sous-titres bilingues’ –the bilingual subtitles which consist in projecting both languages at the same time, as aforementioned (e.g. this is the case of countries with more than one official language). Díaz Cintas also talks about the preparation time (‘les temps de préparation’) and distinguishes between (1) those subtitles which have been previously prepared (‘les sous-titres préparés à l’avance’); and (2) those who are carry out in real time (‘les sous-titres en direct avec temps réel’) (Díaz Cintas, 2008: 29-34).

Once the film has been subtitled, the audiovisual text remains in the original language and the subtitles remain the only translated aspect which appears at the time the actors/actresses speak. Subtitles also demand certain conditions of synchronism: development of the text on the screen and the speed of the projection of those texts in order that the eye can follow them. This would mean that the translator has to synthesize the text, so the audience can follow it properly. The translator has to take into account another important aspect which is the reproduction of the colloquial expressions and gestures which, considering the limited space offered to express every scene, are too often eliminated. (Hurtado, 2001:79-80).

Mayoral (1989/1990) points out that one of the problems with the translation from English into Spanish is that the Spanish language uses more words to say the same things than the English language, which means that some linguistic aspects might be affected: a) Language expressivity –colloquialisms, adjectives, adverbs, taboo words, they all suffer restrictions–; b) Style –it suffers syntactic simplification–; c) Language standardization; d) Loss of character’s personal/identification features. Also, when subtitling, the speed is 52-70 words divided into two lines, each one of 35 keystrokes which makes it an easy task to do (*ibidem* 47).

Panayota Georgakopoulou (2009) establishes an order to determine whether to omit certain elements when subtitling: (1) The indispensable elements –these cannot be left out since they carry crucial information–; (2) The partly dispensable elements –these can be condensed–; (3) The dispensable elements –these can be omitted, e.g.: ‘yes’ or ‘no’, etc–.

When referring to subtitles, this author argues that because of the limited space for these, the translator has to choose what to eliminate and the norm is to omit the ‘redundant elements of speech’ (*ibidem* 25). The same could be applied to dubbing, although the focus is not on the written word but on the oral word, those ‘redundant elements of speech’ of which Georgakopoulou is talking about, are also eliminated in this modality. This scholar also points

out that ‘the visual elements compensate the lack of text that had to be eliminated’ (*ibidem* 25). Reduction is an essential tactic in dubbing and subtitling, and swearwords are the first elements to be *reduced*. They are, following Georgakopoulou’s classification, the dispensable elements, the ones that can be omitted

Reading and writing takes more time than simply listening to a film, therefore, subtitling must conform to: a) Synchronism: development of the action and the dialogue in real time; and b) A speed that allows the audience to follow the dialogues without difficulties (Mayoral, 1989/1990:46). Different authors give their opinion about this matter:

Condenser un texte paraît simple. Le condenser dans un espace restreint imposé en fonction d’une image est une opération ardue et qui nécessite et du goût et du style (Caillé, 1960: 108).

Subtitles are either photographed or etched. The photographed titles are far more common, and consist of a photographed message superimposed on the filmstrip. They are often low in contrast and difficult to read on a pale background. [...] Then, they must be loosely coordinated with lip movement so that the words don’t remain on the screen after the character finishes speaking (Moskowitz, 1979:1)

Pierre François Caillé (1960: 108) points out that reducing a dialogue to a constrained/limited space is not an easy task and requires skill. Moskowitz (1979: 1) explains the process of subtitling and the importance of choosing a background colour capable of highlighting each letter; a practice that has to be matched with the lip movement. Because traditional translation does not cover technical problems such as the process of synchronization, or the condensation of the text for subtitling, these subtitling aspects need to be included under the practice of audiovisual translation.

Regarding insults, Díaz Cintas (2001) points out that the most delicate point when subtitling is the taboo language or dirty language. The main reason is that insults are more offensive when printed. He also states that, although there is a discussion in the way they are used, it is not a matter of censorship but of lack of space. Hence, it is a matter of self-censorship since the subtitler decides to eliminate them. In addition, some clients such as the distribution company ‘Buena Vista’ express their inclination to get any work free from swearwords no matter what the original text says (*ibidem* 130). However, unlike the subtitler, the dubber has more flexibility to reproduce the original text –swearwords included– (*ibidem* 131). Del Águila & Rodero (2005) state that in several occasions, some adaptors are asked to eliminate a certain number of insults in order to get the certificate for a specific group (e.g.



PG, 18) and they state that, although is not a regulation, the adaptor feels ‘obliged’ to do as told. Again, this is not regulated and the adaptor can refuse to change the dialogues:

En ocasiones existen clientes que solicitan al ajustador que se supriman, por ejemplo, los tacos para de este modo obtener la autorización para una determinada edad, por lo que el ajustador se ve limitado en su trabajo por una serie de condicionantes. En estas situaciones, suele aceptar las condiciones, aunque, dependiendo del cliente, tal vez pueda ofrecer su opinión y salvar una película (Del Águila & Roderó (2005: 47).

Taboo language, then, is either left untranslated or reduced in number when dubbed/subtitled into the target language. This seems to be a common practice in countries such as Spain and Italy in which dubbing is also the first option, as Antonini and Chiaro express when quoting Pavesi and Malinverno: ‘Italian tends both to under-translate such words [taboo words] and insert fewer than occur in the original’ (Pavesi and Malinverno 2000, cit. in Antonini and Chiaro, 2009: 103). They also claim that ‘the Italian norm is firstly, mainly to tone down the force of swearwords and vulgarities and secondly, to adopt invented conventions’ (Pavesi and Malinverno, 2000 in Antonini and Chiaro, 2009: 110). Exactly the same can be applied to the Spanish industry, in which insults are ‘under-translated’ and, in the case of the films with a high amount of swearwords, softened (Antonini and Chiaro, 2009: 103). Tveit (2009: 89) highlights the fact that they have to be treated in a special way since ‘the printed word reinforces the insult’, a view that Ivarsson (1998: 126) also shares: ‘swearwords and obscenities often pose a problem’. His reason for this is the same given by Tveit –i.e. the written word remains stronger than in speech which Toledano (2002: 225) also supports:

Dentro del medio audiovisual se puede observar también una menor tolerancia hacia la palabra cruda en el lenguaje escrito frente al oral. De ahí que en el subtítulo se tenga tendencia a suavizar, por ejemplo, el uso del lenguaje vulgar o palabras malsonantes (Toledano, 2002: 225).

In chapter 4, the reader will be able to check whether the large number of swearwords appearing in my corpus has been eliminated or softened following this pattern.

José Llurba (2003) points out that, in audiovisual translation, the translator is not the one in charge of eliminating the swearwords but it is usually a task carried out by the adaptor, who is the one who decides what to do next:

el suavizarlo (el taco) más bien es cuando llega a la adaptación, que es el adaptador quien no tiene espacio para meter los tacos. Si es un taco superficial que no aporta nada a la frase es lo primero que se elimina (Llurba in Del Águila & Rodero 2005: 47).

In a private correspondence with José Llurba during the summer of 2010, Llurba assured me that he had never been asked to eliminate any insults from the various films he had translated for the screen. On the other hand, he also insisted on the fact that he acted as a translator in Spanish but not as an adaptor, and that it is the latter who is in charge of this 'suppression'. It therefore proves that eliminating insults depends on the distribution company's norms; that it is the adaptor the person in charge of carrying out this task; and that nothing is legally stipulated.

For this thesis, I chose dubbing out of the two main forms of audiovisual translation (dubbing/subtitling) because Spain is pioneer regarding this modality. In fact, in Spain, original version films with subtitles are only well received by a highly educated/learned public. As a result, *dubbing* is the most commonly used practice in this country and the reason why I have decided to analyse this modality independently in this section.

2. *Dubbing*. Towards the end of the 1920s, subtitling gave way to dubbing and, for the first time, an American film company called 'Radio Pictures' was able to dub their first film, *Rio Rita*, in Spanish, German, and French in 1929. Multiple or multi-lingual versions were another way of muddling through, rooms were crowded with actors of different nationalities waiting to speak their own language at the time of shooting. However, in spite of all this, it did not have much success. This process corresponds to the present day procedure of recording in the studio and introducing the dialogues in synchrony after filming (Chaves, 2000). Around 1937, almost 70% of the films were American productions; for this reason, and to avoid the imperialism of the United States, restrictions regarding the showing of foreign films began to be imposed in Europe. The case of France is worth mentioning since only seven American films for every French film were allowed into the country in 2001. According to Díaz Cintas (2001),

el doblaje consiste en sustituir la pista sonora original de una película, que contiene los diálogos de los actores, por una grabación en la lengua deseada que dé cuenta del mensaje original, manteniendo al mismo tiempo una sincronía entre los sonidos en la lengua de la traducción y los movimientos labiales de los actores (2001: 96).

Coelh (2007:3) defines what dubbing consist in with precision: '(...) dubbing refers to any technique of covering the original voice in an audiovisual production by another voice'.

Ken Moskowitz (1979: 1) also defines it as: ‘Dubbing consists of removing the foreign language track from the movie, and adding a dubbed track to the “music-and-effects” soundtrack’. Luyken (1991: 73) defines it as ‘the replacement of the original speech by a voice-track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movement of the original’. Del Águila and Rodero (2005: 16) traditionally defined the concept of dubbing as: “cualquier transposición de voces en un medio de comunicación, como televisión o cine e incluso radio; o bien la grabación de una voz en un documental”, a definition which does not seem to be entirely accurate. Other scholars define the term in a more broader way:

Schématiquement, doubler c’est enregistrer un dialogue traduit en le substituant au dialogue original que l’on supprime par un simple jeu de manettes. L’opération serait simple s’il ne fallait pas que le nouveau texte correspondît à toutes les exigences de longueur, de rythme et de jeu du premier dont la présence, la trace, demeure ineffaçable sur l’image. C’est là qu’on sort de la traduction pure pour entrer dans ce domaine si particulier de la synchronisation (Caillé, 1960: 104)

After a series of research, Del Águila and Rodero added more information to their first definition and a more elaborated and complete description of the concept of dubbing, which can serve as a reference, was pronounced:

El doblaje es un método de traducción interlingüística y de adaptación intercultural que consiste en sustituir las bandas lingüísticas originales de una obra audiovisual con las voces de los actores de imagen –actores originales- por las de otros actores –actores de voz- los cuales tratarán de imitar finalmente la interpretación original, manteniendo la máxima sincronización labial posible con los actores originales (Del Águila and Rodero 2005: 19).

Todos los agentes implicados en este proceso, tanto en la parte técnica como en la artística, - traductores, ajustadores, mezcladores, etc.- conferirán a la versión doblada la máxima coherencia formal y de contenido posible con la obra original, con el fin de crear la ilusión de que los que hablan son los propios actores originales (*ibidem*).

According to Roberto Mayoral (1989/1990) and Robert Paquin (1998), when dealing with dubbing there are three factors to take into account: (1) Dramatic synchronism, which consists in a perfect harmony of the gestures of the actor/actress and the adequate selection of their voices; (2) Semantic synchronism, which is the congruence between the new version of the text and the plot of the film; and (3) Phonetic synchronism, which consists in the perfect matching between the lip movements and other sounds such as breathing, screaming, etc. with the sounds made by the actor/actress (Mayoral, 1989/1990: 44). As Caillé (1960: 109) points

out, 'La phonétique lui est précieuse dans la doublage, la sémantique dans les sous-titrage' and he highlights that when dubbing one must take into account, specially, the lip movement:

On devait également tenir compte des larges ouvertures de bouche, des avancées, des lettres, des labiales, qui impliquaient des fermetures de lèvres, des mots accentués, des mots escamotés, etc. Toute une série d'obstacles à surmonter en s'aidant plus ou moins de lois phonétiques (Caillé, 1960: 104).

The following are the steps to follow by the dubbing studios: (1) The actors match the original version film before they start their job; (2) Some mute scenes are projected for the actor to practise; (3) Actors work on the perfect synchronism between the dialogues and the lip movements; (4) The track is added to the film and so does the music and noise that had been previously separated. Finally, it is important to mention that the dubbing director can alter the translated text if s/he considers it necessary for the perfect synchronism (Mayoral, 1989/1990: 51).

According to Fodor (1976: 61), 'facial and boldly gestures' are also important factors to take into account when dubbing in order to avoid 'phonetic dyschrony'. As it is known, people gesticulate in a different manner according to their nationality: Spaniards, Italians, for instance, gesticulate in a much more *obvious* way than Anglo-saxons:

It is a common observation that the extroverted Southern types (Italians, Spaniards, people in the south of France, etc.) accompany their words with a livelier play of dynamic features and gesticulations than the more introverted Northern peoples (e.g., the English). These divergences in speech gestures naturally manifest themselves in motion pictures Fodor (1976: 36).

Thus, Fodor (1976: 81) points out that 'an absolutely impeccable dubbing, one that is completely exempt from dischronies is *inconceivable*' and he gives reasons for this: (1) 'Experiments can only determine the average ability of the visual-motor type (speech therapist, deaf people can perform better than that); (2) The script will produce a lack of synchronization, no matter how many synonyms they try to find, there would be occasions in which none could be adjusted for a perfect synchrony; and (3) Sometimes gestures would not coincide in the target culture' (*ibidem*).

As Chaume points out (2004: 61), the process of dubbing consists of six steps: (1) A public or private company purchases a foreign audiovisual text with the intention of projecting it in the country or countries of the target culture; (2) This text is sent to a dubbing studio where it is translated and adapted; (3) The text is sent to a translator who adapts the

text; (4) and finally, adaptation of the initial translation is completed<sup>53</sup>. Bastin (in Baker, 1998) talks about the method the adapter follows to complete the process: (i) transcription of the original: word-for-word reproduction; (ii) omission: elimination of some sections of the text; (iii) expansion: expand information through footnotes; glossaries, etc.; (iv) exoticism: the replacement of colloquial expressions or nonsense words by other equivalents in the target language (v) updating: substitution of old information for new one; (vi) situational equivalence: insertion of a more familiar context than the one used in the source text; (vii) creation: replacement of the ST by some basic information, ideas, etc. in the target text; (5) The actors then dub the film in the recording studio; (6) And after that, the sound technician mixes the different tracks.

With regard to the translation of colloquial speech, this is perhaps the least addressed in the academy and is one of the aspects in translation that has not been researched in sufficient depth. The written language is always grammatically correct, the spoken language, by contrast, tends to be more *open* and more sensitive to experience all sort of influences. In chapter 4, I shall be able to show whether colloquial words and expressions are present in the Spanish version of Tarantino's films or, on the contrary, they have been eliminated. This phenomenon may have happened due to different factors, I shall put forward some of the reasons why this usually occurs: (1) The habit of conservative translations; and (2) The idea that television/cinema has to ensure the *correct* use of language. When translating, the writer attempts to express the same meaning it had in the SL in the TL using different words but keeping the same meaning. In order to do that, the translator not only needs to be professionally trained in linguistics but also in culture and history, literature and essay writing.

Dubbing studios recommend certain established patterns to follow when translating an audiovisual text: simple syntax; simple ordinary vocabulary and R.P. pronunciation; and, finally, cultisms, dialectalisms, and anachronisms are preferable to be left apart. When dealing with fictional films, the use of a colloquial register, short sentences and the use of the active rather than the passive voice is recommended (TV Catalunya, 1997).

According to Luyken (1991:74-75), there are certain procedures that a dubbing studio follows when dubbing a film: (1) Raw Translation –the translation itself–; (2) Adaptation –the

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<sup>53</sup> Gambier (2003) points out another submodality of dubbing (*intralingual dubbing*) and gives as examples films such as *Trainspotting* or *Harry Potter*, which have been translated into American English for the American audience<sup>53</sup>.

text needs to be adapted so it can be synchronized with the actor's lips–; (3) Casting –the casting director holds audition for actors and then selects the appropriate voices– ; (4) Recording –the recording of the new voices starts–; (5) Mix and edit –a final mix is approved–; and finally, (6) Transmission –the voices have been recorded and the film is ready to be projected–.

In summary, translation, along with adjustment, is the least valued step in the process of dubbing a film and, by contrast, deserves to be given high priority since it could result in the failure of the product itself. An average translation or a poorly chosen voice will lead to an unsuccessful final product. One can come across situations where an extra sentence, an explanation or a footnote are needed, however, audiovisual translation cannot offer the possibility of doing so, for which reason in many cases both accuracy and wit are required in order to find a good solution.

#### 3.4.2.1 DUBBING OR SUBTITLING IN SPAIN?

Zabalbeascoa (1996: 179) highlights the fact that if a country such as Spain prefers dubbing over subtitling is due to many factors: historical, ideological, cultural, economic, etc., and not because the country is less developed. Both Del Águila and Rodero (2005) and Zabalbeascoa (1996) concurred that dubbing seems to be better for people who have problems with their sight, or problems with reading (e.g. blind people, illiterate people or young children). And also a way of controlling what it is said and what is not, in other words, a covert form of censorship. Subtitling is better for the hard of hearing and those who enjoy the original voices of the actors, and those who are familiar with the original language in which the film was shot. It is also cheaper than dubbing, an important factor to take into account when making the choice. Today, dubbing is considered a very important job in the Peninsula, since Spain is the EU country that imports more American films (95%) (Díaz Cintas, 2001: 21).

Although the audience prefers the modality they have been used to for many years (i.e. dubbing), and despite the *dubbing supremacy* in Spain, it seems that there is an increasing interest in subtitling today:

Un mayor grado de educación de la población, el deseo de aprender idiomas y la volición de valorar un producto en su versión original son, entre otras, las razones que conducen a más personas a requerir películas subtitradas (Díaz Cintas, 2001:31).

In what follows, I consider appropriate to include in this section the historical reasons for the choice of dubbing over subtitling since an empirical study cannot ignore the historical context of the phenomenon under discussion.

#### 3.4.2.2 HISTORICAL REASONS

Spain has a very long tradition of dubbing starting with its forced imposition in 1941 which relegated subtitling into a second place. This phenomenon was due to two main factors: firstly, in the 1960s<sup>54</sup> as much as 25,05% of the population was illiterate in this country (De Gabriel, 1997: 5), which made subtitling an impossible task; the second main factor could be the fact that the political situation favoured dubbing over subtitling so the government could control what was said. The high levels of illiteracy at the end of the 1920s and beginning of the 1930s, when sound films were discovered, pointed dubbing, then, as the best candidate (Díaz Cintas, 2001: 137).

There are few countries where dubbing has been, historically, the first choice, among them: Germany, Italy and France. A protective law during World War II established that the German and Italian government would not allow foreign films to be shown unless they were previously dubbed and censored. The reason for this was that they thought their language and culture to be in danger whilst also wishing to promote the sense of nationalism that a language entails; such measurements were also adopted by the Spanish government. Censorship had a long history in the Spanish conservative and Catholic society and cinematographic censorship started with silent movies in 1913. When the Civil War ended, the General Franco dictatorship began and a new law was passed on 18<sup>th</sup> November 1937, which required any film to pass the control established by the censors:

Todas las películas importadas para su proyección en territorio nacional, así como las producidas en el mismo, deberán ser sometidas al Gabinete de Censura de Sevilla. Las que tengan un carácter de propaganda social, política o religiosa, así como los noticiarios, serán censurados por la Junta Superior de Salamanca. Asimismo, serán sometidos a ésta los guiones, argumentos, etc., y aquellas películas que se produzcan en el territorio liberado (Gubern, 1981: 24-25).

Likewise, in 1941, any language other than Spanish was prohibited in all films shown in Spain; and as a consequence, all foreign films had to be dubbed. This law was based on an Italian law called *leggi di difesa*, which banned foreign films from being shown unless

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<sup>54</sup> In 1960, there were three million illiterates in Spain (De Riquer i Permanyer, 1995: 263).

dubbed. Thus, a law passed on the 23<sup>rd</sup> April of 1941 established that dubbing from any foreign language into Spanish was, from that moment onwards, compulsory. As a consequence, a censorship in language was initiated:

Queda prohibida la proyección cinematográfica en otro idioma que no sea el español, salvo autorización que concederá el Sindicato Nacional del Espectáculo, de acuerdo con el Ministerio de Industria y Comercio y siempre que las películas en cuestión hayan sido previamente dobladas. El doblaje deberá realizarse en estudios españoles que radiquen en territorio nacional y por personal español. (Art. 8 cited in De Miguel González, 1999:3 and Gubern, 1981: 69)

Regarding France, in 1932, in order to preserve the French language and culture, as stated by Martine Danan, the French government passed a law in which the number of cinemas in which subtitled films were projected was restricted, and encouraged dubbing as the modality of translation in this country (Danan, 1996). In Hitler's Germany, the practice of dubbing was encouraged as a way of creating new job positions for unemployed German actors. The Spanish censorship also encouraged dubbing as a means of avoiding immoralities in cinema: "la homogeneización de la lengua de la nación y la implantación forzosa del español como único medio vehicular de comunicación en los medios audiovisuales" (Díaz Cintas, 2001: 65).

O'Connell's (2007: 123) opinion, by contrast, is that France, Spain and Germany dubbed because they were geographically and demographically larger and, therefore, could afford dubbing, whilst countries such as Portugal could simply not afford it. Subtitling was also prohibited in Spain just after 1941 by a "Orden Ministerial" which favoured dubbing. All these factors, together with the tradition of dubbing, cast out subtitling for a long period of time (Díaz Cintas, 2001: 137).

The philosophy of these censorship methods would persist during the following decades, making it impossible for the Spanish film distributors to show films in original version after years of dubbing being the norm. Among all the problems we could encounter when discussing translation in cinema, we should add the short timescales, as Xosé Castro (1997) mentions, or the 'stringent deadlines' as Jan-Emil Tveit (2009: 92) calls them, within which the work has to be completed, and also the translator's pay<sup>55</sup>, this being much lower than that of other professionals in the film industry (Díaz Cintas, 2001: 87).

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<sup>55</sup> In Spain, a film translator receives 30% of the total sum and the adaptor receives the other 70% (Díaz Cintas, 2001: 87).



### 3.4.2.3 ADVANTAGES AND DISADVANTAGES OF DUBBING AND SUBTITLING

Choosing dubbing or subtitling, instead, will depend on the target audience. If the target audience is familiar with foreign languages, then, they will accept subtitling as a natural way of watching foreign films. Nevertheless, if the target audience is not familiar and/or has no interest in foreign languages, dubbing will be considered a good alternative, and the idea of watching a foreign film in the original version will be abandoned. Spain is, with no doubt, a country with a dubbing tradition as aforementioned. However, in recent years the interest towards subtitling has progressively increased among younger generations who are willing to learn a language and culture other than their own; it seems to be an alternative to tradition (Del Águila and Rodero, 2005: 28).

Both dubbing and subtitling have their advantages and disadvantages; they are addressed to different people who, nowadays, choose the modality in which they want to see the film; but what seems to be the best option? Tveit (2009: 86-88) makes a distinction between subtitling and dubbing and points out the problems they presumably have:

(1) The constraining factors in subtitling can be summarized as:

- i. loss of information
- ii. if they remain in the screen for too long, the viewer loses attention.
- iii. the written word is unable to reproduce the sociolects and dialects of the speaker.

To which Ivarsson (1998:34) adds:

- iv. subtitles mine the scene specially when using the black boxes.
- v. synchronization is always a problem since takes do not coincide with the written text.

As for the advantages, Ivarsson points out the fact that the original voices are heard and also spends time explaining the literacy of putting on subtitles for foreigners or for illiterate people.

(2) According to Tveit (2009:92), the constraining factors in dubbing are:

- i. loss of authenticity<sup>56</sup> (the character's voice is lost)
- ii. it is far more expensive than subtitling<sup>57</sup>.
- iii. time consuming (it takes longer to dub than to subtitle).

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<sup>56</sup> Another problem to be addressed here is the issue of the accents. As Luyken points out 'accents convey a lot about the speaker, especially with regard to social status and regional factors. In many cases revoicing accents into another tongue means that an element of the original film is invariably lost' (1991:163).

<sup>57</sup> 'It is obviously the high fees for dubbing actors which make it such an expensive Language Transfer method' (Luyken, 1991: 108).

To what it has been said, Ivarsson (1998:36) adds one more problem:

- iv. the text can be censored according to the country's morality.

The problem with subtitling, therefore, is that it distracts the attention of the viewer and invades the photography. Pedagogically speaking, one could say that subtitles help people to learn their own language, and they also give the opportunity to learn a foreign language.

The main advantage of subtitling, besides being cheaper than dubbing, is that it allows us to hear the original version in which the film was made/shot with the purpose of enjoying the foreign language, the performance of the original actors, and the original product itself. It also allows the viewer to listen to the original version of the film so it makes it more difficult to manipulate the subtitles in case the viewer could understand the original. As mentioned before, currently in Spain original version films with subtitles are only well received by a minority audience, an idea also supported by Liz-Anne Bawden (1976) is her *Oxford Companion to Film*. Subtitling is cheaper than dubbing and less complicated from the technical point of view, according to Díaz Cintas (2001: 48). The subtitler has the same problem as a translator plus two new ones: (1) The limit in space; and (2) The change of an oral register to a written one. And also, one must take into account that the synchronization of the subtitles with the images is paramount.

Therefore, the choice of one modality over the other depends on the audience to which the film is addressed. For example, mainstream American films are addressed to any kind of audience, therefore, dubbing is the favoured option. However, in the case of the films which are addressed to a more selective audience, subtitles are preferred. Thus, the decision whether to dub or use subtitles does not depend on the translator for it seems to be a commercial imperative.

Gambier (2003) highlights that the long debate between these two modalities is no longer an issue for debate since, due to new technologies (DVD), the audience can make their own choice: dubbing or subtitling.

In summary, the choice of one modality over the other is dependent on the viewers, and it is very difficult to change once one of these modalities has been adopted since 'cinemagoers and television viewers are creatures of habit' (Ivarsson, 1998: 117).

### 3.4.3 Linguistic and Non-Linguistic Elements

I would like to start this section by emphasizing on the technical and linguistic problems that emerged with the birth of films with sound. First of all, the technical equipment in the cinema rooms was not prepared to produce sound; and secondly, there was a language barrier since there was a confusion regarding the language in which a film should be. Before the *talkies*, the language of cinema was international, from the moment that it changes, this new problem arises: In which language should a film be? One of the first solutions to the subsequent problem of the linguistic barrier was subtitles. At first, the only languages in which films were subtitled were French, German and Spanish (Chaves, 2000: 25). This was later extended to encompass additional languages. When all these factors proved too cumbersome, films would be simply shown in silent versions in order to avoid problems, but this was only a temporary solution. In addition, the birth of sound, not only brought technical and linguistic issues but, according to Couvares (1996: 141), it gave rise to what he calls ‘sexual double entendre’, which meant that many dialogues would have to be ‘questioned’ due to its possible double interpretation. As a result, many lines had to be erased/censored from the script due to its unclear meaning. Therefore, not only technology was involved but also censorship, which started to emerge (see 2.5).

My next point, then, will consist of analysing the linguistic aspects of films and also, to a lesser extent, the non-linguistic details, taking Chaume’s examples as a guideline: (1) Linguistic aspects: translation itself can be abundant in nonsense which will make understanding difficult; the choice of an incorrect register, which does not correspond to the character and his/her status, can lead to disbelief; the absence of accents or vice versa; reproduction of the linguistic structures of the original language or overly literal translation of words (insults, proverbs, puns, etc.); errors in the translation of cultural elements, as mentioned earlier. (2) Non-linguistic aspects: synchrony errors; incorrect voice selection. Let us now deal with each category separately:

(1) Linguistic aspects. The next colloquial words are a representative sample of words found in the films analysed for this thesis: (1) *wanna*, (2) *gonna*, (3) *ain’t watchin’*, (4) *gotta*, (5) *hafta*, (6) *outta*, (7) *helluva*, (8) *ain’t*, (9) *kill’er*, (10) *dunno*, (11) *it usta be*, (12) *shoulda*, (13) *whaddya*, (14) *what’cha eatin’?*, (15) *kinda*, (16) *you’a*, (17) *whatsamatter’?*, (18) *’bout that*, (19) *sonofabitch*, (20) *ya*, (21) *lotsa*, (22) *naw*; (23) *git*; (24) *gittin’*; (25) *gimme*; (26) *use’ta*; (27) *lemme*; (28) *fuckin’*; (29) *callin’* among others.

Loss of the 'g' at the end of a word (example number 3, 14, 24); assimilations (example number 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 15, 17, 19, 21, 25, 26, 27, 28 and 29) and the weakening of some unstressed vowels (24) or change of vowels from 'e' to 'i' (23) are features difficult to reflect in the Spanish version, and have not been translated as so. The elimination of the geographical differentiation is also obvious in the films of Tarantino (standardization of dialectal language). The discourse of the dubbed versions does not show any feature that could let us locate it geographically. The reason for this is the social and cultural adaptation that the translator has made. Another feature/element which contributes to this naturalization of the TL is the pronunciation, which has been represented in Spanish as the equivalent of a R.P. in the United Kingdom.

After analysing the different corpora culled in this section, the following statements can be inferred; from the morphological point of view, according to the *Televisió de Catalunya norms or criteria (1997)*, there is an attempt to achieve a realistic oral register which fulfils the conventions imposed for the standard register. As far as the grammatical register is concerned, the syntax is not complex and it is not unusual to eliminate dubitation, hyperbatons and anacoluts in the translated version as expressed by Chaume (2004: 168). Regarding the lexico-semantic level, although there is an attempt to use the vocabulary which is associated to the characters' social class, there is a tendency to avoid expressions which are considered extremely vulgar/rude or too explicit, limiting this to a very prosaic level of vocabulary in the translated version. Therefore, the fragments omitted when there is not sufficient space, are normally bad language, and also these are sometimes converted into euphemisms (see 2.4.1.1). I shall, thus, prove in the second part of this thesis whether these statements correspond to the insults in Tarantino.

Regarding the prosodic level, we can state that there is an attempt to avoid the dissonances in the dubbing of films. Consequently, the translator tends to avoid dialectalism, cultisms and anachronisms, and in general, there is usually a preference for the active over the passive voice when translating a script to be represented.

(2) Non-linguistic aspects. Non-linguistic aspects such as music, voices, lighting and visual elements – as Luyken (1991: 6) calls them: *universal approach*– are as important as any other feature when dubbing a text which has been written to be performed by a series of actors/actresses. Although my study focuses mainly on the linguistic aspect, I would like to briefly introduce other non-linguistic aspects such as (a) music, (b) voices, (c) lighting; and

(d) visual aspects, as crucial elements to take into account when carrying out an audiovisual translation.

Regarding music, this is left in the original language since it can be very expensive translating all the words in a song. Nowadays, music is only translated in cartoons. The soundtrack in a film can be very important, for example, the soundtrack of *Pulp Fiction* introduces the audience to the different stories and scenes from the film:

‘Misiclon’ (*Dick Dale and his Del-Tones*) introduces the credits after the first scene of the film, ‘Let’s Stay Together’ (*Al Green*) introduces the first story presented with an intertitle; ‘Bustin Surfboards’ (*The Tornadoes*) introduces the scene of the piercing; ‘Bullwinkle part II’ (*The Centurions*) separates John Travolta’s dialogue with the drugdealer in the scene in which he injects the heroin, etc. The soundtrack here is a hint for the translator because it tells us that there is a narrative line when the song is playing, which changes when a different song is played. Songs are subtitled in italics for the audience to follow them without difficulty. In *Death Proof*, a song called ‘Hold Tight’ by *Dave Dee, Dozy, Beaky, Mick and Tich* –a chart topping British pop group of the 1960s– announces that a crash is going to happen at the end of the first part, and proves to be important in order to understand the scene. Besides, *Inglorious Basterds* has a prologue, three acts and an epilogue all introduced by different types of music which inserts all five chapters of the film, like an opera. And who can forget the scene in *Reservoir Dogs* when the character played by Michael Madsen is about to chop off the policeman’s ear dancing to the rhythm of ‘Stuck in the Middle with you’ by *Stealers Wheel*? In the words of Belton (1994: 53):

Music serves to direct the audience’s attention to specific characters or details, to provide information about the time or place of the action, or to establish mood. Thus characters are frequently associated with or identified by specific musical motifs

The choice of voices in a film or a TV series is of paramount importance as well. The following are the different types of voices in an audiovisual production, according to Frederic Chaume (2004: 210):

- (1) ‘Voice in’: voice that comes from the characters that are present and visible on the screen.
- (2) ‘Voice out’: voices of the characters that are off screen and whose location is not displayed.
- (3) ‘Voice off’: those interior monologues of any character, the diegetic narrator (e.g. in a flashback) and the non-diegetic narrators (e.g. documentaries).

(4) ‘Voice through’: issued by somebody present but whose mouth cannot be seen, may be because he is showing his/her back.

(5) ‘Voice-over’: installed parallel to images, with this method, the original voices can be heard.

There must be a synchrony and an isochrony<sup>58</sup> (Fodor, 1976); otherwise, when there is an absence of text that has not been translated, the translation is vulnerable: *dyschrony*. The faint light can be used in romantic scenes, and this low intensity may be a key to the translator so s/he can adjust its tone and register in such situations, together with the colour –e.g. black and white is chosen by some directors for specific scenes in order to separate them. Tarantino uses black and white in *Death Proof* to distinguish real from unreal. According to Belton (1994: 49), ‘the standard lighting setup employed in Hollywood films is called “three point lighting”’. These lights involve not only three but more lights, and they are divided into (1) key lights (or chief directional light); (2) the fill light (weaker lights); and (3) the back light (minor lights) (Belton, 1994: 49).

Regarding visual aspects, not all gestures and movements are interpreted in the same way in all cultures, and that makes it difficult to adapt. There is an example in Tarantino’s *Pulp Fiction* in which one of the lead characters, Mia Wallace, draws a square with her fingers with the purpose of calling his co-star/companion ‘boring’. This comment is meaningless in Spanish but in the dubbed version nothing has been added, the image has been left with no explanatory words, which leads to confusion.

In spite of this, according to Belton (1994: 48), one of the most powerful elements in cinema is costume design. However, I shall not be focusing on this aspect since it will overly deviate from my original topic.

Therefore, it is of paramount importance that a translator has a vast cultural knowledge not only of the languages s/he is translating from/to, but also of the cultures of the spoken language(s) since the translation is, otherwise, rendered practically impossible as the examples provided in the second part of this thesis will illustrate.

To conclude, my intention in this third chapter has been to introduce the concept of translation and the development of TS emphasising on the communicative and sociocultural approach. At the same time, I hope to have included the different contributions made to

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<sup>58</sup> In dubbing, the translator must make his/her translation proposal to match the duration of the characters’ sentences on screen which is called isochrony.

audiovisual translation; inasmuch as I consider that this could help us understand the problems we may encounter when analysing both dubbing and subtitling as modalities of this field—a trip to the history of cinema and culture can help us understand why we choose dubbing over subtitling or vice-versa—. I focused my study on dubbing and, to a lesser extent, on subtitling in cinema, as I consider both modalities a crucial part of the study of cinematographic translation. The transfer word-for-word suggested by Mounin is not sufficient since cultural factors, genre factors, the precise meaning of the original text, and the synchronization, for instance, must be taken into account. I have also included questions such as music, lighting and voices as an integrated part of audiovisual translation because the text should be considered as a whole and the semiotic codes are necessary to understand a film. Moreover, I wish to have proved that if an accurate result wants to be reached in a dubbed version, the expert has to be able to combine a good adaptation –lip-synchronization– with a natural translation –where culture and language have been taken into account–, so the viewers would not feel that they have been watching a non-original film.

In summary, if there is an absence in the translation of the insults in Tarantino into Spanish, this would depend not only on the morality of the distribution companies or on certain regulations imposed, but on the technical issues or problems that emerge with the translation of a film, as for example lack of space, and lip synchronizations. I shall, then, present my findings in the next chapter in order to clear doubts.

## **CHAPTER 4**

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### **DESCRIPTION AND METHODOLOGY**



## **4.1 Introduction**

In this chapter, I have incorporated a section in which I deal with the methodology and materials employed to complete this work, together with the hypotheses proposed in this research which will be answered later on. I made the choice of referring to it in chapter 4 and not at the beginning of this thesis, because I deemed that it would be more appropriate and clear if it was closer to the analysis and the final results of this study.

In the same way, I would like to highlight the fact that the intention of this study will not consist of questioning the task of those who have worked on the translation of the script, nor criticise, flatter or censure but to present the problems one may encounter when translating a script in its entirety. I insist on hoping that the audience does not get offended by the continuous explicit usage of the four-letter words in the course of this section, for this is a sheer linguistic approach to insults that need to be mentioned without any kind of censorship.

## **4.2 Methodology and Materials**

In this section, I shall present the methodology and materials used to compile the corpus, which consists of all dirty words appearing in Tarantino's films: [RD, PF, FR, JB, KB, DP, and IB]. I have encountered 1526 examples of bad words in Tarantino's work, which I have organized in 1117 tables comprised in a CD-Rom attached to the hard copy. Nevertheless, only a significant number of insults have been selected from the total data to be analysed independently since, due to the high extension of the corpus, I could only refer to a few examples of each film.

In order to meet this methodological challenge, I have first culled all insults found in the original version of the seven films of Tarantino; secondly, I have selected the ones which appeared more frequently, the sex-related ones, and have compared them with the sex-related insults in the Spanish dubbed versions. In order to do this, I have first read the original version scripts and have extracted the insults from them. Then, I have watched all seven films so I could compare the written text with the spoken word in order to establish whether there was an exact correspondence with both. This resulting in spotting a difference between the script and the adaptation for the screen, which made my work more complicated since I had to decide which text to take as a reference –the written or the spoken–. When I found out that the number of insults increased on the screen and many swearwords were omitted in the written text, I realised that I had to focus on the spoken word instead. This, then, corroborated what

had been explained in chapters 1, 2, and 3 regarding the omission of swearwords: the printed word prevails among the spoken word, and for such reason, it is mostly omitted.

### **4.3 Hypotheses**

The hypotheses underlying my research revolve around the fact that foul language tend to be eliminated when dubbed into Spanish. This indicates that the TT contains a lesser amount of obscene language than the ST. This reduction implies that its translation cannot be faithful, and therefore, it is incomplete. I first noticed that this could be a possibility when I watched some films of Tarantino in their dubbed version, since blood and violence were inevitably present but not so many insults. Hence, I decided to explore this phenomenon and start research in this field in order to prove my first supposition.

With respect to the written text, it is stated that the amount of expletives tend to be reduced in order to avoid a possible conflict, which is what might have happened in Tarantino's films, there are more swearwords in the oral register than in the written one. However, in order to clear the doubts, I contacted the publishing house which issued all the scripts of Tarantino ('Faber and Faber') and, to my surprise, they stated that no modifications had been made in the published editions, and that they were authoritative versions of the director's scripts. Hence, I started to think of another possible situation: there might have been minor adaptations for the screen, which means that the director decided to include more swearwords at the time of shooting. I have to admit, however, that I am not so sure about this last hypothesis and one might have to reconsider the first option –elimination of printed swearwords– as the most reliable choice.

In addition, it is noteworthy to bring up the fact that the analysis of foul language is as important as any other linguistic or cultural aspect, since, through them, society is understood better. In addition, the translation of an audiovisual text presents more difficulties than the translation of a literary text due not only to the linguistic constraints but also to the non-linguistic ones, as shown in previous pages.

## **CHAPTER 5**

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### **ANALYSIS AND RESULTS**

## 5.1 Analysis of the Insults in Quentin Tarantino: An Initial Typology

In this chapter, I shall present the insults culled in seven of Tarantino's films (5.1), and analyse the translation of the sex-related category into Spanish (5.2) in order to confirm whether the level of insults is lower in the translated version. I shall also attempt to prove that this analysis could also help us understand the Spanish people, essential if we want to comprehend how this language works, and it will also provide us with important information about the Spanish culture: its restrictions and impositions.

Montagu (1967: 303) points out that the most obscene, vulgar words in the English language are the four-letter words. These words refer to parts of the body (*cunt, cock, arse*); bodily functions (*shit, piss, cum, fart*); sex (*fuck, screw*). Among all these words, the most obscene, vulgar of all is *fuck* and its variant forms (Montagu: 1967). However, I shall also include *cunt* under this section for being, with the permission of *fuck*, in my view, one of the rudest words in the English language.

Montagu (1967: 305-306) talks about the absence of four-letter words in dictionaries during the 1960s. Today, forty-three years later this scholar would be surprised to see that one can find more dictionaries, both electronic and non-electronic, which contain four-letter words. Regarding the electronic dictionaries, after doing a search on the web, I have come across the fact that the following online dictionary resources contain four-letter words as part of the everyday vocabulary:

- (1) Google translator;
- (2) [www.wordreference.com](http://www.wordreference.com);
- (3) <http://oxforddictionaries.com>;
- (4) <http://www.collinslanguage.com>;
- (5) <http://www.merriamwebster.com/>;
- (6) <http://dictionary.cambridge.org/>;
- (7) <http://onlineslangdictionary.com/definition+of/> (The Online Slang Dictionary: American, English, and Urban Slang);
- (8) <http://education.yahoo.com/reference/dictionary/> (American Heritage Dictionary of the English Language);
- (9) <http://www.ldoceonline.com/> (Longman Dictionary of Contemporary English has all the words);
- (10) <http://www.oed.com/> (Oxford English Dictionary).

This last one not only has all the words but also gives a comprehensive explanation of their meaning. All these online dictionaries gather the four-letter words, and sometimes, such as in the case of the *Cambridge Dictionary online*, they even tell you the exact pronunciation in either British or American English. However, there are still some dictionaries in which these peculiar words do not have a place, such as:

(11) <http://nhd.heinle.com/home.aspx> (Newbury House Dictionary of American English) in which one cannot find any four-letter words –with the exception of *cock* as a male chicken, and *prick* as a pain made by a sharp point but never referred as penis–.

Hence, why are there some dictionaries which still do not contemplate four-letter words? Is that attributed to a lack of courage? Or is it because of a moral duality due to our religious background? To avoid conflict? Or just because we think they are ‘revolting’? I understand that the answer lies in the result of all these factors combined.

In this section, I shall define the most frequent four-letter words which appear in the film taking various dictionaries as references, and I shall also look into the etymology of the words to establish the period of time when it/they appeared. Four-letter words are supposed to be powerful because they are a mixture between what has been religiously forbidden: *profane/blasphemous* and what has been morally or socially unacceptable: *obscene*. Both concepts together make these words emotionally powerful and also very popular among individuals of all ages: ‘The four-letter words are stronger because they deliver a fusillade from both barrels at once, the profane and the obscene’ (Montagu, 1967: 302).

Words such as *fuck* or *shit* traditionally reminded us of the act of having sexual intercourse, and of human/animal waste, respectively. We had associated them in our mind, and what we could think of when we heard those words was that they were dirty words that we either tried to avoid or use in context. However, something has changed that idea, and then, we no longer think of *fuck* as the act of copulate or of *shit* as human/animal waste but of swearwords we can use whenever the situation requires it. Hence, although the original sense of these words has been maintained, other meanings have been added over the years.

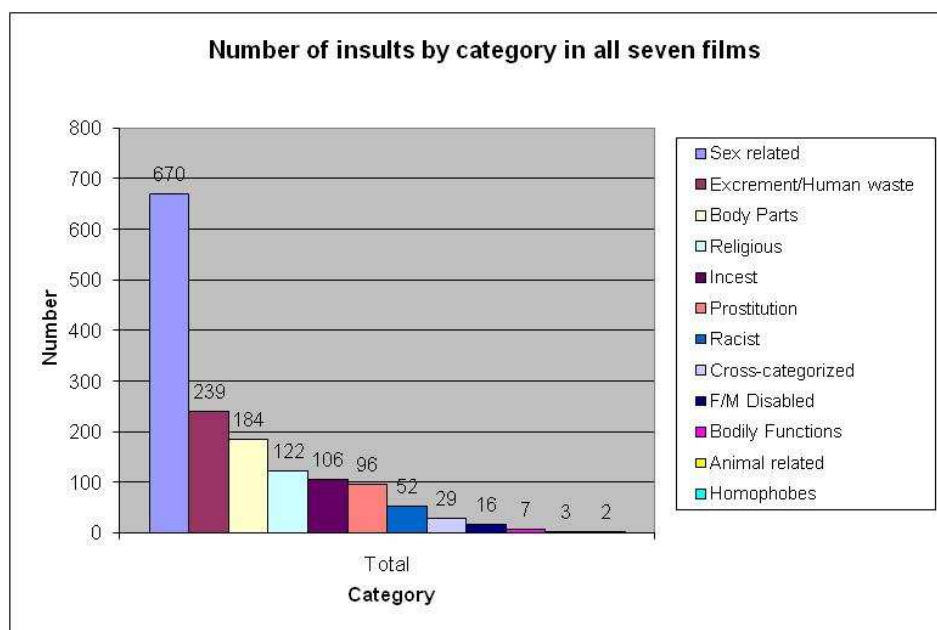
In order to achieve the maximum degree of representativeness in this empirical part of my research, I have based the major part of my study on doing numerical data. The reason for this is that I considered that a quantitative approach would best support my final claims. The examples were selected on the basis of insult samplings appearing in all seven films directed by Quentin Tarantino making a total of 1526 insults. Thus, I have determined the most representative sample sizes on the basis of repetition and number. Among these 1526 terms

compiled for this research, one can find the four-letter words most frequently used and most rejected in the English language (*fuck, cunt, shit, bitch, arse*). The terms were divided into different categories taking Timothy Jay's and Tony McEnery's work as reference as stated above. Hence, the insults were divided or classified into: (1) sex related; (2) excrement and human waste; (3) body parts; (4) religious; (5) incest; (6) prostitution; (7) racist; (8) cross-categorized; (9) physically or mentally disabled; (10) bodily functions ; (11) animal; and (12) homophobic.

The first section would include a range of sex-related insults which covers both the act of sexual intercourse in some cases and the use of this word as a sheer interjection, as I shall explain in depth later on. The examples found are: *suck, sucking, cocksucker, cocksucking, fuck* (and all its morphological variants), *screw, penetrate, cum, jack off, pecker-sucking, jerry-banging*. The second category includes a wide range of insults related to excrement and human waste: *shitty, crap, shit, pissy, piss, shit-kicker, merde, shittiest, shitload, shithead, shitless* and *shitting*. The third category includes those parts of our bodies, mainly sexual organs that are used in order to call people names: *balls, dick, ass, asshole, pussy, cunt, dickless, tits, and prick*. The next category explores the religious insults which appeared in all films. By religious I mean profane and blasphemous depending of the nature of the word. Such profane and blasphemous terms are: *for Christ's sake, hell, Jesus Christ, Jesus Christ Almighty, Goddamn, Goddammit, Jesus, I swear to Christ* and *damn*. Section number five covers the most offensive incest related insult: *motherfucker* and its adjective derivative *motherfucking*. Section number six includes a variety of terms related to prostitution: *bastard, bitch, son of a bitch, slut* and *whore*. Category number seven refers to the racist terms that appear in all audiovisual texts, all used in a derogatory sense: *nigger, negro, nigga, Jew* and *Jewish gook, polack, kraut* and *sauerkraut*. I have also decided to include one more category called cross-categorized in which mix words such as: *Jesus fucking Christ, I swear to fucking God, holy shit, dumbass, bullshit, poo-butt, horseshit, chickenshit, badass* and *silly rabbit* were included. The reason for adding this last category comes from the dichotomy whether to include words such as *Jesus fucking Christ* and *I swear to fucking God* under the religious related section or under the sex-related section; *holy shit* under the religious related section or under the excrement and human waste section; *dumbass* or *badass* under the physically or mentally disabled section or under the body part section; *bullshit, horseshit* and *chickenshit* would either correspond to the animal related or excrement/human waste; *poo-butt* would either be included under the human waste section or the body part section; and finally, *silly*

*rabbit* could either be classified under the physically or mentally disabled section or the animal related one. That is why I decided to include them all under the same category and let the reader decide on which side they should be. Next, category number nine includes a few insults which refer to the physically or mentally disabled: *idiot, imbecile, fool, silly, dumb, mongoloid* and *jerk*. The following category refers to bodily functions, which are those physiological functions that a body performs and that individuals seem to be ashamed of: *pee, piss off, pissed off* and *farts*. The second to last category covers those animal insults referred to human beings which, in this case are: *pig* and *swine*. Finally, The last section covers a small number of homophobic insults appearing in all seven films in which the insults *faggot* prevails.

I would like to clarify a few points regarding the classification of the swearwords. I have decided to divide all insults into twelve groups, because I thought that the best way to appreciate the examples presented were to organize them in small groups depending on the frequency in which they were repeated. It is also true that some categories –bodily functions; body parts; incest; homophobic; and prostitution related– could be grouped under one single category: sex-related. However, I considered it convenient to sub-classify this into new ones. In this manner, a further and more complete analysis can be done. Figure 7 contains a complete report of the total number of insults classified by categories together with the frequency these terms appear:



**Figure 7: ‘Number of insults by category in all seven films’**

Of all these categories, the highest number of insults appearing in all seven films are those related to sex, comprising a total of 670; these insults are followed by those related to excrement or human waste which add a total of 239 words. The third category which contains an elevated number of insults is the body parts category which has 184 insults related to these pudenda. The following category will be that of religious insults with a number of 122 in total. The next one is the group related to incest with 106 epithets followed by the category of prostitution, comprising a total of 96 swearwords. Number seven refers to racist insults and has 52 in total. Number eight, a group which refers to cross-categorize has 29 epithets. The following is category number nine which has 16 epithets related to the physically or mentally disabled. The epithets which refer to bodily function conform 7 insults of the total and the animal related ones appear only 3 times in all seven films which is very close to the number of homophobic epithets, 2, in *RD*, *PF*, *FR*, *JB*, *KB*, *DP* and *IB*.

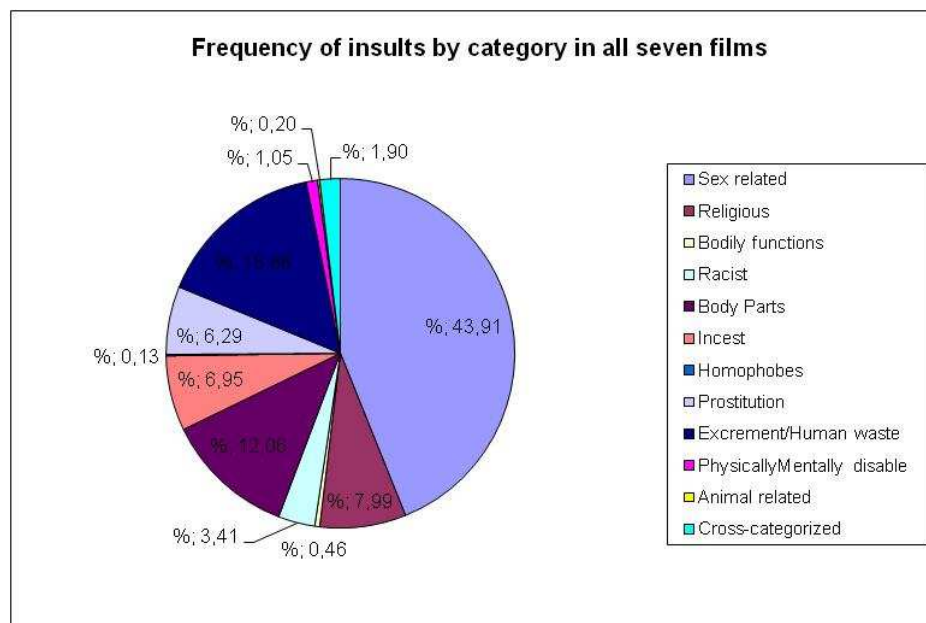
Making this classification has not been an easy task since insults might have a semantic meaning, but depending on the context, this meaning can change. Thereupon, I have classified them according to its original sense in order to avoid confusion. Nonetheless, the changes in significance would be explain when analysing each example.

As mentioned above, some of the categories which do not belong to the sex-related, are of sexual nature as well. For instance, category number three is constituted of insults related to (sexual) body parts which are inter-related with sex since it is referred to pudenda. At the same time, category number ten, bodily functions could be interpreted in the same way since the body parts are used in order to perform these actions. Group number five contains the incest-related insults, which refer explicitly to sex (e.g. *motherfucker*), and it could have been included in the first category as well. Homophobic insults, category number twelve, are strictly related to sex, since it is sex what determines whether a person is homosexual or heterosexual and therefore, insults against the former are based on such criteria. The same thing happens with classification number six, prostitution insults; these are based on sex, on its performance and its consequences. Despite the connexions, I decided to separate each category so I could make a more precise analysis of them separately. The fact that the vast majority of insults are related to sex –even if they do not belong to the first category– gives a wide view of Tarantino’s profile. On the one hand, he is one the film directors who uses more insults per minute; on the other hand, almost all insults are related to the matter of sex and those who are not, are not repeated as much (e.g. religious, homophobic, those addressed to



the physically and mentally disabled, and racist<sup>59</sup>). Perhaps, Quentin Tarantino believes that he should not be insulting certain groups because he feels conscious, for example.

The next point under this section will be to highlight the percentages of each category, the frequency in which these groups appeared and then, explain each category following the established order. The following statistics reflect the frequency of these insults; I have conveyed appropriate to review them in a chart for a broader idea of its periodicity:



**Figure 8: ‘Frequency of insults by category in all seven films’**

Hence, the sex-related category represents 43.91% of the total insults followed by 15,66% of excrement or human waste related insults. Body parts epithets appearing in Tarantino’s films represent the 12.6%. Religious insults entail 7,99% and incest represent 6,95%. Prostitution though, only represents 6,29% of the total, and racist 3,41% of all of them. The mixed category symbolizes 1,90% and the physically and mentally disabled 1,05%. Those epithets related to bodily function appear only 0,46% of the times in all films. Finally, those insults related to animals represent 0,20%, and homosexuals represent the total of 0,13% equally.

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<sup>59</sup> It is also important to mention the fact that Tarantino does not consider the word *nigger* as an insult but as an expression and/or as a term of endearment. Therefore, the number of racist insults following his criteria would be inferior.

Under the following sections, the insults will be analysed and mentioned respecting the established order, which is based on the frequency in which the insults are repeated: (1) *sex related* (43,91%); (2) *excrement and human waste* (15,66%); (3) *body parts* (12,06%); (4) *religious epithets* (7,99%); (5) *incest related insults* (6,95%). Then, (6) *prostitution related* (6,29%); (7) *racist insults* (3,41%); (8) the *cross-categorized insults* (1,90%); (9) *insults addressed to the physically and mentally disabled* (1,05%); (10) *bodily functions insults* (0,46%); (11) *animal related insults* (0,20%), and (12) *homophobic epithets* (0,13%) as reflected in figure 8.

### 5.1.1 Sex-related insults

In this section, the language of sex is examined when employed for swearing *to* and *at* somebody. The kind of swearing which involves sex is the most obscene of all, perhaps because it reminds us to ‘a time when all sex was unholy, except as necessary for procreative purposes between married couples’ as stated in Allan and Burridge (2006: 144). Following the classification shown in this thesis, by sex related insults I mean any word that expresses the act of having sexual intercourse, oral sex, and masturbation for the case.

As aforementioned, the most frequently used insults in Tarantino are the sex-related ones which amount to a total of 670 insults from which *fuck/fucking* and its morphological variants represent 654 of the total category. The whole group, which I shall analyze in detail below, contains the following words: *fucking, fuck, fuck up, fucker, cocksucker, fucked over, fuck you, fucked out, fucking around, cocksucking, sucking, fuck on, fuckability, fucked with, fuckward, fuck off, suck, screw, penetrate, cum, jack off, pecker-sucking and jerry-banging*.

That is why I have considered appropriate to start with a short definition of the word *fuck* taken different sources as a reference. The reader must take into account the fact that some dictionaries do not include expletives, or some specific expletives, in their definitions.

**FUCK: Fucks, fucking, fucked;** an extremely rude word, which most people find offensive. It is only used in very informal English usually spoken English, and most speakers do not use it at all. 1. Fuck and fucking are used as swearwords:1.1. In order to emphasize a word or phrase. 1.2 In order to emphasize something that makes you feel angry or annoyed (CCELD, 1987).

*FUCK*: 1. The act of sex. UK. 2. A person objectified as a sex-partner. 3 despicable or hopeless person. 4. Used for intensifying. 5. An extreme. 6. Something of no value (NPDSUE, 2006)<sup>60</sup>.

The definition of the word *fuck* and its morphological variants could not be found in the following dictionaries: CODEE, 1987; CDEU, 1997; UAGGE, 1971, 1991; DEL, 1889; GMAU 2003; In DJ, 1987, *fuck* is not defined, however, its variant *fuck off* is defined as:

*FUCK OFF*: in primal therapy, this is an expletive used towards the patient by the therapist in an attempt to curtail any attempts by that patient to raise topics that are not directly related to the object of the therapy: the primal experience (DJ, 1987).

*FUCK*. *Taboo sl.* to have sex (with). *Fuck about/around phv taboo sl.* esp. BrE to waste time; act in a useless or stupid way. *Fuck off*. *Phr v taboo sl.* 1. to go away. 2. to stop being troublesome or annoying. –*fuck something up phr v taboo sl.* to spoil; ruin. –*fuck up taboo sl.* He's been responsible for a series of major fuck-ups. *Fuck2 n [usu.sing.] taboo sl.* 1. an act of having sex. 2. not care/give a fuck not to care at all. *Fuck3. interj. taboo sl.* (used as an expression of annoyance) (LDCE, 1990).

In the following definition collected in 1958, the word *fuck* can be found but with restrictions; that is to say, the word has been partially mutilated and only the first and the last word has been kept and those letters in the middle have been replaced by asterisks:

*FUCK*: f\*\*k, v hence n, is a SE word, classed, because of its association, as a vulgarism. F\*\*k (it) –derivative agent. F\*\*ker and f\*\*king belong to low sl. (OSEDME, 1958).

The definition given by the OED takes about three pages. However, I have only included the first definitions for this section since, otherwise, it would be too expensive:

*FUCK*: 1. To copulate. To copulate with; to have sexual connection with. 2. Used profanely in imprecations and exclamations as the coarsest equivalent of *damn*. 3. Const. with various adverbs: *fuck about, to fool about, mess about; fuck off, to go away, make off; fuck up (a) trans. To ruin, spoil, mess up* (OED, 1989).

*FUCK*: 1. an act of copulation; a person considered as a sexual partner –us. Considered vulgar. B. copulation –usu. considered vulgar. Adj. describing, depicting, or involving sexual intercourse; pornographic; erotic-used pronominally. –usu. considered vulgar (RHHDAS, 1994).

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<sup>60</sup> *The New Partridge Dictionary of Slang and Unconventional English* (2006) takes nine full pages to define and give examples of the expletive *fuck*. However, I have only taken the first six examples/definitions for this section.

The following definition has suffered mutilations. In this case, a cross line between the second and the third letter has been added to replace the vowel in order to avoid writing the full word:

*FUCK*: To f—k. To copulate. Banned by OD and EDD. Used by Lyndsay *ca.* 1540, and occurring in Florio's definition of *fottere*: 'To jape; to sarde, to fucke, to swine' (ACDVT, 1963).

Next, I shall present some hypotheses about the etymological origin of this word, following the contributions and research of different authors.

According to Montagu (1967: 307) the etymological origin of the word *fuck* might be *futuo*, *future* (to copulate) which, together with the pronunciation of the German equivalent *ficken* (to strike, to have sexual intercourse) might have led to the pronunciation and spelling of the current *fuck*. Nevertheless, Partridge (1995 cit. in Allan and Burridge, 1991: 94) believes that the word *fuck* derives from Latin *facere* (to do) in which case, *fuck* would have been a euphemism in the past. Although the fact that *fuck* comes from the Latin root *pug* and *pugno-are* (to fight) (Read (1934: 268 cit. in Allan and Burridge, 1991:94) could also be a possibility.

In any case, the verb, *to fuck*, and the adjective,  *fucking*, were first found in a sixteenth century poem (1503) by William Dunbar, a Scottish poet who, curiously, was once a Franciscan friar:

He clappist fast, the kist, and chukkit  
As with the glaikis he wer ouirgane;  
Yit be his feirris he wald have fukkit;  
Ye brek my hart, my bony ane! (1967: 308)

Fifty-two years later, Sir David Lindsay wrote the following words in order to criticise King James V's attitude towards life:

For, lyke ane boisterous Bull, he rin and ryde  
Royatouslie lyke and rude Rubeatour,  
Ay fukkand lyke and furious Fornicatour (1967: 308)

And Alexander Scott, around the same year wrote:

Fairweill with chestitie  
Fra wenchis fall to chucking,  
Their followis thingis three  
To gar thame ga in gucking  
Brasing, graping, and plucking;  
Thir foure the suth to sane?  
Enforsis thame to fucking (1967: 308)

The scholar mentions that there were many other poems around the same period which contained the verb *to fuck* or its adjective *fucking*, for that one could situate the birth of the most popular insult in the English language around the sixteenth century. However, although it became popular during the first and the second half of this century, it completely disappeared from print by the end of the seventeenth century, being only printed in clandestine works of literature. It reappeared again on the second half of the twentieth century with even more strength; therefore, in 1960s *fuck* was a free word which began to be printed in books without any penalty of restrictions (Montagu, 1967: 312).

The variant forms of *fuck* are believed to have been nineteenth century creations. However, there were also some existing forms in the eighteenth century: *fuck-beggar*, *fuck-finger* or *finger-fucker* and *fuck-fist*:

*Fuck off, fuck you Jack, I'm all right!* (Popular among the Army/Navy soldiers) which evolved into: *I'm all right Jack!*, *fuckable*, *fucked-up and far from home* (1898, military), *fucker*, *fucking* (adj), *fuckish* (ready for copulation), *fucksome* (sexually desirable), *fuck-pig* (unpleasant man), *fuck up*, *fuckster*, *fuckstress* (sexual addict), *to get fucked or to get a fucking* (to cheated or betrayed), *to fuck around or to fuck the dog* (to waste time), *to fuck one's way out* (to cheat/to defraud) (Montagu, 1967: 312).

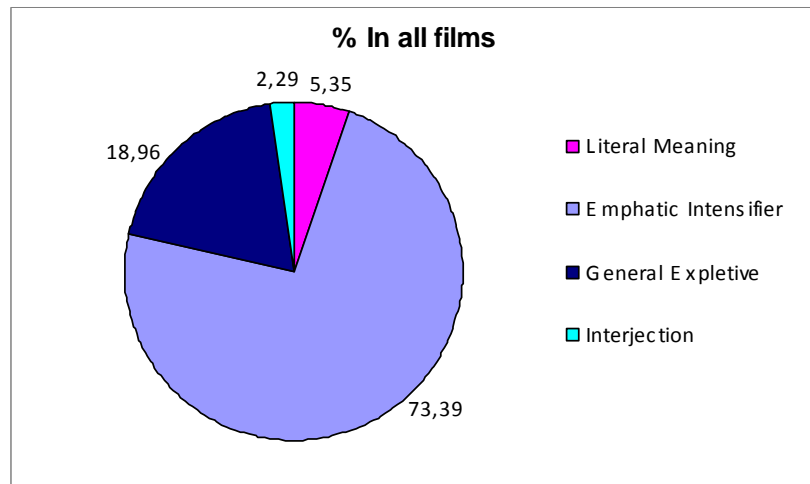
Montagu (1967) mentions that one of the last occasions in which the word was seen printed was in Robert Burns'. It has been used by Lyndsay, Shakespeare, Florio, Fletcher, Urquart, Durfey, Fielding, Burns, Marston, Herrick, Rochester, and Whitman.

I shall now present a table with the total number and frequency of sex-related insults which appear in the corpora. In this table, not only will the reader be able to identify all the sex-related insults, but also the frequency in which they appear in each film.

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Suck	0	0	2	0	0	3	0	5	0,75
Cocksucker	0	0	0	0	1	2	0	3	0,45
Sucking	0	0	0	0	0	1	0	1	0,15
Cocksucking	0	0	0	0	0	1	0	1	0,15
Fuck variants	190	149	63	96	40	91	25	654	97,61
Screw	0	0	0	0	1	0	0	1	0,15
Penetrate	0	0	0	0	1	0	0	1	0,15
Cum	0	0	0	0	1	0	0	1	0,15
Jack off	0	1	0	0	0	0	0	1	0,15
Pecker-Sucking	0	0	0	0	0	0	1	1	0,15
Jerry-Banging	0	0	0	0	0	0	1	1	0,15
<b>Total</b>	<b>190</b>	<b>150</b>	<b>65</b>	<b>96</b>	<b>44</b>	<b>98</b>	<b>27</b>	<b>670</b>	<b>100,00</b>
<b>%</b>	<b>28,36</b>	<b>22,39</b>	<b>9,70</b>	<b>14,33</b>	<b>6,57</b>	<b>14,63</b>	<b>4,03</b>	<b>100,00</b>	

**Figure 9: ‘Total number and frequency of sex-related insults in all seven films’**

As the table shows, from all the sex related insults emerging in Tarantino’s films, *fuck/fucking* and its morphological variants are the most repeated ones with a percentage of 97.61% of the total insults. After obtaining the results from figure 9 and observing that the use of *fuck* differed quantitatively from the use of any category or word, I decided to carry out a research on the categorization *fuck/fucking* based on the work of McEnery and Xiao (2004). This research consisted in making a classification of the most frequently repeated word of the entire corpus, *fuck/fucking* and its morphological variants. Here, following McEnery and Xiao’s (2004: 257) classification, *fuck* can be used as: (1) general expletive; (2) personal insult referring to defined entity; (3) cursing expletive; (4) destinal usage; (5) literal usage denoting taboo referent; (6) emphatic intensifier; (7) ‘pronominal’ form; (8) idiomatic ‘set phrase’; and (10) metalinguistic or unclassifiable due to insufficient context. However, although the scholar’s work includes ten patterns, I decided to take only the four patterns that were most repeated from the list in order to complete my work: (1) emphatic intensifier; (2) general expletive; (3) to copulate; and (4) interjection. Taking this classification as a reference, it can be stated that *fuck/fucking* is used as an emphatic intensifier in 73.39% of the situations; it works as a general expletive in 18.96% of the examples; 5.35% as the act of copulation and 2.29% as an interjection in all seven films as can be seen from chart 10 below. Consequently, in Tarantino’s films, the usage of *fuck/fucking* as an emphatic intensifier is statistically significant compared to the three other usages mentioned. However, although this corpus allows me to confirm or discharge the hypotheses presented, it does not give me the answers or explications of why such phenomenon occurs.



**Figure 10: ‘Fuck/fucking acting as the act of copulation, as an emphatic intensifier, general expletive, or interjection’**

Below, I shall include some of the situations in which one can find those expletives in all seven films analysed for this study. I have selected a representative sample, since my work would be too extensive otherwise. This representative sample is based on the length of the film and the number of examples found in the whole picture. For instance, *Reservoir Dogs* is the film with the highest number of swearwords, therefore, I have considered appropriate to select more examples from the data to explain this film. In the case of *Four Rooms*, or *Inglorious Basterds*, however, I have selected only a proportionate share of insults since the former has fewer swearwords due to its length, and the latter has fewer swearwords due to a change of turn in Tarantino’s working style. As a result, the representative samples are based on the amount of swearing by film.

The reader will notice a decrease in the number of swearwords being the first film directed by Tarantino, *Reservoir Dogs*, the one with the highest number of swearwords; and the latest one released seventeen years later, *Inglorious Basterds*, the one with fewer ones. In order to understand why such fact happens, I decided to go back to McEnery and Xiao’s (2004: 240-245) article since they made some statements about the factors which influenced swearing; and I believed I could find some possible explanations for my case in their contribution. First of all, in order to understand this decrease in the number of insults, it is important to state what the scholars mention about the fact that male writers swear more than female writers. This is one of the reasons why there is a high amount of swearing in Tarantino’s films if compared to others directed by females. Another important factor

mentioned in the article is the age of the director at the time of writing/shooting. Tarantino started his career when he was in his twenties, an age group characterized by its impulsive swearing (2004: 240). The American director was a young ambitious man when he shot *Reservoir Dogs*, and did not care about being popular or being a recognized director. He did not think about the consequences of adding bad language in his films, such as the fact that too much swearing could lead to a rejection from the audience. In a country such as the United States, as introduced in the first part of this study, a film with too many swearwords is doomed from the outset –banned from mainstream cinemas, bad press, in other words, a kind of clandestine censorship. Nevertheless, paradoxically, this bad press made Tarantino even more important and popular than the film itself, and he carried on with his work line: bad language, violence, and B-movie patterns. However, after the tremendous success of his four first films [*Reservoir Dogs*, *Pulp Fiction*, *Four rooms*, *Jackie Brown*, *Kill Bill* vol. I and II], his second-to-last film, *Death Proof*, was a fiasco. After years of success, and having enjoyed being an icon, and an idol, Tarantino now in his 40s, had to think of a way to recover this popularity; so he progressively started to work with non-independent producers, which might have demanded fewer swearwords to reach an enhanced reception among the fans. And here then, two other factors can be added: the gender and the age of the audience. Tarantino's films might have been addressed to a male audience at the beginning. However, that progressively evolved to a mixed audience, and consequently, the amount of swearing in his films had to be reduced in order to reach all type of audiences. Another factor could be that, although I consider that the audience's age has never been a major problem to think of, Tarantino's popularity might have attracted more teenagers and so, the number of bad words had to be reduced in order to maintain this fan sector. The length of a film has a noticeable effect on the use of swearwords, since the longer it is, the more swearwords can be added, and the shorter it is, the fewer. This factor needs to be taken into account when analysing the seven films selected for this data. For instance: *Reservoir Dogs* lasts 102 minutes; *Pulp Fiction* lasts 154 minutes; *Four Rooms*, the whole film lasts 97 minutes, but 'The Man From Hollywood', the one directed by Tarantino, has a duration of 20 minutes; *Jackie Brown* lasts 151 minutes; *Kill Bill* vol.I lasts 111 minutes and vol. II has a duration of 136 minutes; *Death Proof* lasts 95 minutes; and finally, *Inglorious Basterds* goes on for 146 minutes.

Consequently, this change of turn implied that he might have had to 'moderate' the language employed in order to reach all kind of audiences, and this might have been why *Inglorious Basterds* has hardly any insults, compared with previous films. However, these are



only speculations and there might have been other simpler reasons. There is a total of 190 sex related insults in *Reservoir Dogs* from which *Fuck/fucking* and its morphological variants appear 190 times, being this the only sex-related insult employed by the filmmaker throughout the film. Tarantino uses this expletive constantly to denote anger, surprise, to make a point, to emphasise an expression, etc. Of all this numerous examples, I have chosen a representative sample of 20 cases from the data to show in this section<sup>61</sup> since, otherwise, my work would be too extensive. Hence, in 102 minutes the word *fuck/fucking* is repeated 190 times:

§ 1. <i>Who the <b>fuck</b> is Toby</i> [RD-ex.# 4]
§ 2. <i>Hey, <b>fuck</b> all that!</i> [RD-ex.# 7]
§ 3. <i>Oh, <b>fuck</b>, Toby's (...)</i> [RD-ex.# 8]
§ 4. <i>What the <b>fuck</b> was her last name?</i> [RD-ex.# 9]
§ 5. <i>But when this cat <b>fucks</b> her, it hurts. The pain is reminding a <b>fuck</b> machine.</i> [RD-ex.# 13]
§ 6. <i>Give me this <b>fuckin'</b> thing.</i> [RD-ex.# 16]
§ 7. <i>What the <b>fuck</b> do you think you're doing?</i> [RD-ex.# 17]
§ 8. <i>I'm sick of <b>fuckin'</b> hearin' it.</i> [RD-ex.# 18]
§ 9. <i>Yeah, it's <b>fuckin'</b> great, isn't it?</i> [RD-ex.# 21]
§ 10. <i>(...) since I was in fifth <b>fuckin'</b> grade.</i> [RD-ex.# 22]
§ 11. <i>Now we've been here a long <b>fuckin'</b> time.</i> [RD-ex.# 29]
§ 12. <i>That's <b>fucked up</b>. The waitresses are just one of the many groups the government <b>fucks</b> in the ass on a regular basis.</i> [RD-ex.# 33]
§ 13. <i>I'm <b>fuckin'</b> dealin' with infants.</i> [RD-ex.# 34]
§ 14. <i>I don't give a <b>fuck</b> about jail, I just don't wanna die.</i> [RD-ex.# 40]
§ 15. <i><b>Fuck</b> jail!</i> [RD-ex.# 42]
§ 16. <i>Oh <b>fuck</b>, Orange got tagged.</i> [RD-ex.# 45]
§ 17. <i>How the <b>fuck</b> do you think? The cops shot him.</i> [RD-ex.# 48]
§ 18. <i>This is so <b>fucked up</b>. Somebody <b>fucked</b> us big time.</i> [RD-ex.# 49]
§ 19. <i>Cause I, sure as <b>fuck</b>, am thinking about it.</i> [RD-ex.# 52]

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<sup>61</sup> The reader can find a complete compilation of all insults in the final appendix.

§ 20. *What the **fuck** am I doing here?*] [RD-ex.# 53]

In this his early work, a young Tarantino abused of the usage of sex-related terms, maybe as a way of protesting and imposing his own style. This way of introducing as many insults as possible can be considered pioneer in the history of cinema. No matter how much one inquires in past films, I venture to say he is the film director with more swearwords per second in the history of the cinematography. *Reservoir Dogs* contains the highest number of sex-related insults of all films directed by him (see figure 9), a fact that cannot be considered accidental from my point of view, since it must be associated both with the date in which the film was shot, and the impact he wanted to cause. The date was the 1990s and at that time, the genre the American director wanted to explore was already ‘old-fashioned’, so he decided to give a twist and make it fashionable again. A subtle way of doing this consisted of introducing as many swearwords as possible, which will also cause a tremendous impact on the audience.

Regarding *Pulp Fiction*, this second film has a total of 150 sex related insults in which *Fuck/fucking* and its morphological variants appear 149 times. This means that there is only one situation in which *fuck/fucking* has been replaced by a different sex-related insult: *jack off*, and still in the line of *Reservoir Dogs*. Of all the 150 epithets, I have included 20 examples to display under this section. The film lasts 154 minutes and in that period of time the word *fuck/fucking* is repeated in 99% of the instances, again a significant figure:

§ 21. <i>I sound like a sensible <b>fucking</b> man, that's what I sound like.</i> [PF-example # 221]
§ 22. <i>You're takin' the same <b>fuckin'</b> risk as when you rob a bank.</i> [PF-ex.# 222]
§ 23. <i><b>Fuckin'</b> A it worked!</i> [PF-ex.# 223]
§ 24. <i>Vietnamese, Koreans, they <b>fuckin'</b> don't even speak English.</i> [PF-ex.# 225]
§ 25. <i><b>Fuck</b> it, forget it, we're out of it.</i> [PF-ex.# 231]
§ 26. <i>Manager, he don't give a <b>fuck</b>.</i> (...) [PF -example # 232]
§ 27. <i>Fucking forget it (...) really gives a <b>fuck</b> you're stealin' from the owner.</i> [PF-ex.# 232]
§ 28. <i>I'm <b>fuckin'</b> goin'.</i> [PF-ex.# 234]
§ 29. <i>We should have <b>fuckin'</b> shotguns.</i> [PF-ex.# 238]

§ 30. <i>Well, Marcellus <b>fucked</b> his ass <b>up</b> good.</i> [PF-ex.# 240]
§ 31. <i>So, what'd he do, <b>fuck</b> her?</i> [PF-ex.# 241]
§ 32. <i>I'm the <b>fuckin'</b> foot master.</i> [PF-ex.# 246]
§ 33. <i>That's what's so <b>fuckin'</b> cool about 'em. (...) <b>fuckin'</b> Marcellus knew it, and Antwan shoulda known <b>fuckin'</b> better. That's his <b>fuckin'</b> wife, man.</i> [PF-ex.# 250]
§ 34. <i>I just want you to know how sorry we are about how <b>fucked up</b> things got between us and Mr Wallace.</i> [PF-ex.# 257]
§ 35. <i>Then why did you try to <b>fuck</b> 'im like a bitch?!</i> [PF-ex.# 261]
§ 36. <i>Ya tried ta <b>fuck</b>'im and Marcellus Wallace don't like to be <b>fucked</b> by anybody except Missus Wallace.</i> [PF-ex.# 262]
§ 37. <i>Goddamn... goddamn... that was <b>fucked up</b>... goddamn (...)</i> [PF-ex.# 263]
§ 38. <i>You don't <b>fuck</b> another man's vehicle.</i> [PF-ex.# 284]
§ 39. <i>If you were Archie, who would you <b>fuck</b> first, Betty of Veronica?</i> [PF-ex.# 285]
§ 40. <i>What the <b>fuck</b> is this place?</i> [PF-ex.# 286]

Two years after the release of his first film, Tarantino was still faithful to his own style: excessive use of the word *fuck/fucking* to maintain the essence of the success of his first work. Nevertheless, despite having increased the length of his second film by almost an hour –it is 52 minutes longer– the difference between the amount of insults is inferior, being *Pulp Fiction* 40 insults below *Reservoir Dogs*. Hence, although the difference is yet minor, a slight decrease is perceived.

There is a total of 65 sex related insults in *Four Rooms*. *Fuck/fucking* and its morphological variants appear 63 times. Of all the 65 epithets, I have selected only a representative sample of 10 to display under this section. The film has a duration of 97 minutes in total, from which 'The Man from Hollywood' lasts 20 minutes.

§ 41. <i>What the <b>fuck</b>* are you doing here?</i> [FR-ex.# 427]
§ 42. <i><b>Fuckin'</b> good, Ted. It's <b>fuckin'</b> good.</i> [FR -example # 428]
§ 43. <i>It's <b>fuckin'</b> good.</i> [FR -example # 429]
§ 44. <i>It's <b>fuckin'</b> Cristal, everything else is piss.</i> [FR -example # 430]
§ 45. <i>Pay no attention to Norman here, Ted, he's just <b>fuckin'</b> wit' ya, that's all.</i> [FR -example # 431]

§ 46. <i>It's not right, it's not right and it is not <b>fucking</b> fair.</i> [FR -example # 433]
§ 47. <i>Yes, I don't <b>fucking</b> know, anymore.</i> [FR -example # 442]
§ 48. (...) <i>you can do whatever the <b>fuck</b> you want.</i> [FR -example # 447]
§ 49. <i>Shut the <b>fuck up</b>, bitch!</i> [FR -example # 451]
§ 50. <i>Close the <b>fucking</b> door!</i> [FR -example # 469]

As mentioned earlier, *Four Rooms* can be considered an exception due to its short duration. The film itself lasts 97 minutes but the episode directed by Tarantino only went on for 20 minutes. Still, in that amount of time, the American-born director managed to include 65 sex-related swearwords. Perhaps, the amount of insults decreased because Tarantino was not working alone, but with three other independent filmmakers who, probably, were not willing to sacrifice losing the audience and doing badly at the box office because of Tarantino's whims. For such reasons, *Four Rooms* could be considered a kind of exception for its shared partnership and short duration.

With his fourth film, Tarantino looks back at this previous work. *Jackie Brown* has a total of 96 sex related insults in which *fuck/fucking* and its morphological variants appear 96 times. Of all the epithets, I have selected a representative sample of 10 to display under this section. The film has a duration of 151 minutes, and the word *fuck/fucking* is the only sex-related insult employed.

§ 51. (...) <i>has a serious <b>fuckin'</b> jammin' problem.</i> [JB-ex.# 475]
§ 52. (...) <i>that's a long <b>fuckin'</b> time.</i> [JB -example # 480]
§ 53. <i>What the <b>fuck</b> you doin' in jail?</i> [JB -example # 483]
§ 54. <i>What the <b>fuck</b> you doin' that for?</i> [JB -example # 484]
§ 55. <i>And my job is to get you the <b>fuck</b> home...</i> [JB -example # 487]
§ 56. <i>The judge doesn't give a <b>fuck</b> about that.</i> [JB -example # 489]
§ 57. <i><b>Fuck</b> that shit, Jack!</i> [JB -example # 490]
§ 58. <i>Who the <b>fuck</b> is that?</i> [JB -example # 492]
§ 59. <i>Shut the <b>fuck up</b>, and don't you move.</i> [JB -example # 559]
§ 60. <i>He still a <b>fuck-up</b></i> [JB -example # 590]

There is an expected increase in the amount of sex-related insults found in *Jackie Brown* with regard to *Four Rooms*, one of the main reasons being the length of the film. In this case, I decided to compare it to *Pulp Fiction* instead since this is only 3 minutes longer: *Jackie Brown* has a decrease of 64% in the sex-related insults with regard to *Pulp Fiction*. This increase might also occur because, for the first time, Tarantino includes a woman in the leading role. In *Pulp Fiction* Uma Thurman acted as a secondary actress and she did not have many lines; on this occasion, however, the actor interpreting *Jackie Brown*, Pam Grier, is the starring character and, as McEnery and Xiao (2004) express in their joint article, females swear less than men.

Of all the insults in *Kill Bill*, 44 are sex-related and *fuck/fucking* and its morphological variants appear 40 times. I have selected only a representative sample of 10 insults from all the epithets to display under this section. The film has a duration of 111 minutes, the first volume, and 136 minutes the second volume. I have considered appropriate to analyse both volumes as a unique one, since it was once conceived to be shown as one film only. However, due to marketing reasons, it was finally shown as two different pictures in all countries but Japan.

§ 61. <i>For <b>fuck's</b> sake.</i> [KB-ex.# 734]
§ 62. <i>Don't <b>fuckin</b> ssshhh me!</i> [KB-ex.# 735]
§ 63. <i>Thought that was pretty <b>fucking</b> funny, didn't you?</i> [KB-ex.# 737]
§ 64. <i>The price is 75 a <b>fuck</b>, my friend.</i> [KB -example # 741]
§ 65. <i>Well Ma'am, I'm from Huntsville, Texas, my name's Buck, and I'm here to <b>fuck</b>.</i> [KB -example # 754]
§ 66. <i>I collect your <b>fuckin</b> head.</i> [KB -example # 759]
§ 67. <i>I own a <b>fuckin'</b> car wash.</i> [KB -example # 773]
§ 68. <i>You just <b>fucking</b> convinced me.</i> [KB -example # 775]
§ 69. <i>That's a pretty <b>fucked up</b> way to die.</i> [KB -example # 794]
§ 70. <i>You're getting married to some <b>fucking</b> jerk.</i> [KB -example # 817]

The sex-related insults are repeated 44 times in both films, a significant decrease in number taking into account that they add 247 minutes altogether, more than twice the duration of *Reservoir Dogs*. Therefore, in his fifth film, Tarantino has started to eliminate or refine the language employed. But, why does he do that? Again, he has a woman in the

leading role, Uma Thurman, a ‘refined’ woman who uses dirty language only when the situation requires it. Consequently, the level of insults decreases considerably.

There is a total of 98 sex related insults in *Death Proof*. *Fuck/fucking* and its morphological variants appear all 98 times. Of all the epithets, I have selected a representative sample of 10. The film has a duration of 95 minutes in which *fuck/fucking* is, thus, repeated 98 times.

§ 71. <i>We’ve just <b>fucking</b> met each other.</i> [DP-ex.# 829]
§ 72. <i>Cut the <b>shit</b>, what the <b>fuck</b> is going on?</i> [DP-ex.# 841-842]
§ 73. <i>What the <b>fuck</b> did you say about me on the radio?</i> [DP-ex.# 842]
§ 74. <i>Good <b>fucking</b> question.</i> [DP-ex.# 853]
§ 75. <i>It’s about <b>fucking</b> time.</i> [DP-ex.# 873]
§ 76. <i>Wow, that’s <b>fucking</b> scary.</i> [DP-ex.# 886]
§ 77. <i>I can’t believe the <b>fucking</b> Circle A carries Italian vogue.</i> [DP-example # 910]
§ 78. <i>We’re lucky he’s not asking for <b>fucking</b> Kruger rand.</i> [DP-ex.# 913]
§ 79. <i><b>Fuck</b> that!</i> [DP-ex.# 955]
§ 80. <i>I’m thinking we told your ass to shut the <b>fuck up</b>.</i> [DP-ex.# 991]

In *Death Proof*, Tarantino wants to rescue the essence and success he achieved at the beginning of his career by increasing the number of swearwords. Both parts of *Death Proof* has women in the leading roles and, despite the statement claimed earlier in this thesis that women swear less than men, this film breaks with the rule. To the best of my knowledge, Tarantino wanted to give the women in the film the lines of a man: long talks about sex, and excessive use of swearwords to create that kind of *male* atmosphere. In here, women have the important role and men are relegated to the background. However, this time, he achieved no success whatsoever or, at least, he did not achieve the success he obtained after the release of his first two films since, according to the critics and the box office, *Death Proof* resulted in a fiasco in Tarantino’s career. Perhaps, the fact that their main characters were women and not men might have had something to do with it.

Finally, there are 27 sex related insults in *Inglorious Basterds* and *fuck/fucking* and its morphological variants appear 25 times. Once more, I have only selected a representative

sample of 10 to display here. The film has a duration of 146 minutes and in that period of time the word *fuck/fucking* is repeated in almost all the situations.

§ 81. (...) of a <b>fucking</b> aeroplane to teach the Nazis lessons in humanity. [IB-ex.# 1048]
§ 82. An Austrian-Jew, got the <b>fuck</b> out of Munich while the getting was good. [IB-ex.# 1052]
§ 83. Teddy <b>Fucking</b> Williams knocks it out of the park! [IB-ex.# 1060]
§ 84. He went yard on that one, on to <b>fucking</b> Lansdowne Street. [IB-ex.# 1062]
§ 85. Get the <b>fuck up!</b> Batter up. You're on deck! [IB-ex.# 1064]
§ 86. What the <b>fuck</b> are we supposed to do? [IB-ex.# 1067]
§ 87. Just take that <b>fucking</b> traitor, and get her out of my sight. [IB-ex.# 1080]
§ 88. Why don't you try telling us what the <b>fuck</b> happened? [IB-ex.# 1082]
§ 89. <b>Fuck</b> a duck! [IB-ex.# 1083]
§ 90. Just keep your <b>fucking</b> mouth shut. [IB-ex.# 1087]

The decrease in the number of insults in his latest work is obvious. Seventeen years after the release of *Reservoir Dogs*, the amount of sex-related insults has dropped considerably: 27 sex-related insults versus 190 of his first film make a difference of 163 insults fewer, which represents a decrease of 85%. There are some possible reasons why swearing is not as widely used in *Inglorious Basterds*, for instance, the fact that Tarantino is working with a non-independent film producer on this occasion –Universal Pictures– which might have restricted the use of expletives for the benefit of box office impact and public recognition. Another possible reason is the subject matter, since the scenery we are accustomed to in his films –criminals, drugs, detectives, etc.– has changed drastically and therefore, he might have considered it non realistic to have SS officers using expletives when having a *polite* conversation amongst themselves. To this, I should add the fact that his previous film did not achieve the success he expected; so he must have decided to change his tactic once again and go back to write scripts, in which men were the leading characters and women have a non-existent or a small part in the film.

The following are some sex-related insults which appear to a lesser extent in all seven films: *cocksucker*, *cocksucking*, *sucking*, *suck*, *screw*, *penetrate*, *cum*, *jack off*, *pecker-sucking* and *jerry-banging*.

These epithets, although not as frequently used as those in the previous section, appear repetitively in the corpus. For instance, *cocksucker* represents 0.45% of the sex related insults, *cocksucking* appears 0.15%, *suck* appears 0.75% and *sucking*, *screw*, *penetrate*, *cum*, *jack off*, *pecker-sucking* and *jerry-banging* all appear 0.15% in all films as seen in figure 9. Unlike *fuck/fucking* these words kept their original meaning in all films as it can be seen in the panel below. Only *cocksucker* is used in a figurative way to insult somebody considered displeased by the offender (ex. §97), and as an emphatic intensifier (ex. §98).

§ 91. <i>I've had a very lovely evening, go home and <b>jack off</b>.</i> [PF-ex.# 292]
§ 92. <i>You're not <b>sucking</b> him.</i> [DP-ex.# 936]
§ 93. <i>You are the one who's being paid to <b>suck</b> his cock, cork boy!</i> [FR-ex.# 452]
§ 94. <i>Her plummin down there don't work no more, so feel free to <b>cum</b> in 'er all ya want.</i> [KB-ex.# 745]
§ 95. <i>Don't laugh! Do you want to <b>screw</b> me, yes or no?</i> [KB-ex.# 764]
§ 96. <i>How about now, big boy, do you still wish to <b>penetrate</b> me...</i> [KB-ex.# 765]
§ 97. <i>Enjoy it, <b>cocksucker</b>.</i> [DP-ex.# 874]
§ 98. <i>You <b>cocksucking</b> motherfucker.</i> [DP-ex.# 890]
§ 99. <i>You <b>Jerry-bangin</b>, Limburg-smelling.</i> [IB-ex.# 1099]
§ 100. <i>You'd wear that goddamn uniform for the rest of your <b>pecker-sucking</b>.</i> [IB-ex.# 1106]

This analysis has shown that the level of sex-related insults is major in Tarantino's first film, *Reservoir Dogs* (190 expletives), followed by his second work, *Pulp Fiction* (150 expletives); his sixth work *Death Proof* (98 expletives); fourth work *Jackie Brown* (96 expletives); third work *Four Rooms* (65 expletives); fifth work *Kill Bill* (44 expletives); and finally, his latest work *Inglorious Basterds* (27 expletives). It is important to highlight the fact that the number of expletives have dramatically changed, probably because of the reasons explained earlier.

### 5.1.2 Excrement and Human Waste

As it can be seen from figure 11, the second most frequently used insults in Tarantino are the excrement or human waste related ones which compound a total of 239 swearwords from which *shit* is repeated 222 times. The whole group, which I shall analyse in detail below,



contains the following words: *shit*, *shitty*, *shithead*, *piss*, *crap*, *pissy*, *shit-kicker*, *merde*, *shittiest*, *shitload*, *dishit*, *shitless* and *shitting*.

I decided to include a short definition of the word *shit* taken from different sources as a reference, and bearing in mind the fact that some dictionaries do not include this word as being too dirty.

The expletive *Shit* came into use from the sixteenth century to the early nineteenth as an alternative to *faeces*. Later on it became a vulgarism and probably around the nineteenth century, it became an expletive. Other variants are: *shitar* (a contemptible person); *shitbag* (unpleasant person), *shitpot* (worthless phoney person). *Shit* became in use during the 1960s as an exclamative expletive to express anger (Montagu, 1967: 317).

These terms employed to refer to a function of the body or the product itself are forbidden in polite conversation, and are also considered obscene. As Allan and Burridge (1991) state, these words are considered dysphemistic and objectionable and they should be replaced by others if used verbally in front of other people.

*Shit* or *shite* (its northern British version) express frustration or anger and at the same time surprise in a specific context. The euphemisms used to replace *shit*, usually employed by women, are: *sugar*, *shoot*, *shucks*, or *shivers*. Opposite to *Bullshit*, *Horseshit*, *Ratshi!*, and *Chickenshit* which are dysphemistic expressions. Also *crap* is considered a dysphemistic when used to refer to *rubbish*. Different definitions of the word *shit* have been included below:

*SHIT*: shits, shitting, shat; a rude word used in very informal English. 1. Shit is waste matter from the body of a human being or an animal. 2. To shit means to get rid of faeces from the body (CCELD, 1987)

*SHIT*: 1. Heroin. 2. Marijuana. 3. crack cocaine. 4. Narcotics; drugs in general. 5. Things; possessions. 6. Anything at all. 7. Nothing; something of no value. 8. Et cetera 9. Used as a basis for extreme comparison. 10 a foul, mood. 11. Trouble. 12. A contemptible person. 13. Criticism. 14. Abuse; unfair treatment. 15. Nonsense. 16. Used as a term of endearment. 17. Business. 18. In the recording industry, a hit single. 19. Excrement; an act of defecation. 20. Used as a meaningless discourse marker. 21. A bombardment, especially with shrapnel (NPDSUE, 2006).

*SHIT*: XVII. Superseding (dial.) shite, OE citan (CODEE, 1987).

The word *shit* is not included in the following dictionaries: DJ, 1987; CDEU, 1997; UAGGE, 1971 and 1999; DEL, 1889; GMAU, 2003 since the publishers considered them too obscene to be printed.

*SHIT1 taboo* 1. [I] to pass solid waste from the bowels. DEFECATE 2. [T] to make (something) dirty by passing solid waste from the bowels into it.

*Shit2 n taboo* 3. stupid talk; NONSENSE. 4. Something of no value. 5 [C] worthless or unpleasant person.

*Shit3 interj. Taboo* (expressing anger or annoyance) (LDCE, 1990).

*SHIT*: shit, shite. Very closely akin to OHG *scīzan*, later schite, schyte, shyte (OSDME, 1958).

*SHIT/SHITE*: 1. Excrement from the bowels. 1.b A contemptuous epithet applied to a person. 1.c In negative contexts: anything. Phr not to go give a shit: not to care at all. 1.d Rubbish, trash.

1. In terms of abuse, as *shit-ass*, *-bag-breeches*, *-face*, *-head*, *-heal*, *-pot*, abuse (OED, 1989).

*SHIT*: Sh—t SACK.

*Shit* and *shite* are both noun and verb, though the latter form is not, except in dialect often used of the noun. The verb dates from *ca* 1300; the noun from *ca* 1500, since when, indeed, it has been a term of contempt for a man (ACDVT 1963).

In the table below, the words appearing in my corpus (*shit*, *shitty*, *shithead*, *piss*, *crap*, *pissy*, *shit-kicker*, *merde*, *shittiest*, *shitload*, *dishit*, *shitless* and *shitting*), and the frequency in which they appear are represented:

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Shitty	0	0	0	2	1	1	0	4	1,67
Crap	0	0	0	0	0	1	0	1	0,42
Shit	44	61	7	72	12	24	2	222	92,89
Pissy	0	0	0	1	0	0	0	1	0,42
Piss	0	0	1	0	0	1	0	2	0,84
Shit-Kicker	0	0	0	0	1	0	0	1	0,42
Merde	0	1	0	0	0	0	0	1	0,42
Shittiest	0	0	0	1	0	0	0	1	0,42
Shitload	0	0	0	1	0	0	0	1	0,42
Shithead	0	0	0	0	1	0	2	3	1,26
Shitless	0	0	0	0	1	0	0	1	0,42
Shitting	0	0	0	0	0	0	1	1	0,42
<b>Total</b>	<b>44</b>	<b>62</b>	<b>8</b>	<b>77</b>	<b>16</b>	<b>27</b>	<b>5</b>	<b>239</b>	<b>100,00</b>
%	18,41	25,94	3,35	32,22	6,69	11,30	2,09	100,00	

**Figure 11: ‘Total number and frequency of excrement/human waste insults in all seven films’**

Following the sex-related insults, the excrement and human waste category is the most repeated one; and of all the excrement related insults emerging in Tarantino’s films *shit* is the most repeated one with a percentage of 92,89%. *Shit* is the most popular word to express irritation or dissatisfaction and astonishment. It is probably the most used word in Tarantino

because it can signify many different things, for example, it can denote something unimportant, irrational or stupid, etc. Montagu (1967: 317) dates the use of this word as an expression to state anger around forty years ago, and it is still the most accepted by individuals of certain social backgrounds. This is the case of Tarantino's characters: out-of-law criminal, corrupted policemen, drug-dealers, etc, who are bound to be using this word frequently, and who find in scatology a release of tension.

There has been an evolution from *Reservoir Dogs* to *Inglorious Basterds* regarding the usage of scatology. In the first film by the American director, the word *shit* was used 44 times, whilst in his latest films, only 2 times, 39 times less. In *Pulp Fiction*, Tarantino's characters used it even more often than in the previous film: 62 times; and in *Four Rooms*, it only appears 8 times. *Jackie Brown* gave us the opportunity to hear this expletive again, being this the film in which the word is most frequently repeated, 77 times. In *Kill Bill* the insult was relegated to 16 times, and in *Death Proof* it increased to 27 times.

There is a total of 44 excrement/human waste insults in *Reservoir Dogs* in which *shit* appears all 44 times being this the only human waste insult in this film. Below, I have selected a representative 15 sample cases to show:

§ 101. <i>Shit, you shoot me in a dream.</i> [RD-ex.# 20]
§ 102. <i>Blue, shoot this piece of shit, will ya?</i> [RD-ex.# 24]
§ 103. <i>Do you have any idea what these ladies make? They make shit.</i> [RD-ex.# 25]
§ 104. <i>That's shit for the birds.</i> [RD-ex.# 27]
§ 105. <i>All this blood is scaring the shit outta me.</i> [RD-ex.# 37]
§ 106. <i>Fuck jail! I don't give a shit about jail.</i> [RD-ex.# 40]
§ 107. <i>Look, enough of this 'Mr White' shit.</i> [RD-ex.# 55]
§ 108. <i>Now while that might not mean jack shit to you, it means a helluva lot to me.</i> [RD-ex.# 70]
§ 109. <i>You wanna shoot me, you little piece of shit? Take a shot!</i> [RD-ex.# 76]
§ 110. <i>I don't believe this shit.</i> [RD-ex.# 85]
§ 111. <i>Now I know I'm no piece of shit.</i> [RD-ex.# 86]
§ 112. <i>He won't let me leave the halfway house till I get some piece of shit job.</i> [RD-ex.# 93]
§ 113. <i>You don't hafta lift shit.</i> [RD-ex.# 107]

§ 114. <i>We hadda bunch of <b>shit</b> out there we needed him to unload.</i> [RD-ex.# 108]
§ 115. <i>Would you stop it with that <b>shit</b>!</i> [RD-ex.# 126]

After analysing the following examples, it can be stated that the word *shit* has not been used as the act of defecation nor the product of it in any of the instances presented above. Hence, this proves that the utterance is employed as an interjection or to express astonishment [§101]; as an emphatic intensifier [§105, §112]; and finally, as a general expletive in examples [§102, §103, §104, §106, §107, §108, §109, §110, §111, §113, §114, §115]. The word is always used among men, who are the main and only characters in *Reservoir Dogs*: the gender group who is meant to use the expletive *shit* the most.

The total number of excrement/human waste insults in *Pulp Fiction* is 62. Among these 62, *shit* appears 61 times and its French version *merde* appears once. Below, I have selected 10 examples to show.

§ 116. <i>I'm through doin' that <b>shit</b>.</i> [PF-ex.# 220]
§ 117. <i>Foot massages don't mean <b>shit</b>.</i> [PF-ex.# 245]
§ 118. <i><b>Shit</b> yeah.</i> [PF-ex.# 247]
§ 119. <i>He ain't gonna have a sense of humour about that <b>shit</b>.</i> [PF-ex.# 250]
§ 120. <i>I didn't say <b>shit</b>.</i> [PF-ex.# 252]
§ 121. <i>Then why don't you tell my man Vince here where you got the <b>shit</b> hid.</i> [PF-ex.# 254]
§ 122. <i>My name's Pitt, and you ain't talkin' your ass outta this <b>shit</b>.</i> [PF-ex.# 256]
§ 123. <i>Who gives a <b>shit</b>?</i> [PF-ex.# 265]
§ 124. <i>Fight through that <b>shit</b>.</i> [PF-ex.# 267]
§ 125. <i>It's real, real, real, good <b>shit</b>.</i> [PF-ex.# 274]

Words related to excrements seem to be more popular in Tarantino's second film than in *Reservoir Dogs*, since there is a difference of 18 insults being *Pulp Fiction* the film which uses it the most. In this his second film, the expletive *shit* is used as an interjection one time [example §118]; as a general expletive in several occasions [§116, §117, §119, §120, §122, §123, §124]; and finally, it is used as a substitute for cocaine in examples §121 and §125.

The American-born director's third film makes very little use of the scatology, only 8 times. A very low figure compared to previous works, probably due to the film's length. There is a total of 8 excrement/human waste insults in *Four Rooms* in which *shit* appears 7 times and *piss* appears once. Below, I have selected 5 examples:

§ 126. <i>It's fuckin' Cristal, everything else is piss.</i> [FR-ex.# 431]
§ 127. <i>Do you know how much this <b>shit</b> costs?</i> [FR-ex.# 436]
§ 128. <b>Shit!</b> [FR-ex.# 436]
§ 129. <i>Before all that other <b>shit</b>, The Wacky Detective made 72.1 million dollars.</i> [FR-ex.# 438]
§ 130. <i>You see this <b>shit!</b></i> [FR-ex.# 454]

In *Jackie Brown*, one can observe an increase in the number of excrement-related insults. In fact, this film has the highest number of swearwords related to scatology of all the corpora. There is a total of 77 excrement/human waste insults in this film, in which *shit* appears 72 times, *shitty* 2 times and *shittiest*, *shitload*, and *pissy* appear 1 time each. Below, I have selected 10 examples for the reader to verify what has been stated:

§ 131. <i>Can you believe that <b>shit</b>?</i> [JB-ex.# 471]
§ 132. <i>Like they're proud of that <b>shit</b>.</i> [JB-ex.# 471]
§ 133. <b>Shit's</b> expensive, man. <i>Comes from Austria.</i> [JB-ex.# 473]
§ 134. <i>My customers don't know <b>shit</b> about it, so there ain't no demand.</i> [JB-ex.# 473]
§ 135. <i>It's a <b>shitty</b> flight to Cabo.</i> [JB-ex.# 529]
§ 136. <i>Your flying for the <b>shittiest</b> little shuttle fucking piece of <b>shit</b> Mexican airline.</i> [JB-ex.# 533]
§ 137. <i>I 'magine they asked you a <b>shitload</b> of questions about it.</i> [JB-ex.# 556]
§ 138. <i>And that <b>shit</b> is more scary than Ordell.</i> [JB-ex.# 573]
§ 139. <i>No <b>shit</b>. You know how he makes his money?</i> [JB-ex.# 574]
§ 140. <i>She got <b>pissy</b> on me because I wouldn't let her carry the bag.</i> [JB-ex.# 674]

The vast majority of excrement-related insults in *Jackie Brown* belongs to the general expletive classification [§131, §132, §134, §137, §140]. Only one is used as an interjection, example number §139; and examples §135 and §136 are employed as emphatic intensifiers. The peculiarity here are examples §133 and §138, in which *shit* is used as a substitute for guns [§133], and a substitute for ‘losing a job’ [§138].

Taking as a reference the theory of the first part, so far, there are no unpredictable combinations of the usage of the word *shit*.

The next film in line is *Kill Bill* in which there is a total of 16 excrement/human waste insults, from which *shit* appears 12 times and *shithead*, *shit-kicker*, *shitty* and *shitless* appear 1 time each. Below, I have selected 5 examples to show under this section. The director seems to have decided to decrease the number of scatological words in this film, since it is reduced from 77 (*Jackie Brown*) to 16 in both volumes.

§ 141. <i>If you're gonna start anymore <b>shit</b> around my baby girl.</i> [KB-ex.# 725]
§ 142. <i>Word of advice <b>shithead</b>, don't you ever wake up.</i> [KB-ex.# 738]
§ 143. <i>That <b>shit-kicker</b> hat at home.</i> [KB-ex.# 781]
§ 144. <i>The toilet's at it again. There's <b>shitty</b> water all over the floor.</i> [KB-ex.# 782]
§ 145. <i>I'm just scared <b>shitless</b> for my baby.</i> [KB-ex.# 814]

These five examples selected from the total corpus, could be classified as general expletives [§141, §142], and as emphatic intensifiers [§143, §144, §145]. There is no sign of the word *shit* being used as an interjection in any of these examples. The reason why the use of this dirty word is reduced might be due to the fact that *Kill Bill* is mainly starred by women, and, as stated before, this group swears less.

In the second to last film, *Death Proof*, there is a total of 27 excrement/human waste insults, in which *shit* appears 24 times and *piss*, *crap* and *shitty* appear 1 time each. Below, I have selected 5 examples of this. Despite being a film starring women, in *Death Proof*, the number of excrement-related words has increased since the last film; however, it does not reach the highest figures of *Jackie Brown*. The reason for this might be the fact that women assume the role of men here, particularly, in the second part of the picture:

§ 146. <i>Oh, <b>shit</b>.</i> [DP-ex.# 828]
§ 147. <i>Cut the <b>shit</b>.</i> [DP-ex.# 841]
§ 148. <i>You <b>shitty</b> asshole.</i> [DP-ex.# 858]
§ 149. <i>We're just taking the <b>piss</b> out of your, mate.</i> [DP-ex.# 963]
§ 150. <i>You don't even say <b>crap</b>.</i> [DP-ex.# 989]

The utterances act as an interjection [example §146], general expletives [§147, §149, §150], and as an emphatic intensifier on one occasion [§148].

There is a total of 5 excrement/human waste insults in *Inglorious Basterds* in which *shit* appears 2, *shithead* appears 2 times, and *shitting* appears 1 time. I have chosen 3 examples for this section. *Inglorious Basterds* is the film in which fewer words related to scatology are mentioned. The reason for this might be: (1) the fact that the director has considered that a plot like this does not require as many swearwords as the previous films; (2) and also the fact that Tarantino has 'evolved' and, then, he does not need to cause the reaction he raised in previous works. For all this, the number of insults, not only scatological but all of them in general, have been reduced in this his latest film.

§ 151. <i>About now I'd be <b>shitting</b> my pants if I was you.</i> [IB-ex.# 1059]
§ 152. <i><b>Shit!</b> I apologise, Private, of course you did.</i> [IB-ex.# 1066]
§ 153. <i>Fucking <b>shithead</b>.</i> [IB-ex.# 1094]

The above examples can be classified as follows: interjection [§152], general expletive [§153], and for the first time in this corpus, *shit* has been employed with its original meaning, the act of defecation [§151].

So far this analysis has shown that *Jackie Brown* is the film which contains the highest number of insults related to scatology (77 expletives); followed by *Pulp Fiction* (62 expletives); *Reservoir Dogs* (44 expletives); *Death Proof* (27 expletives); both volumes of *Kill Bill* (16 expletives); *Four Rooms* (8 expletives); and *Inglorious Basterds* (5 expletives).

### 5.1.3 Body Parts

With regard to body parts, *arse* or *ass*, as Montagu points out, is the most employed of the four-letter words (316-317). Its American spelling was a common word for the backside until

1660. Later on it became a non polite expression to refer to that specific part of the body together with other connotations such as ‘stupid’: calling somebody an arse/ass is calling somebody stupid. A variant form of *ass*, *to kiss somebody’s ass* is a common expression nowadays that came in later.

There are many derogatory names to call somebody who does not reach the conventional aesthetics (fat, thin, not very clever or too clever, and people with physical anomalies), and one of the insults to call somebody is to refer to the female pudenda, *cunt*. Aman (1993), in his book *Talking Dirty*, tells us an anecdote on how women, from different nationalities, refer to the term ‘penis’ in their own countries:

German women call it “Curtain” (comes down after every act); English women call it “Gentleman” (rises in front of a lady); French women name it “Chanson”; (goes from mouth to mouth). Russian women call it “Guerrilla” (you never know if it’s coming from the front or the rear) (Aman, 1993: 8).

Many insults, epithets and expletives in general have found in genitalia a strong derogatory weapon. This anecdote proves the importance given to these parts of our bodies in every sense: taken in a way to joke about them –as presented in the example above– and taken as a nasty thing to call somebody when wanting to hurt him/her. And this might happen, as Allan and Burrige (1991) point out: ‘For reasons of fear and or distaste, [...] all human groups experience anxieties over certain body parts and bodily effluvia’ (1991: 226).

Allan and Burrige (1991) present three reasons why the sense of *cunt*, or *prick* for the matter, as general insults derives from a literal meaning. For examples: (1) Similar kinds of genital-based non-literal dysphemisms exist in many languages; (2) When new slang terms for genitalia come into the language, there is often simultaneous importation of both the literal and no literal uses; (3) In general, taboo terms function well as terms of abuse (Allan and Burrige, 1991: 137).

Little is known about the origin of the word *cunt*, although Partridge (1984 cit. in Allan and Burrige, 1991: 113) explains that it might have been related to *cow*. Obviously, the semantic connotation of *cunt* is far more aggressive than *cow*, although this latter, when used for humiliation could be particularly offensive.

*Cunt* is believed to have been understood as a swearword from the nineteenth century. However, as a word to describe female genitalia it has its origins around the fourteenth century. Chaucer uses it for the first time in *The Miller’s Tale* under the spelling of *queynte* or



*queinte* which gradually evolved into *cunt*: ‘And prively he caughte hire by the queynte’ (Montagu, 1967: 315).

Montagu (1967) claims that the word *cunt* could, thus, be considered one of the most obscene, rudest words of the English language nowadays. It has been forbidden in writing since the fifteenth century, and from the eighteenth century until 1960, it was declared obscene and, together with many other words used as epithets, it was very much employed by soldiers during the World War I to call somebody ‘stupid’ (Montagu, 1967: 315).

In the *1811 Dictionary of the Vulgar Tongue* the definition given by Captain Grose, cited in Aman (1993), of the word *cunt* is: ‘a nasty name for a nasty thing’ (1993: 7). The word was also mutilated and replaced with asterisks. Aman also claims that *cunt* is the most popular word to refer to the *pudenda muliebre* in a negative sense (1993: 7).

*CUNT*: cunts. 1. A cunt is a very rude and offensive word that refers to a woman’s vagina. 2. If someone calls another person a cunt, they are being offensive and showing how much they hate or despise that person (CCELD (1987).

*CUNT*: 1. The vagina. The most carefully avoided, heavily tabooed word in the English language. 2. A woman especially as an object of sexual desire. 3. Sex with a woman. 4. A despicable person, female or male. 5. among homosexuals, a boy or a young man as a sexual object US. 6. Among homosexuals, the buttocks, anus and rectum US. 7. Among homosexuals, the mouth. US. 8. A person you admire or pretend to grudgingly admire; a form of address between friends. UK. 9. An idio, a fool. 10. To a drug addict, a vein used for injecting a drug, especially the vein found on the inside of the elbow US. 11. An unfortunate or difficult situation; an unpleasant task; a problem. UK. (NPDSUE, 2006).

*CUNT*: 1.a. the vulva or vagina. –usu. Considered vulgar. 1.b copulation with a woman. –usu. Considered vulgar. C.a woman or women considered solely as objects of copulation. D. a despicable or contemptible woman, esp one who is sexually promiscuous. E. an infuriating object of mechanical device. F. that which is extraordinarily difficult or unpleasant. 2.a despicable, contemptible, or foolish man. –usu. considered vulgar.

3. Narc –usu. considered vulgar.

4. Navy. A yeoman –used derisively–usu. considered vulgar.

*Cunt* adj. pornographic; erotic –used pronominally. –usu considered vulgar (RHHDAS, 1994).

There are some dictionaries that do not explain the term *cunt* due to the high degree of offensiveness. These are: CODEE, 1987; DJ, 1987; CDEU, 1997; UAGGE, 1971 and 1991; DEL, 1889; GMAU, 2003; OED, 1989;

*CUNT*. 1. Vagina. 2. sl, esp.BrE a very unpleasant or stupid person (LDCE, 1990). However, one can find a mutilated definition of the term *cunt* in OSEDME, 1958:

*CUNT*: c\*\*t: ME *cunte*, recorded once in OE: OFris, *Kunte*, akin to ON *kunta*. Vagina, vulva.

ACDVT (1963) gives a complete definition of the term, however, it presents it in its mutilated version with asterisks:

**C\*\*T**. The *konnos* of the Greek, and the *cunnus* of the Latin dictionaries; a nasty name for a nasty thing: *un con* (Miège). Omitted by the OD and the EDD, yet both include words that mean precisely the same thing. While granting that is a very ugly term, the writer feels that to ignore a very frequently used word-one used indeed by a large proportion, though not the majority, of the white population of the British Empire-is to ignore a basic part of the English language. No decent man employs, or wishes to employ, this word, but that hardly furnishes a sufficient reason for its existence being thus arbitrary 'forgotten'.

Regarding another body part epithet, *cock* is a slang word which appeared for the first time in the nineteenth century. It is slang for penis and is also short for *cocksucker* which literally means bootlicker.

Apart from signifying 'a pain made by a sharp point' according to the on-line NHDAAE, *prick* also refers to penis. It was first found in written in 1598 although Montagu (1967) points out that it must be much older than that.

As Allan and Burridge (1991) point out, the number of insults to refer to the female and male pudenda and for copulation is very rich in the English vocabulary, and it is only comparable to the many terms existing for *whore* (1991: 96).

It can be stated that body parts are the third most frequently used insults in Tarantino, which compound a total of 184 insults from which *ass* is repeated 118 times. The whole group, which I shall analyse in detail below, contains the following words: *dick*, which appears 23 times, *asshole*, 18 times, *pussy*, 8 times, *balls* 6 times, *prick* twice, and *dickless*, and *tits* once.

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Balls	0	0	0	0	0	4	2	6	3,26
Dick	15	1	3	1	1	2	0	23	12,50
Ass	10	20	3	48	7	24	6	118	64,13
Asshole	10	3	1	1	2	1	0	18	9,78
Pussy	3	1	0	1	3	0	0	8	4,35
Cunt	1	0	0	1	5	0	0	7	3,80
Dickless	0	1	0	0	0	0	0	1	0,54
Tits	0	0	0	0	1	0	0	1	0,54
Prick	0	1	0	1	0	0	0	2	1,09
<b>Total</b>	<b>39</b>	<b>27</b>	<b>7</b>	<b>53</b>	<b>19</b>	<b>31</b>	<b>8</b>	<b>184</b>	<b>100,00</b>
<b>%</b>	21,20	14,67	3,80	28,80	10,33	16,85	4,35	<b>100,00</b>	

**Figure 12: ‘Total number and frequency of body part insults in all seven films’**

After analysing this table, the reader will perceive that *Jackie Brown* is the film with has the highest number of body parts-related insults, 53; followed by *Reservoir Dogs* which has 14 expletives fewer. *Death Proof* is the third in line, with 27 swearwords related to this category; *Pulp Fiction* is the fourth film with more body parts-related insults, with 27 swearwords. Then, both volumes of *Kill Bill* contain 19 bad words; and finally, *Inglorious Basterds* and *Four Rooms* have 8 and 7 expletives respectively.

Of all the body parts insults appearing in Tarantino’s films *ass* is the most repeated one with a percentage of 64,13%. *Asshole*, however, is not a highly offensive word, not in league with *motherfucker*, *cocksucker*, or *cunt*. Again, for reasons of time and space I shall only mention a few instances as a representative sampling of the total.

There is a total of 39 body parts related insults in *Reservoir Dogs* in which *dick* appears 15 times, *ass* and *asshole* 10 times each, *pussy* 3 times, and *cunt* once. Below, I have selected 10 examples:

§ 154. <i>Is all about a girl who digs a guy with a big <b>dick</b>.</i> [RD-ex.# 1]
§ 155. <i>The whole song is a metaphor for big <b>dicks</b>.</i> [RD-ex.# 1]
§ 156. <i><b>dick, dick, dick, dick, etc.</b></i> [RD-ex.# 10]
§ 157. <i>How many <b>dicks</b> was that?</i> [RD-ex.# 11]
§ 158. <i>Fuck those <b>cunts</b> and their fucking tips.</i> [RD-ex.# 31]
§ 159. <i>The waitresses are just one of the many groups the government fucks in the <b>ass</b> on a regular basis.</i> [RD-ex.# 33]
§ 160. <i>Bet your sweet <b>ass</b> we are.</i> [RD-ex.# 39]

§ 161. <i>Cause ya don't know what those sick <b>assholes</b> are gonna do next.</i> [RD-ex.# 59]
§ 162. <i>Don't <b>pussy</b> out on me now.</i> [RD-ex.# 164]
§ 163. <i>Mr Pink sound like Mr <b>Pussy</b>.</i> [RD-ex.# 182]

The examples above show a variety of insults related to body parts in which examples [§154, §155, §156, and §157] refer specifically to the male body part. Nevertheless, examples [§158 and §161] show *cunt* and *asshole* as a way to call somebody 'stupid' respectively. Examples [§159, §160, and §163] are instances of body parts used as general expletives and example §162 show the expletive *pussy* as a verb to express that the person wants to be taken seriously, not to be treated like a fool.

As for the second film, there is a total of 27 body parts-related insults in *Pulp Fiction* in which *ass* is repeated 20 times, *asshole* 3 times and *pussy*, *dickless*, *dick*, and *prick* once. There are 10 examples of this in the table below.

§ 164. <i>And of you fuckin' <b>pricks</b> move and I'll execute every motherfuckin' last one of you!</i> [PF-ex.# 233]
§ 165. <i>They took him out on his patio, threw his <b>ass</b> over the balcony.</i> [PF-ex.# 242]
§ 166. <i>Is it as bad as eatin' her <b>pussy</b> out.</i> [PF-ex.# 243]
§ 167. <i>He better paralyze my <b>ass</b>.</i> [PF-ex.# 249]
§ 168. <i>With unrealistic motherfuckers who thought their <b>ass</b> would age like wine.</i> [PF-ex.# 265]
§ 169. <i><b>Asshole</b>.</i> [PF-ex.# 272]
§ 170. <i>Some <b>dickless</b> piece of shit fucks with it.</i> [PF-ex.# 281]
§ 171. <i>I thought you told those fuckin' <b>assholes</b> never to call this late.</i> [PF-ex.# 295]
§ 172. <i>Well, let's not start suckin' each other's <b>dicks</b> quite yet.</i> [PF-ex.# 391]
§ 173. <i>Well done, now get your fuckin' <b>ass</b> on the ground.</i> [PF-ex.# 411]

The above examples show the body part *prick* [example §164] used as a substitute for 'stupid'; in the same way that *asshole* in examples [§169, §171] and *dickless* [example §170] are used to replace the word 'stupid'. The rest of the instances [§165, §166, §167, §168, §172, and §173] are used as body parts themselves, being §165 and §173 used figuratively.

Regarding Tarantino’s third film, there is a total of 7 insults related to body parts in *Four Rooms* in which *dick* and *ass* appear 3 times, and *assholes* appears once. Below, I have selected 5 significant examples. The film lasts 97 minutes, however, “The Man from Hollywood” goes on for 20 minutes only.

§ 174. <i>Cos it’s fucking free to you fucking <b>assholes!</b></i> [FR-ex.# 436]
§ 175. <i>We’re talking fuckin’ <b>asses</b> in fuckin’ seats.</i> [FR-ex.# 437]
§ 176. <i>I’m gonna fucking tie her fucking <b>ass</b> and throw her ass down the Benedict fucking Canyon!</i> [FR-ex.# 441]
§ 177. <i>If Norman was puttin’ his <b>dick</b> on the choppin’ block, I’d step in.</i> [FR-ex.# 459]
§ 178. <i>They sewed that guy’s <b>dick</b> back on, they can sew Norman’s pinky back on.</i> [FR-ex.# 461]

Example 174 show *assholes* as a substitute for ‘stupid’; [§175, §176, §177, and §178] are used as body parts and are employed literally with the exception of example §176 which is employed figuratively.

Regarding Tarantino’s fourth film, there is a total of 53 insults related to body parts in which *ass* appears 48 times and *dick*, *pricks*, *pussy*, *asshole* and *cunt* appear 1 time each. *Jackie Brown* recovers the high amount of insults employed in his first two films. He might have thought about going back to the old times after the failure of *Four Rooms* which contains a low number of insults. The subject matter also has the perfect scenery to add these expletives –slums, ex-convict, gun dealers– and also the sociolect of the group of people which makes the use of expletives more justified. I am presenting 10 examples of these expletives in the following table:

§ 179. <i>And put your foot in your <b>ass</b>.</i> [JB-ex.# 478]
§ 180. <i>So just calm your <b>ass</b> down, and I’ll see you tomorrow.</i> [JB-ex.# 488]
§ 181. <i>Look at you and your free <b>ass</b>.</i> [JB-ex.# 493]
§ 182. <i>Who was there for your <b>ass</b>?</i> [JB-ex.# 495]
§ 183. <i>They’re a bunch of fuckin’ <b>pricks</b> in Customs.</i> [JB-ex.# 532]
§ 184. <i>I think it’s a gun pressing against my <b>dick</b>.</i> [JB-ex.# 557]

§ 185. <i>Oh, shit, Louis ain't had no <b>pussy</b> for a while.</i> [JB-ex.# 594]
§ 186. <i>Why, because I called you an <b>asshole</b>?</i> [JB-ex.# 645]
§ 187. <i>Fucking <b>cunt</b>.</i> [JB-ex.# 672]
§ 188. <i>You sure she ain't somewhere with a half-a-million dollars I worked my <b>ass</b> off to earn?</i> [JB-ex.# 681]

From the above examples, it can be deduced that references number [§179, §180, §181, §182, §184, §185] refer to body parts, being [§180, §181, and §182] used figuratively. Examples [§183, §186, and §187] employ the words *pricks*, *asshole* and *cunt* respectively to refer to somebody who is stupid. Example §188 employs the body part *ass* as an idiomatic expression to refer to somebody who has worked hard.

The next film, *Kill Bill*, holds a total of 19 insults related to body parts, in which *ass* appears 7 times, *cunt* 5 times, *pussy* 3, *asshole* twice, and *dick* and *tits* appear once. The following 10 examples show these expletives in detail:

§ 189. <i>Got his little <b>ass</b> in the living room and acted a damn fool.</i> [KB-ex.# 724]
§ 190. <i>So you can just kiss my motherfuckin <b>ass</b>, Black Mamba.</i> [KB-ex.# 730]
§ 191. <i>If you ever take your <b>ass</b> out of this Goddamn bed for as long as you fuckin live, I will beat you into the ground, bitch!</i> [KB-ex.# 740]
§ 192. <i>Is she the cutest little blonde <b>pussy</b> you ever saw.</i> [KB-ex.# 742]
§ 193. <i>If you're gonna act like a horse's <b>ass</b>...</i> [KB-ex.# 743]
§ 194. <i>And by the way, this little <b>cunt's</b> a spatter.</i> [KB-ex.# 744]
§ 195. <i>And the <b>dick</b> responsible. Members all of Bill's brainchild.</i> [KB-ex.# 757]
§ 196. <i>That you're as useless as an <b>asshole</b> right here?</i> [KB-ex.# 774]
§ 197. <i>Ain't nobody a badass with a double dose of rock salt dug deep in her <b>tits</b>.</i> [KB-ex.# 783]
§ 198. <i>You get your bony <b>ass</b> down here first thing in the morning.</i> [KB-ex.# 784]

The sentences above illustrate the meaning given to the body parts-related insults. For instance, examples [§189, §190, §191, §192, and §198] are used figuratively with the exception of §197 which refer to that body part specifically. On the other hand, instances

[§193, §194, §195, and §196] use the body parts: *ass*, *cunt*, *dick*, and *asshole* to call somebody ‘stupid’.

As for *Death Proof*, there is a total of 31 body related insults in this film, in which *ass* appear 24 times, *balls* 4 times, *dick* twice, and *asshole* once. The next examples are the five more significant parts of this film:

§ 199. <i>You bet your <b>ass</b> he’s there.</i> [DP-ex.# 827]
§ 200. <i>Come on, my <b>ass</b>.</i> [DP-ex.# 839]
§ 201. <i>You shitty <b>asshole</b>.</i> [DP-ex.# 858]
§ 202. <i><b>Dick</b> department.</i> [DP-ex.# 921]
§ 203. <i>Fuck me swinging, <b>balls</b> out.</i> [DP-ex.# 960]

From the five examples above, it can be deduced that number §199 is used as an idiomatic expression; instance §200 is employed as a general expletive; §201 uses *asshole* to refer to somebody who is ‘stupid’, that is to say, it is employed as a general expletive. In the second-to-last example, *dick* is used a body part; and finally, example §203 shows the colloquial word *balls* figuratively.

In Tarantino’s latest films, *Inglorious Basterds*, there is a total of 8 body related insults, in which *ass* appears 6 times and *balls* twice. The film lasts 146 minutes and, if compared to the previous six analysed, it has a considerably lower number of swearwords. I have selected five examples in the following table:

§ 204. <i>And he’s going to beat your <b>ass</b> to death with it.</i> [IB-ex.# 1057]
§ 205. <i>Get your <b>ass</b> in that car.</i> [IB-ex.# 1065]
§ 206. <i>I’ll kick their <b>ass</b> in.</i> [IB-ex.# 1072]
§ 207. <i>I’ve had a gun pointed at your <b>balls</b> since you sat down.</i> [IB-ex.# 1074]
§ 208. <i>Say auf Wiedersehen to your Nazi <b>balls</b>.</i> [IB-ex.# 1077]

It could be stated, from the instances presented above, that examples §204 and §206 are part of idiomatic expressions which refer to body parts. Instance number §205 is used as a general expletive and it is also used figuratively. Finally, the last two examples [§207, §208] are referred strictly to body parts, with no other extra meaning.

After doing this analysis, I am able to state that there is a total number of 184 words

related to body parts used as expletives in the whole corpora. *Jackie Brown* is the film in which these expletives are most abundant (53 times); followed by *Reservoir Dogs* (39 times); *Death Proof* (31 times); *Pulp Fiction* (29 times); *Kill Bill* (19 times); and finally, *Inglorious Basterds* (8 times) and *Four Rooms* (7 times), both with almost the same number of swearwords.

#### 5.1.4 Religious Insults

Of all religious insults, God and Christ are the most named. The word *damn* or its most popular variant form, *Goddamnit*, have their origins in profanity and blasphemy, as it is stated in the following section:

*DAMN*: damns, damning, damned are swearwords which people sometimes use to Express anger or annoyance. 2. Damn is also used, in very informal English, for emphasis (CCELD, 1987).

*DAMNIT*: Used, for the purposes of comparison, as the representation of something insignificant. UK.

*DAMN*: Something of little or no worth. UK.

Damn!; damn it! Used for registering annoyance or irritation. UK.

DAMNS SKIPPY: Absolutely! Without a doubt! (US).

*The Concise Oxford Dictionary of English Etymology* (1987) defines the word as:

*DAMN*: CONDEMN, XIII; doom to eternal perdition XIV; condemn. Damn (XVII), damnable (XIV), damnation (XIII), damnatory (XVII) (NPDSUE, 2006).

Curiously, the word *damn* is not included in the following dictionaries: DJ, 1987; CDEU, 1997; DEL, 1889. Both the 1971 and the 1999 version of *Usage and Abusage: A Guide to Good English* include the word *damn* in their definitions and define it as a word to express condemnation.

1. Used for giving force to an expression, good or bad.
2. Damn all BrE nothing.
3. Damn. interj., an expression of annoyance.
4. (esp. of God) to send to punishment without end after death.
2. (often used in curses): God damn it! Damn you! (LDCE, 1990)



*DAMN* 2. ‘To damn’, ME *dammen*, OF-F *damner*, comes from L *damnāre*, to fine, penalize, condemn, from *damnum*, damage, loss, expense (OSDME, 1958).

*DAMN*: adj. and adv. For *damned* –as in *that damn cat* (GMAU, 2003).

*DAMNIT*: From *damn it!*

*DAMN*: To inflict damage or loss upon, to condemn, doom to punishment.

1.a *trans* to pronounce adverse judgement on, affirm to be guilty; to give judicial judgement on, affirm to be guilty; to give judicial sentence against (OED, 1989).

*DAMN*: (used as an intensifier) (1865-67). Is the earliest known example of infixing in English; cf. similar use of *bloody*, *fucking* and *Goddamn* (RHHDAS, 1994).

In ACDVT (1963) *damn* cannot be found but, instead, *dam* appears and it is defined as a small coin:

*DAM*: A small Indian coin, mentioned in the Gentoo code of laws; hence etymologists may, if they please, derive the common expression, *I do not care a dam*, i.e. I do not care half a farthing for it.

Following this definition, Montagu (1967) points out that the birth of the phrase ‘I don’t give a damn or I don’t care a damn’ has its origins in India, and it refers to a coin, the *dām* or *dawn*, which is the name of the country’s less valuable copper coin. The expression was invented by the Duke of Wellington when he was fighting in India; the original sentence was: ‘I don’t care a twopenny damn’ (Montagu, 1967: 92).

However, the word *damn* as an interjection or as a curse word has its origins from the Latin *damnare* or *dampnare* which means to ‘inflict damage or loss upon, to condemn, doom to punishment’ (Montagu, 1967: 280-281). Its meaning was to condemn the person it was said to, to spend his/her eternity in hell. And so, ‘*damn* and *hell* draw their power from identical sources’ (Montagu, 281). Allan and Burridge (1991) though, express that to their opinion, the word *damn* used as an insult might have had its origins in the French *dam* meaning ‘mother-of’, an archaic form of ‘by our Lady’ referring to the mother of God (1991: 125).

As for its variants, *God damn* appears for the first time in Shakespeare’s *Comedy of Errors* (1591-92): ‘*God damn me!* That’s as much as to say, God make me a light wench’ (Montagu, 1967: 286). However, Montagu says that, although there is no evidence, it was believed to have been in use since the beginning of the century (1967: 124) and he defines it as: ‘Damn remains the great English shibboleth, the most widely used of intensiveness (...) in others *damn* is still considered either profane or vulgar or both’ (Montagu, 1967: 279). It is stated that, since it was such a popular expression among the English soldiers in France (early

15<sup>th</sup> century), the Puritans, more than a century later, ‘referred to the Cavaliers as *God-dammees*’ (Montagu, 1967: 289).

Montagu points out another variant of the word *damme* which is short for *Damn meis* and it is believed to be French. It is first recorded to have appeared in print in 1645 in a poem by James Howell’s whose title was ‘My Lord Powis ... said, *dammy*, if ever he come to be King of England, I will turn rebel’ which could be found in *Epistolae Ho-Eliaanae. Familiar Letters Domestic and Forren* (Montagu, 1967: 285).

OED records the first appearance of the word *dame* in English as back as the fifteenth and sixteenth centuries. It is surprising, though, the amount of times that the word *damn*, and its variants forms, appears in Shakespeare: (1) *damn*: 15 times; (2) *damnable*: 11 times; (3) *dammably* (1) time; (4) *damnation*: 14 times; (5) *damned*: 105 times; and (6) *damned*’st: 1 time (Montagu, 1967: 286).

The word is so popular, that there are a vast number of euphemisms to replace it; euphemisms for *damn*: *dem*, *dum*, *dim*, *deam*, *dan*, *dang*, *ding*, *dash*, *dast*, *dag*, *dad*, *drat*, *blame*, *blast*, *bust*, *burn*, *bother*, *bugger*, *butter*, *confound*, *condemn*, *consarn*, and *darn* – American euphemism for *damn*–. Together with the peculiar ‘dog on it’, which is a euphemism used to replace the variant form ‘Goodman it’! and it appeared in the second half of the nineteenth century in England (Montagu, 1967: 298-299).

Religious epithets, thus, used to be the most offensive ones in the past, as Montagu (1967) mentions. However, today they gave way to other rather offensive insults such as sexual, racist or homophobic related insults as Lyons (1996) points out:

While less controversial than sexual, ethnic, and gay images, representations of religion have provoked censorship challenges of varying degrees of intensity throughout the history of American film (Lyons, 1996: 300).

Some of the films that have been subject to censorship due to blasphemy or profanity during the history of cinema can be divided into three groups: (1) those in which the film has a religious context (e.g. *King of Kings* (1926), *Sign of the Cross* (1932), *Jesus Christ Superstar* (1973) and *The Last Temptation of Christ*<sup>62</sup> (1988)); (2) a second group of films which have been subject to censorship include some European films (e.g. *The Miracle*(1925),

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<sup>62</sup> *The Last Temptation* by Martin Scorsese was delayed due to various protests of religious groups who considered it blasphemous. The chain cinema owner, James Edwards, contributed to its ban by prohibiting their projection in any of his cinemas around the country. Following Edwards’ example, The United Artists and General Cinema Corporation also prohibited the exhibition of the film in any of their cinemas. Finally, *The Last Temptation* was released with delay on the 12<sup>th</sup> August and Universal released it. (Lyons, 1996: 306-307).

*Jesus of Nazareth* (1977), *Monty Python's Life of Brian*<sup>63</sup> (1979-1980) and *Hail Mary*<sup>64</sup> (1985); (3) the last category of films will include those depicting 'profane language' (Lyons, 1996: 300) such as *The Callahans and the Murphys* (1927) and *Gone with the Wind* (1938) (Lyons, 1996: 300).

Lyons (1996) states that minority groups demonstrated and protested against sexism, racism or homophobic accusations, and that any damage cinema made with comments or treatment against religion was fully defended by conservative leading groups:

Whereas the protests over sexist, racist, and homophobic imagery treated above were launched by historically marginalized minority groups, attempts to censor cinematic treatments of religion came from traditionally dominant groups (Lyons, 1996: 301).

During the decade of the 1980s and 1990s, those religious groups had a strong influence on the film industry and helped re-establish the censorship system (Lyons, 1996: 301).

Following the classification established at the beginning of this chapter, religious insults are the fourth most frequently used group in Tarantino, and amount to a total of 122 swearwords, from which *Goddamn* is repeated 64 times, and *damn* 31 times. The whole group, which I shall analyse in detail below, contains the following words: *hell* appears 11 times, *Jesus Christ* appears 6 and *Goddammit* 6 times, *Jesus Christ Almighty* once, as *Jesus, I swear to Christ*, and *for Christ's sake*.

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
For Christ's Sake	0	0	0	0	0	1	0	1	0,82
Hell	0	0	3	0	0	8	0	11	9,02
Jesus Christ	2	1	1	1	0	1	0	6	4,92
Jesus Christ Almighty	0	1	0	0	0	0	0	1	0,82
Goddamn	6	17	4	18	8	4	7	64	52,46
Goddammit	1	3	0	2	0	0	0	6	4,92
Jesus	0	0	0	1	0	0	0	1	0,82
I swear to Christ	0	0	1	0	0	0	0	1	0,82
Damn	2	2	1	10	5	4	7	31	25,41
<b>Total</b>	<b>11</b>	<b>24</b>	<b>10</b>	<b>32</b>	<b>13</b>	<b>18</b>	<b>14</b>	<b>122</b>	<b>100,00</b>
<b>%</b>	9,02	19,67	8,20	26,23	10,66	14,75	11,48	<b>100,00</b>	

**Figure 13: 'Total number and frequency of religious insults in all seven films'**

<sup>63</sup> *Life of Brian* was censored due to its comic interpretation of some aspects of the Bible in places such as Boston, Cleveland among others (Lyons, 1996: 301).

<sup>64</sup> *Hail Mary* by Jean-Luc Godard experienced many attempts of prohibition but it was finally shown on screen without restrictions (Lyons, 1996: 301).

Of all the religious related insults appearing in Tarantino's films *Goddamn* and *damn* are the most repeated one with a percentage of 52,46% and 25,41% respectively. Again, for reasons of time and space I shall only mention a few examples as a representative sample of the total. The difference between films is minor, since there is almost a consistent figure of all religious epithets in Tarantino, being *Jackie Brown* the one with the highest number of religious insults and *Reservoir Dogs* the film with the lowest religious epithets of all. Then, the director employs more epithets related to sex, scatology or body parts than religious insults. And, although these kinds of insults cannot be compared in number to the previous categories, when used they have a strong sense, even more so than any other word related to sex or scatology.

*Reservoir Dogs* has a total of 11 religious related insults, in which *Goddamn* appears 6 times, *Jesus Christ* appears 2 times, *damn* appears 2 times and *Goddammit* appear 1 time. Below, I have selected 6 examples to show:

§ 209. <i>Who gives a damn?</i> [RD-ex.# 23]
§ 210. <i>Jesus Christ, give me a fuckin' chance to breathe.</i> [RD-ex.# 120]
§ 211. <i>Well, after waiting three goddamn days by the fuckin' phone, he calls me last night and says Joe's ready.</i> [RD-ex.# 137]
§ 212. <i>Goddamn, that's hard time.</i> [RD-ex.# 162]
§ 213. <i>Look, this ain't a goddamn fuckin' city council meeting!</i> [RD-ex.# 183]
§ 214. <i>Goddamnit, will you guys grow up!</i> [RD-ex.# 197]

It can be deduced, from the examples presented above, that example §209 is used as an idiomatic expression; [§210, §212, and §214] work as interjections. Finally, instances [§211 and §213] act as emphatic intensifiers.

There is a total of 24 religious insults in *Pulp Fiction* in which *Goddamn* appears 17 times, *Goddammit* appears 3 times, *damn* appears 2 times, and *Jesus Christ*, and *Jesus Christ Almighty* appear 1 time each. As a sample of this, I have included 5 instances in the table below:

§ 215. <i>Goddamn!</i> [PF-ex.# 236]
§ 216. <i>Say "what" one more goddamn time!</i> [PF-ex.# 259]

§ 217. <i>I don't give a <b>damn</b> what men find attractive.</i> [PF-ex.# 321]
§ 218. <i><b>Jesus Christ!</b></i> [PF-ex.# 347]
§ 219. <i><b>Jesus Christ Almighty!</b></i> [PF-ex.# 357]
§ 220. <i><b>Goddammit</b>, what is it?</i> [PF-ex.# 415]

These instances show that examples [§215, §218, §219, and §220] are used as interjections to express surprise or anger. Example §216 is used as an emphatic intensifier, and finally, instance number §217 is used as an idiomatic expression.

Regarding Tarantino's third work, *Four Rooms* has a total of 10 religious insults, in which *Goddamn* appears 4 times, *hell* appears 3 times, and *Jesus Christ*, *damn*, and *I swear to Christ* appear only 1 time. Let us see the examples provided:

§ 221. <i><b>Goddamn</b>, Cristal's fuckin' flat.</i> [FR-ex.# 436]
§ 222. <i>Ain't a <b>goddamn</b> bubble left in the fucking bottle, man, Jesus Christ.</i> [FR-ex.# 436]
§ 223. <i><b>Damn</b> Skippy!</i> [FR-ex.# 439]
§ 224. <i><b>I swear to Christ</b>, Norman.</i> [FR-ex.# 442]
§ 225. <i>And I know exactly what the <b>hell</b> am I doing.</i> [FR-ex.# 462]

It can be stated from the instances above, that example number §221 is used as an interjection; as an emphatic intensifier in examples [§222 and §223]; and as idiomatic expressions in examples [§224 and §225].

Tarantino's fourth film, *Jackie Brown*, has a total of 32 religious insults, in which *Goddamn* appears 18 times, *damn* appears 10 times, *Goddammit* twice, and *Jesus Christ* and *Jesus* appear once. I have selected 6 examples to show under this section:

§ 226. <i>Ain't you got better sense than to be drivin' drunk carrying a <b>goddamn</b> pistol?</i> [JB-ex.# 485]
§ 227. <i>You <b>goddamn</b> right!</i> [JB-ex.# 496]
§ 228. <i>I understand, woman, <b>damn!</b></i> [JB-ex.# 563]
§ 229. <i>Come one, <b>goddammit</b>, we're late!</i> [JB-ex.# 653]
§ 230. <i><b>Jesus Christ</b>, get a grip, Louis.</i> [JB-ex.# 654]

§ 231. <i>Jesus, but if you two aren't the biggest fuck-ups I've ever seen in my life...</i> [JB-ex.# 670]
---

The examples extracted from *Jackie Brown* show that instances [§226 and §227] are employed as emphatic intensifiers. And that instances [§228, §229, §230, and §231] are used as interjections to express anger in all situations.

From the 13 religious insults in *Kill Bill*, *Goddamn* is repeated 8 times and *damn* is repeated 5 times. The next examples illustrate this:

§ 232. <i>And not a <b>goddamn</b> fuckin' thing you've done in the subsequent four years.</i> [KB-ex.# 728]
--

§ 233. <i>Especially when Arlene looks so <b>goddamn</b> beautiful in it.</i> [KB-ex.# 768]
---

§ 234. <i>I'll spray this whole <b>goddamn</b> can in your eyeballs.</i> [KB-ex.# 788]
--

§ 235. <i>But I know <b>damn</b> well you feel one more than you feel the other.</i> [KB-ex.# 795]
--

§ 236. <i>Bill thought she was so <b>damn</b> smart.</i> [KB-ex.# 796]
--

All these five examples extracted from both volumes of *Kill Bill* show the religious expletives *damn* or *goddamn* acting as emphatic intensifiers in all the situations.

There is a total of 18 religious insults in *Death Proof* in which *hell* is repeated 8 times, *damn* and *Goddamn* 4 times, *Jesus Christ* and *for Christ's sake* are repeated once. Let us see the examples presented in the table:

§ 237. <i>Jesus Christ, Shanna.</i> [DP-ex.# 826]
---

§ 238. <i>Hell, yeah!</i> [DP-ex.# 837]
---

§ 239. <i>What I think is so <b>goddamn</b> ghoulish, I hesitate to speak it out load.</i> [DP-ex.# 894]
--

§ 240. <i>Not a <b>goddamn</b> thing.</i> [DP-ex.# 895]
---

§ 241. <i>He's <b>damn</b> good.</i> [DP-ex.# 902]
--

§ 242. <i><b>Damn</b>, that sounds sexy.</i> [DP-ex.# 903]
--

§ 243. <i><b>For Christ's sake.</b></i> [DP-ex.# 974]
---

These five instances from *Death Proof* state that in example §237, *Jesus Christ* is used as an interjection, in the same way that *hell* in §238, *damn* in §242 and *for Christ's sake* in

instance §243. Examples [§239, §240, and §241] use the religious epithet *goddamn* and *damn* as emphatic intensifiers.

There is a total of 14 religious insults in *Inglorious Basterds* in which *Goddamn* appears 7 times and also *damn* 7 times. In the next table, I shall present five illustrative examples:

§ 244. <i>I sure as hell didn't come down from the <b>goddamn</b> Smoky Mountain.</i> [IB-ex.# 1048]
§ 245. <i>That orchard would be a <b>goddamn</b> sniper's delight.</i> [IB-ex.# 1055]
§ 246. <i>I'm going to ask you one last <b>goddamn</b> time.</i> [IB-ex.# 1056]
§ 247. <i><b>Damn</b> it, Hirschberg!</i> [IB-ex.# 1063]
§ 248. <i>But if trouble does happen, we need you to make <b>damn</b> sure no Germans, or French, for that matter, escape from that basement.</i> [IB-ex.# 1071]

After this analysis, I can conclude that *Jackie Brown* is the film with the highest number of religious insults of all the corpus (32 expletives); followed by *Pulp Fiction* (24 expletives); *Death Proof* (18 expletives); *Inglorious Basterds* (14 expletives); *Kill Bill* (13 expletives); *Reservoir Dogs* (11 expletives); and *Four Room* (10 expletives).

### 5.1.5 Incest-related Insults

As regards insults related to incest, *motherfucker* is the most significant one and it appeared for the first time in print in the 1960s. In the words of Montagu (1967): 'It would seem to be an American Negro<sup>65</sup> Invention' (1967: 313): 'Among American Negroes, to whom the word's usage is still largely limited, the word is constantly employed as intensive, as "This motherfucking thing won't fucking work". It is also employed as a noun. It may be used as a pejorative or as an honorific' (Montagu, 1967: 313). The term now is no longer characteristic of black people but it has spread to other communities and social classes as well (including the middle-class).

The insensitivity of the word itself comes from the fact that it is referring to incest between a mother and her son. And since the mother 'is the most powerful figure among the families' (Montagu, 1967: 313), it is one of the worst insults in the English language. Something that

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<sup>65</sup> At the time Montagu wrote his book (1967) the word 'Negro' was of common use and still acceptable.

Western societies are not prepared for: ‘In a society in which the image of the mother is idealized and incest is a strong prohibition, the word is capable of producing a variety of pyrotechnical effects’ (Montagu, 1967: 313):

The epithet used derives its strength not so much from the respect in which men in Western societies hold their mothers, but from anxieties that are associated with maternal incest and constellate about the Oedipus motif (Montagu, 1967: 324).

Nowadays, the word used as an adjective has lost its original meaning and it is not always used as a swearword, but only as an intensifier: ‘So far has it departed from its original meaning and use that it will be employed in every other way than to describe the sexual act’ (Montagu, 1967: 314).

The next group is the incest-related insults, which happen to be the fifth most frequently used swearwords appearing in the data. These amount to a total of 106 insults from which *motherfucker* is repeated 80 times and *motherfucking* is repeated 26 times. Again, for reasons of time and space I shall only mention a few examples as a representative sample of the total. As explained earlier on, these examples could have also been included under the sex-related category. However, after deep reflexion, I decided to separate them from the rest, since I considered that it would be more interesting to analyse this group separately. Today, *motherfucker* or *motherfucking* have completely lost their sexual meaning and currently, they refer to somebody unpleasant, to a person the offender wants to hurt by calling him/her names. It seems that *motherfucker* is addressed to men more than to women in the corpus; nevertheless, the adjective *motherfucking* is used indistinguishably.

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Motherfucking	0	5	3	13	2	3	0	<b>26</b>	24,53
Motherfucker	16	21	3	29	0	11	0	<b>80</b>	75,47
<b>Total</b>	<b>16</b>	<b>26</b>	<b>6</b>	<b>42</b>	<b>2</b>	<b>14</b>	<b>0</b>	<b>106</b>	<b>100,00</b>
%	15,09	24,53	5,66	39,62	1,89	13,21	0,00	<b>100,00</b>	

**Figure 14: ‘Total number and frequency of incest related insults in all seven films’**

As one can observe, *motherfucker* represents 75.47% of the total of incest related insults and its intensifier *motherfucking* represents the other 24.53%, being these the only incest-related insults appearing in the entire corpus. If we have a look at these figures, we will be able to note that *Jackie Brown* is the film which contains more incest-related words, 42 expletives in total; followed by *Pulp Fiction*, 26 expletives; *Reservoir Dogs*, 16 insults; and



*Death Proof*, 14 insults. To a lesser extent, *Four Rooms* and *Kill Bill* have 6 and 2 epithets respectively.

There is a total of 16 incest related insults in *Reservoir Dogs* in which *motherfucker* appears all 16 times. I present below five representative examples of this:

§ 249. <i>She meets a John Holmes <b>motherfucker</b>.</i> [RD-ex.# 12]
§ 250. <i>This <b>motherfucker</b>'s like Charles Bronson. Now she's gettin' this serious dick action.</i> [RD-ex.# 12]
§ 251. <i>But those other <b>motherfuckers</b> were already there, they were waiting for us.</i> [RD-ex.# 50]
§ 252. <i>A choice between doin' ten years, and takin' out some stupid <b>motherfucker</b>.</i> [RD-ex.# 58]
§ 253. <i>You little <b>motherfucker</b>!</i> [RD-ex.# 74]

In the instances presented below, it can be seen that *motherfucker* is used in all examples as a term to describe people/individuals. That is to say, in example §249 the epithet is placed at the end of the sentence for emphasis, the same thing happens in example §250. However, in instances [§251, §252] the word is reflected in a negative way, in a derogative way, unlike the last instance, in which *motherfucker* is addressed as a term of endearment [§253].

In the second film of Tarantino, there is a total of 26 incest related insults, in which *motherfucker* appears 21 times and *motherfucking* on 5 occasions. Illustrative examples are provided below:

§ 254. <i>We keep on, one of those gook <b>motherfuckers</b>'s gonna make us kill 'em.</i> [PF-ex.# 227]
§ 255. <i>Motherfucker do that shit to me, he better paralyze my ass, 'cause I'd killl a <b>motherfucker</b>.</i> [PF-ex.# 249]
§ 256. <i>You're a smart <b>motherfucker</b>.</i> [PF-ex.# 253]
§ 257. <i>Now that's a hard <b>motherfuckin</b>' fact of life.</i> [PF-ex.# 265]
§ 258. <i>The car didn't hit no <b>motherfuckin</b>' bump!</i> [PF-ex.# 355]

The examples above show the expletive *motherfucker* used in a negative way in examples [§254 and §255]; in a positive way in the example §256; and as an emphatic intensifier in the last two examples §257 and §258. This states that the expletive is used indistinctly depending on the context.

There are 6 incest related insults in *Four Rooms* and both *motherfucker* and *motherfucking* appear 3 times. Let us see the examples below:

§ 259. <i>That's a sharp <b>motherfucker</b>. Bring all this bullshit over to the bar.</i> [FR-ex.# 440]
§ 260. <i>I drive a <b>motherfuckin'</b> Honda that my sister sold me.</i> [FR-ex.# 453]
§ 261. <i>Now you take a good look at that machine that this <b>motherfucker</b> over there is standing next to.</i> [FR-ex.# 455]
§ 262. <i>And I look at this funny <b>motherfucker</b> over here.</i> [FR-ex.# 456]
§ 263. <i>That goes without <b>motherfucking</b> saying.</i> [FR-ex.# 458]

All five examples here are employed by the authors in a positive way. Examples [§259, §260, §261, and §262] are being used in a positive environment, and example §263 is employed as an emphatic intensifier. All of them are far from being used to express anger, which provides the film with a relaxed atmosphere.

There are 42 incest related insults in *Jackie Brown*, in which *motherfucker* appears 29 times and *motherfucking* 13 times. I shall present 5 examples in the following table:

§ 264. <i>Styer Aug's a bad <b>motherfucker</b>. Listen ...</i> [JB-ex.# 472]
§ 265. <i>Every <b>motherfucker</b> out there want one.</i> [JB-ex.# 474]
§ 266. <i>Now, <b>motherfuckers</b> rollin' in cash. (...) of high-tech navigational shit on it.</i> [JB-ex.# 476]
§ 267. <i>You wanna see some <b>motherfucking</b> silly?</i> [JB-ex.# 567]
§ 268. <i>You and me got one <b>motherfucking</b> thing to talk about.</i> [JB-ex.# 568]

The case of *Jackie Brown* is different. Here, the amount of incest-related epithets employed are used in a negative way, to express anger and frustration. This notorious difference occurs due to the change of subjects, since *Four Rooms* –a few guys enjoying an evening together– has a totally different plot to *Jackie Brown* –gangsters, guns, drugs, etc –.

It is curious to notice that there is a total of 2 incest related insults in *Kill Bill* in which *motherfucking* is the only word that appears in this 247-minute-long film. The reason might have been the fact that it stars mainly (white) women.

§ 269. <i>So you can just kiss my <b>motherfuckin</b> ass, Black Mamba</i> [KB-ex.# 730]
§ 270. <i>Black Mamba, I shoulda been <b>motherfucking</b> Black Mamba</i> [KB-ex.# 731]

As explained earlier in this chapter, the origins of *motherfucker* and its adjective, *motherfucking*, were first used by the black community and, more specifically, by men. This could be the reason why it is so little employed in *Kill Bill*, a film starring white people in which almost all characters are women.

In his second-to-last film, *Death Proof*, there is a total of 14 incest-related insults in which *motherfucker* appears 11 times and *motherfucking* appears 3 times. Let us see the instances provided below:

§ 271. <i>You <b>cocksucking</b> motherfucker.</i> [DP-ex.# 890]
§ 272. <i><b>Motherfuckers!</b></i> [DP-ex.# 907]
§ 273. <i>If a <b>motherfucker's</b> trying to rape me I don't want to give him a skin rash.</i> [DP-ex.# 957]
§ 274. <i>Kick his <b>motherfucking</b> ass!</i> [DP-ex.# 1034]
§ 275. <i>What's wrong with your ass, <b>motherfucking</b> cocksucker?</i> [DP-ex.# 1036]

The increase in the amount of incest-related insults in *Death Proof* is noticeable. The reason for this might be the fact that there are black women starring in the film, and, as stated before, black people use this insult the most. And, although I have mentioned that black men use this word more than black women, the role given to these characters was that of a man: confidence, independence, leadership, and the way men talk –including swearing–.

Regarding *Inglorious Basterds*, Tarantino has not included any incest related insults in this film, and the duration is 146 minutes, which means that there is enough time to include all types of swearing, as was the case in previous films. The reason why there are no insults of this kind might be because Tarantino did not want to abuse the use of too many dirty words in general. The only thing that mattered was that there had to be very few insults to obtain higher

ratings, to the best of my knowledge.

After doing an analysis of the most frequently used categories of this quantitative section, I can conclude that, once more, *Jackie Brown* is the film in which there are more incest-related words of all the corpora (42 expletives); followed by *Pulp Fiction* (26 words); *Reservoir Dogs* (16 expletives); *Death Proof* (14 expletives); *Four Rooms* (6 expletives); *Kill Bill* (2 expletives); and finally, *Inglorious Basterds* with no record of insults belonging to this group.

Next, I think it is appropriate to highlight the insults that occur less often in Tarantino's films and so, will present a complete representation of all the data for the reader so as to give a global image of the insult status. However, because I shall be focusing on the sex-related insults only for my translation analysis in section 5.2, I will present the less frequent corpus in a less detailed form.

#### 5.1.6 Prostitution-related Insults

Names of animals to insult people are repeatedly addressed to women or to male homosexuals. Such is the case of the word *bitch* which is, according to Allan and Burridge (1991) '(usually nasty) woman held in contempt' (1991: 120).

*Bitch* is a fifteenth century word which was used to denote a woman who worked as a prostitute. Their meaning has prevailed until today and it has also acquired the aforementioned significance: to be an unpleasant or nasty woman; a term also used among male homosexuals. This is the most common use of the word today (Montagu, 1967: 326). As for its variant forms: *son of a bitch* (or its acronym S.O.B.) started to be in use at the beginning of the eighteenth century.

*BITCH*: bitches, bitching, bitched. 1. If you call a woman a bitch, you mean that she behaves in an unpleasant and nasty way to other people; a rude and offensive use (CCELD, 1987).

*BITCH*: 1. A woman. 2. A despicable woman. 3 the person taking the passive role in a male homosexual relationship; a feminine or weak man. 4. a sexual submissive of either gender in a sado-masochistic relationship (NPDSUE, 2006).

*BITCH*: Female dog OE.; bad woman XV. OE bicce (CODEE, 1987)

*BITCH*: *n*(sex) a Black pimp's description of his working woman/women; given the relationship, this has all the predictable negative connotations (DJ, 1987).

Curiously, the word *bitch* cannot be found in: CDEU, 1997; UAGGE, 1971 and 1991; GMAU, 2003.

*BITCH* 1. A female dog. 2. *derog.* A woman, esp. when unkind or bad-tempered.  
 -son-of-a-bitch *taboo esp* AmE someone one strongly dislikes (LDCE, 1990).

*BITCH*: (A part from other meanings) 2. Term of reproach for a woman (DEL, 1889).

*BITCH*: ME *bicche*: OE *bicce* (no references no women at all) (OSDME, 1958).

*BITCH*: 2. To frequent the company of lewd women. B. To call any one 'bitch' (OED, 1989).

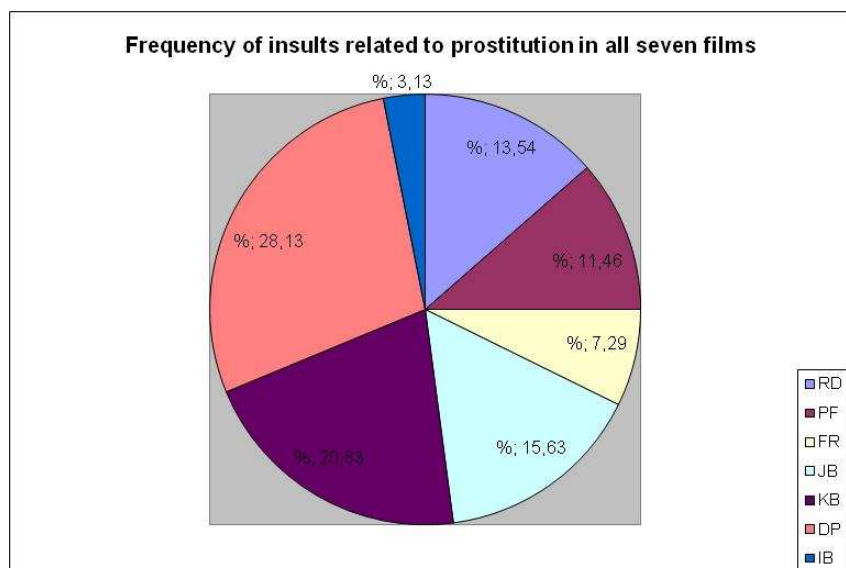
*BITCH*: 1a. a malicious, spiteful, promiscuous, or otherwise despicable woman, a prostitute (RHHDas, 1994).

*BITCH*: A she dog, or doggess: the most offensive appellation that can be given to an English woman, even more provoking than that of whore (ACDVT, 1963).

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Bastard	5	0	0	0	2	3	0	10	10,42
Son of a Bitch	0	2	1	0	1	1	2	7	7,29
Bitch	8	9	6	14	17	23	0	77	80,21
Slut	0	0	0	0	0	0	1	1	1,04
Whore	0	0	0	1	0	0	0	1	1,04
<b>Total</b>	<b>13</b>	<b>11</b>	<b>7</b>	<b>15</b>	<b>20</b>	<b>27</b>	<b>3</b>	<b>96</b>	<b>100,00</b>
<b>%</b>	13,54	11,46	7,29	15,63	20,83	28,13	3,13	<b>100,00</b>	

**Figure 15: 'Total number of insults related to prostitution in all seven films'**

There are 96 insults which refer to prostitution appearing in all seven films of Tarantino. That figure represents a 6,29% of the total number, as seen in figure 8. The frequency of prostitution related insults present in the different films is as follows: It appears 13 times in *RD*, being *bitch* and *bastard* the only ones employed in the film. In *PF* it appears 11 times, *bitch* being the most frequently employed. In *FR* the number decreases making a total of 7 insults, *bitch* being the most frequently used: 6 times. In *JB* the number increases to 15 and, again, the most frequently employed epithet is *bitch*, which appears 14 times. In *KB* there are 20 insults related to prostitution, and *bitch* is, again, the most frequently used, 17 times. In the penultimate film by Tarantino, *DP*, there are 27 insults related to this category, *bitch* being the most repeated one, 23 times. Finally, *IB* has only 3 epithets related to prostitution *son of a bitch* being the most regularly used. See figure 16 below for a broader picture of the corpus:



**Figure 16: ‘Frequency of insults related to prostitution in all seven films’**

Hence, the prostitution related epithets occupy the following percentages: (1) *RD* has 13,54% of the insults; (2) *PF* contains 11,46% of the insults; (3) *FR* holds 7,29%; (4) *JB* has 15,63%; (5) *KB* contains 20,83%; (6) *DP* holds 28,13%; and (7) *IB* includes 3,13%.

Of all the prostitution related epithets, the one that has become most frequently repeated is *bitch* since it appears 77 times in total and occupies the 80,21% of the whole corpus. Since *bitch* is the most employed insult in the corpus, the following question arises: why is this swearword to refer to women so popular? The answer might lay in the fact that the films in which the word most frequently appears [*PF*, *JB*, *KB*, *DP*] are all lead by women. And *bitch* is a word used to insult women by women in the vast majority of cases<sup>66</sup>. Next, I have selected some insults to present below. The criteria to select these examples have been done randomly, since all insults have the same degree of importance.

§ 276. Eddie, you keep talkin’ like a <b>bitch</b> , I’m gonna slap you like a <b>bitch</b>	[RD-ex.# 102]
§ 277. This fucked up <b>bitch</b> is Marcellus Wallace’s wife.	[PF-ex.# 305]
§ 278. What the fuck is wrong with the fucking <b>bitch</b> , man?	[FR-ex.# 441]

<sup>66</sup> It has also been used to insult homosexuals or men with a feminine aspect, voice or attitude.

§ 279. Don't clown on me, <b>bitch</b>	[JB-ex.# 482]
§ 280. Look <b>bitch</b> , I need to know if you're gonna start anymore shit around my baby girl	[KB-ex.# 725]
§ 281. Down these <b>bitches'</b> throats	[DP-ex.# 866]
§ 282. Goddamn Nazi farts, <b>sons of bitches!</b>	[IB-ex.# 1097]

Example number (1) is used from a man to insult another man who is acting, according to the addresser, in a feminine way; example (2) is employed by a man referring to a woman; example (3) is, once again, used by a man to refer, in this case, to his wife; example (4) is used by a man to insult a woman; instance number (5) is employed by a woman to refer to another woman; example (6) is used among two male characters to refer to the women they are in company with; and finally, example number (7) *son of a bitch* is a more common term used among men as it can be observed in the example.

After analysing the prostitution related insults, it can be stated that *Death Proof* (27 expletives) is the film in which more times one can hear these words; followed by *Kill Bill* (20 expletives); *Jackie Brown* (15 expletives); *Reservoir Dogs* (13 expletives); *Pulp Fiction* (11 expletives); *Four Rooms* (7 expletives); and finally, *Inglorious Basterds* (3 expletives). *Death Proof*, then, seems to be the film with the highest number of insults related to prostitution due to the fact that women are starring in it.

### 5.1.7 Racist Insults

**nigger** Form of address and identification among blacks (can connote affection, playful derision, genuine anger, or mere identification of another black person; often used emphatically in conversation). (Folb 1980: 248 in Allan and Burrige, 2006: 84).

This is what it is *supposed* to be now, a sheer term of endearment among African-American people. However, this is not only the case, *nigger* is still used in some contexts to harm people. As Allan and Burrige (1991/2006) notes, the word *black* would still be the orthophemistic or politically correct word and *nigger*, when not used as a term of endearment among black people, would be totally dysphemistic.

According to the OED, Black is: ‘foul, iniquitous, atrocious, horribly wicked (1581); having dark or deadly purposes, malignant; pertaining to or involving death, deadly; baneful, disastrous, sinister (1583); clouded with sorrow or melancholy; indicating disgrace, censure, liability to punishment (1612); dismal, gloomy, sad (1659); of the countenance ... clouded with anger, frowning: threatening, boding ill; the opposite of bright and hopeful (1709); to look black: to frown, to look angrily (at or upon a person) (1814). And for White: orally or spiritually pure or stainless; spotless, unstained, innocent (971); fair-seeming, plausible (1374); highly prized, precious; dear, beloved, favourite, pet, darling. Often as a vague term of endearment (1425); free from malignity or evil intent; beneficent, innocent, harmless (1651); propitious, favourable; auspicious, fortunate, happy (1629); honourable; square-dealing (1877)’ (Green, 1996: 17).

There is no doubt that the definition of the word black has been linked to racism: bad thing, dirty, etc. whilst the definition of white has been described as a good thing associated with purity and goodness; and colour is the most evident differences of all and so, the main target for racism. Other physical features that have been the subject of racist comments are: ‘thick lips, large noses, slanted eyes’, as Green (1996) mentions, which has also ‘justified untold massacres, enslavements, crusades and pious missions’ (1996: 18).

According to Green (1996) during the sixteenth century in Italy, there was a proverb which said ‘You wash an Ethiopian. Why the vain labour?’ which indicated that, since black was considered evil, nasty, it had to be *washed off*<sup>67</sup> but, obviously, this task could not be achieved. This proves that the ‘inability of Whites to accept Blacks for what they are’ (Green, 1996: 19) is still patently obvious.

The use of the term *black* is dated from 1625 and used for the first time as so by a clergyman called Samuel Purchas (1575?-1625) in his study on expeditions named *Pilgrimes*. He then wrote: ‘The mouth of the Riuer [Gambra], where dwell the Blackes, called Mandingos’. However, it was not until the second half of the twentieth century when the term became popular due to the ‘Black Power’ movement and the vast number of slogans or catchphrases that started to become famous at the time: ‘Black is Beautiful’, ‘Say It Loud, I’m Black and I’m Proud’ (Green, 1996: 27).

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<sup>67</sup> ‘The term **washed**, coined recently by America’s Black community, refers to one who has been absorbed into White culture and assimilated by the mainstream both to the detriment of one’s Black sensibility’ (Green, 1996: 19).



Besides, there were an endless number of insults referred to the word *black* which appeared in the 1815: *blacky, black nigger, black dust, blackhead, blackmuffin, black Indian, black-tulip, black-cattle, black-teapot, black-jack* (referring to genitalia). For woman: *black cunt, black-doll, black-mama, black diamond*, and so on. As for children: *tar-baby, niggertar-baby, tar-pot* (Green, 1996: 27-30).

Green situates the beginning of the word *negro* in 1555 and states that it was coined to refer to Ethiopians (1996: 21-22). It derives from the French *nègre* and the Spanish *negro* and it used to be spelt *neger* which has been maintained in countries such as the Netherlands, Germany or the Scandinavian countries.

The first person who seemed to have used it for the first time was the Scottish poet Robert Burns, 1785 (Green, 1996).

In 1906, William Craigie, a lexicographer, described the word Negro as ‘an individual (esp. a male) belonging to the African race of mankind, which is distinguished by a black skin, black woolly hair, flat nose and thick protruding lips’ (cit. in Green, 1996: 21). Green (1996), then, sets its origins in the Spanish and Portuguese *negro* which descends, at the same time, from the Latin *nigrum*. (1996: 21):

It remained perfectly respectable for nearly half a millennium and only began to lose that image when the vicissitudes of Black self-determination and the struggle for civil rights began putting Black self-description, at least in America, through the series of changes of nomenclature that has currently paused at *African American* and *person of color*, but is unlikely to stay there permanently (Green, 1996: 21).

The American slavery brought up many racist terms: (1) negro dog (a dog used for hunting black people); (2) negro cloth or negro felt (a tough grey cloth which was worn by Black slaves); (3) negro cachexy (which implied the capacity of black people to eat dirty) (Green, 1996: 22).

Other pejorative words created since the nineteenth century covers: ‘*Negroism, Negrocide, Negrodom, Negrofy, Negrohood, Negro-fellow, negrillon, boda de negros*’ (Green, 1996: 22-23).

The term *Negro* used to be considered the politically correct word until the 1960s, and during 1990s is when it gradually moved to the word *black*. Its slang version, *nigger* –besides used as a term of endearment among African-Americans– or even *nigro* was and is still considered a contemptuous term to describe/call a black person deliberately (Green, 1996: 23). According to Green (1996), in the same way as *negro, nigger*, abbreviated ‘*gar* or *nig*,

has been used from the nineteenth century on with a derogatory connotation in combination of other words: *nigger daisy*, *nigger fish*, *nigger lice*, *nigger pea*, *neggerweed*, *nigger toe*, *niggerwool* (being all these, species of plants). Also, *nigger in the woodpile* (only recently considered unacceptable): and *boat nigger*, for sailors to denote the least important person in the boat, are other commonly and colloquial forms, being the latter still in use nowadays (Green, 1996: 15). However, this phenomenon is not exclusively of the US, in 1960s, the Conservative party in the United Kingdom established the following slogan for their campaign: ‘Vote Labour if you want a nigger in your neighbour’.

When using racial or ethnic insults such as the ones shown in this section above, *nigger*, *negro*, or *nigga* as opposed to black people or African-American –this latter considered the politically correct term nowadays– the speaker aims to reduce the person to a lower level than him/herself.

Williams and Delphine Abraham, began to organize a boycott over the definition of the word *nigger* in the *Merriam-Webster Collegiate Dictionary*. The primary definition, based on Merriam’s policy of listing the oldest definition first, read: ‘1. A black person, usu. taken to be offensive.’ Critics of the definition argued that a better phrasing would be ‘derogatory term used to describe a black person’ since the original definition focused on reference (a black person) rather than connotation (a derogative term). *Merriam-Webster* reviewed its definitions for a wide variety of terms and the 1999 edition of the *Collegiate Dictionary* placed a usage warning at the start of the entry so that it read ‘1.usually offensive; see usage paragraph below: a black person.’

The following phrases: ‘Old Darkey’; ‘She is nothing by a Negroes’ (Regester, 1996: 171) were initiated, according to Regester (*ibidem*), at the beginning of the century to provoke controversy and devaluation. However, the usage of the word ‘nigger’ nowadays has considerably evolved and it has lost its devaluation sense to become a mere term of endearment<sup>68</sup>.

The following are some contemptuous phrases to denote black people:

(1) For food: Nigger steak=liver; Nigger and halitosis= steak and onion; Black bean= Black person; Nigger bean= dark bean; Eggplant= African American. Bread=Afro American. ‘negro- or nigger-head is a loaf of brown bread’ (Green: 158). ‘Nigger in a snow-storm=

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<sup>68</sup> Some individuals get offended when they hear so many insults in Tarantino’s films since they feel like their morality has been transgressed. However, the intention of the director in this film is to show the re-adaptation of the insult when said by the black community itself with no apparent intention of devaluation.

stewed prunes and rice' and nigger-in-a-blanket=a dish made of raisings in dough" Prunes= Black person/head. Nigger toes=Brazil nuts; Black teapot= Black servants (Green, 1996: 156-160).

(2) For alcohol: nigger gin and nigger rum; nigger pot (Moonshine); nigger day (Saturday), nigger drunk, nigger night (Saturday); Smoke= Black people (term which originated in 19<sup>th</sup> C) is also a cheap alcohol drink; African lager or Nigerian lager=Guinness stout (Green, 1996: 175).

(3) For head: black people's head: brillo-head, wire-head, Velcro-head, burr-head, nigger-wool (Green, 1996: 183).

(4) For clothes: highpockets and short-coat= Black people as described by Americans (Green, 1996: 183).

(5) For animals: a bull-nigger and a buffalo=African American; African skyscraper= giraffe (Green, 1996: 245).

(6) For fools and madmen: bad-ass nigger=aggressive and independent Black American. Coconut head=Blacks. Buggy=African American (Green, 1996: 285).

(7) For work: work like a nigger (1830s America). Nigger hoe (as slave's hoe) (1862), boat nigger -lowest ranked member of the crew- (Green, 1996: 326).

Also a generic name for all black men, which is also used as a term of endearment among the black community, is *brother* or *brothers*.

The word *African-American* is the politically correct term for black people in the US; however, it is interesting to point out that the term *Afro* or *Afric* comes as a synonym of Congo and the word dates back to 1760 (Green, 1996: 86).

Another term which could be considered contemptuous due to its real meaning is *mulatto* to refer to people who are half black and half white. Its original meaning is 'young mule' for it is obviously considered a despicable term (Green 1996).

Black people have been trying to fight back all this insults that have been going on for many centuries and so, new terms have been positively acquired to call people who belong to the African-American community. These terms are: *smit* *smoke* which used to be a contemptuous term was adopted in 1940s Harlem slang to mean a highly intelligent Black person' as Green (1996: 33) states. The same has happened with the word *nigger* or its colloquial spelling *nigga*. A re-appropriation of the word *nigger* has happened since they now use it as a term of endearment when in the past used to be a form of devaluation. Although it

is a colloquial way of expressing themselves for black people, it is still considered a form of devaluation when used by white individuals.

In the same way that white people use derogative terms to refer to black people, there are pejorative terms to classify white people by black people: 'The White as hypocrite, as liar, above all oppressor can be seen in a number of allied terms: *hack* (prison officer), *mickey mouse* (something insignificant), *maggot* (a general term for abuse), *magpiem* (same as maggot), *caveboy* (a canard), *monkey* (a term which was previously used to define Black people and that have reversed into being an insult for White people)' (Green, 1996: 52).

Although whites do not describe black people as 'not White', blacks sometimes refer to white people as 'not Black': *white nigger* (US); *fade*; *fagingy-fagade*; *gray or grey*, *grey-boy*, *gray-dude*; *gray-skin*, etc. Or *anemic*, *pale*, *paleface*, *paleface nigger*. Also *blanco* (taken from Spanish), *chalk* (1970s/1980s), *liy*, *milk*, *vanilla*, *white meat* (this last one use for women as seen in sexual conditions).

As Green (1995: 15) points out, changing deep-rooted stereotypes is utterly complicated and so, the reflexion that black is bad and that white is good would be difficult to eradicate.

Green (1996: 16) states that due to the 'rebirth of nationalism' in the past years, racist terms have increased considerably, a process that, to his view, will become stronger instead of disappearing. Therefore, racist insults have increased in time, being black people the most injured in that respect. However, other ethnic groups such as American Asians (Koreans, Japanese, or Vietnamese); Poles; and Jewish people or Germans have been also disadvantaged and have been the target of many insults, as I shall present with my data.

In summary, many terms have been employed to injure black people, but among all, probably the word *nigger* is the most problematic. It is a term whose objective is to depersonalize the targeted listener. However, as aforementioned, the same word can be used as a term of endearment among people of the same ethnic background since if the word (*nigger*, *nigga*) is used among African-Americans, then it is considered a sign of identity and 'camaraderie'. However, a white person is not allowed to employ it, not even as a term of endearment since people might think that s/he is 'violating their taboos' (Allan and Burrige, 2006: 84). That is the reason why Tarantino has been criticized for using the 'n' word in his

films, since a white person is not entitled to do so. Nevertheless, the director feels that he has the right to do it due to his family background<sup>69</sup>, he states that:

[...] that's the way my characters talk in the movies I've made so far. I also feel that the word 'nigger' is one of the most volatile words in the English language and any time anyone gives a word that much power, I think everybody should be shouting it from the rooftops to take the power away. I grew up around blacks and have no fear of it, I grew up saying it as an expression (Movieline, Aug 1994).

American Asians have been addressed as *gooks* as a racial insult; c) Polish people have been included in the PIGS group (Poles, Italians, Greeks and Slavs) or 'hyphenates' (Polish-American, Mexican-American, Irish-American) (Green, 1996: 47). And the most widely used term to refer to a Polish person is the word *polack* which can be found in *Reservoir Dogs* and, according to Green (1996): 'the basic term that seems to govern nearly all ethnic references to the Poles is Polack, a German word which has been adopted across Europe and in America' (1996: 90), and he also points out that Polack also means a peasant in colloquial speech and in the US police jargon, *polack* means a tramp (Green, 1996: 90).

Besides the physical features associated with Jewish people –prominent nose, curly hair, for instance– Jewish have been stereotypically associated with miserliness as Green (1996: 40) points out: 'As the German saying had it, the favourite Jewish colour is yellow'. The stereotype of not being very generous is reflected in Tarantino's *Reservoir Dogs* when Mr Pink (check) refuses to tip the waitress and hence, he is compared to a Jew because of his meanness. For the Germans, one of the most used insults have been *kraut* which it literally means *cabbage*. I have found two insults of this nature in *Inglorious Basterds* as the reader will be able to see in the following tables.

There are 52 racist insults appearing in all seven films. That figure represents a 3.41% of the total number. It can be observed in the chart below that the frequency of racist insults which appear in all seven films is as follows: 8 times in *RD*, being *nigger* the most frequently employed, 6 times, and *Polack* and *Jew* in a pejorative way appear 1 time each. In *PF*, by contrast, there is a total number of 19 racist insults employed in which *nigger* appears 12 times, *gook* appears 3 times, *Jewish*, with a derogative sense, 2 times *negro* 1 time and *Jew* again in a pejorative sense appears once as well.

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<sup>69</sup> Remember that Tarantino's mother's friend, who was black, used to take care of him when he was a child.

There are no racist insults either in *FR*, *KB*, and *DP* and then, in *JB* there are 9 insults related to racism, in which *nigga* is the only word employed. There are 16 insults in *IB*, in which *negro* appears 7 times, *Jew* in a derogative way appears 6 times, *kraut* appears twice and *sauerkraut* –as an insult to Germans– appears once. See the examples below for a broaden picture of the corpus:

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Nigger	6	12	0	0	0	0	0	<b>18</b>	34,62
Negro	0	1	0	0	0	0	7	<b>8</b>	15,38
Nigga	0	0	0	9	0	0	0	<b>9</b>	17,31
Jew	1	1	0	0	0	0	6	<b>8</b>	15,38
Jewish	0	2	0	0	0	0	0	<b>2</b>	3,85
Gook	0	3	0	0	0	0	0	<b>3</b>	5,77
Polack	1	0	0	0	0	0	0	<b>1</b>	1,92
Kraut	0	0	0	0	0	0	2	<b>2</b>	3,85
Sauerkraut	0	0	0	0	0	0	1	<b>1</b>	1,92
<b>Total</b>	<b>8</b>	<b>19</b>	<b>0</b>	<b>9</b>	<b>0</b>	<b>0</b>	<b>16</b>	<b>52</b>	<b>100,00</b>
%	15,38	36,54	0,00	17,31	0,00	0,00	30,77	<b>100,00</b>	

**Figure 17: ‘Total number of racist insults in all seven films’**

Hence, the racist epithets occupy the following percentages: *RD* has 15.38% of the insults; *PF* contains 36.54% of the insults; *FR* holds 0%; *JB* has 17.31%; *KB* contains 0%; *DP* holds 0%; and *IB* includes 30.77%. Therefore, it can be stated that *Pulp Fiction* is the film with more racist words (19 words), followed by *Inglorious Basterds* (16 words), *Jackie Brown* (9 words), and *Reservoir Dogs* (8 words). There is no record of racist-related insults in: *Four Rooms*, *Kill Bill* and *Death Proof*.

Of all the racist epithets, those which have become most frequently repeated are *nigger* or *negro*, since they appear 18 and 8 times, respectively, and occupies 34.62% and 15.38% of the whole corpus. One can perceive that, the word, *nigger*, is mostly employed in films starred by black people since, as explained earlier, it is a word used by the black community to refer to somebody, usually belonging to the same background. Below, I have selected the examples that, to me, were the most interesting ones to present:

<p>§ 283. You guys act like a bunch of fuckin' <b>niggers</b>. You ever worked with a bunch of <b>niggers</b>? They're just like you tow, always fightin', always sayin' they're gonna kill one another.</p> <p>§ 284. Ain't that a masterpiece? Stupid fuckin' <b>Polack</b>, wipes his dick on the drapes.</p>	[RD-ex.# 85]
<p>§ 285. <b>Nigger</b> fell four stories (...) <b>nigger</b> fell through that.</p> <p>§ 286. Bitch gonna kill more <b>niggers</b> than time.</p> <p>§ 287. Goddamn, <b>nigger</b>, what's up with them clothes?</p> <p>§ 288. We keep on, one of those <b>gook</b> motherfuckers's gonna make us kill 'em.</p>	[PF-ex.# 242]
<p>§ 289. Motherfucker hung up on me. Ingrate <b>nigger</b>.</p> <p>§ 290. Every <b>nigga</b> gotta have a 45. (...) cause <b>nigga</b> want to be "the killer".</p>	[JB-ex.# 475]
<p>§ 291. If one were to determine what attributes the <b>Jews</b> share with a beast, it would be that of the rat</p> <p>§ 292. Knowing the Reich Minister as I do, I'm quite positive he wouldn't want the success or failure of his illustrious evening, dependent on the prowess of a <b>negro</b>.</p>	[IB-ex.# 1113]

### 5.1.8 Cross-categorized Insults

Insults appearing in the cross-categorized group could have been included in different sections. The reason why I put them under the same group was because there were combined insults, which made their classification complicated. For example, *Jesus fucking Christ* and *I swear to fucking God* are both religious related and sex-related insults; *holy shit* is both religious and excrement related; *dumbass* combines an insult addressed to the mentally disable and a body part; *bullshit*, *horseshit* and *chickenshit* have both the animal and excrement related category; *poo-butt* combines excrement and body part; *badass* combine a mentally insult with a body part; and finally, *silly rabbit* mixes the mentally disable category with the animal related one.

Next, I shall present a table with the percentages of the total number of cross-

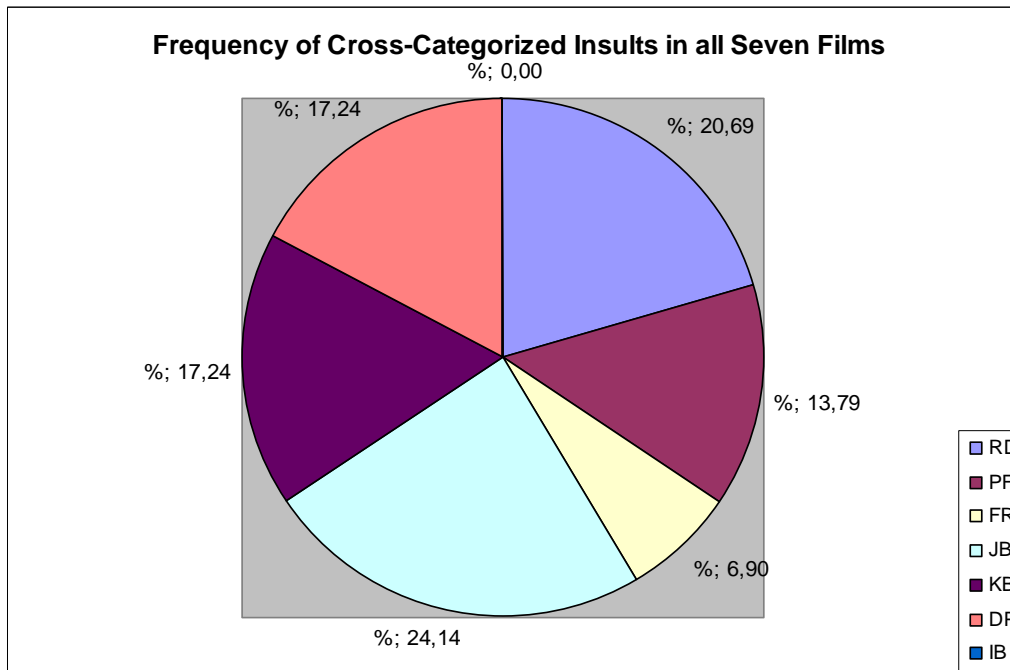
categorized insults in the data:

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Jesús fucking Christ	0	0	0	0	0	1	0	1	3,45
I swear to fucking God	1	0	0	2	0	0	0	3	10,34
Holy Shit	0	1	0	0	0	0	0	1	3,45
Dumbass	0	1	0	1	0	0	0	2	6,90
Bullshit	5	1	2	4	2	3	0	17	58,62
Poo-Butt	0	1	0	0	0	0	0	1	3,45
Horseshit	0	0	0	0	1	0	0	1	3,45
Chickenshit	0	0	0	0	0	1	0	1	3,45
Badass	0	0	0	0	1	0	0	1	3,45
Silla Rabbit	0	0	0	0	1	0	0	1	3,45
<b>Total</b>	<b>6</b>	<b>4</b>	<b>2</b>	<b>7</b>	<b>5</b>	<b>5</b>	<b>0</b>	<b>29</b>	<b>100,00</b>
%	20,69	13,79	6,90	24,14	17,24	17,24	0,00	100,00	

**Figure 18: ‘Total number of cross-categorized insults in all seven films’**

There are 29 cross-categorized insults appearing in all seven films. That figure represents a 1.90% of the total number. The frequency of cross-categorized insults which appear in the data is as follows: 6 times in *RD*, being *bullshit* the most widely employed, 5 times; in *PF* there is a total number of 4 cross-categorized insults employed in which *holy shit*, *dumbass*, *bullshit*, and *poo-butt* appear 1 time each; *bullshit* appears twice in *FR*; *JB* repeats has a total of 7 insults in which *bullshit* is repeated 4 times; in *KB* there are 5 cross-categorized insults in which once again, *bullshit* is the most widely employed; in *DP* there are also 5 cross-categorized insults in which *bullshit* is also the most common; and finally, in *IB* there is no sign of any cross-categorized epithet. See table above for a broaden picture of the corpus. The following chart expresses the frequency with which this group appears:





**Figure 19: ‘Frequency of cross-categorized insults in all seven films’**

Hence, the cross-categorized epithets occupy the following percentages: *RD* has 20,69% of the insults; *PF* contains 13,79% of the insults; *FR* holds 6,90%; *JB* has 24,14%; *KB* contains 17,24%; *DP* holds 17,24%; and *IB* has 0%, which proves that this group is not very plentiful in the data. Of all the cross-categorized epithets, the one which has become most frequently repeated is *bullshit* since it appears 17 times and occupies 58,62% of the whole corpus. One can perceive that, the word, *bullshit*, is mostly employed in *JB*. Below, I have selected a few instances from the corpus to have a general view of it.

§ 293. Now I’m not gonna <b>bullshit</b> you.	[RD-ex.# 132]
§ 294. Why do you feel it’s necessary to talk about <b>bullshit</b> in order to be comfortable?	[PF-ex.# 289]
§ 295. That’s a sharp motherfucker. Bring all this <b>bullshit</b> over to the bar.	[FR-ex.# 440]
§ 296. <b>Bullshit</b> , Jackie. You’re a fine motherfucker.	[JB-ex.# 581]
§ 297. <b>Bullshit!</b>	[KB-ex.# 751]

§ 298. Not that Angelina J. <b>bullshit</b>	[DP-ex.# 970]

After analysing the cross-categorized group, it can be stated that *Jackie Brown* is the film with more cross-categorized insults (7 expletives), followed by *Reservoir Dogs* (6 expletives), *Kill Bill* and *Death Proof* (5 expletives respectively), *Pulp Fiction* (4 expletives), and *Four Rooms* (2 expletives). There is no record of cross-categorized insults in *Inglorious Basterds*.

#### 5.1.9 Insults Addressed to the Physically and Mentally Disabled

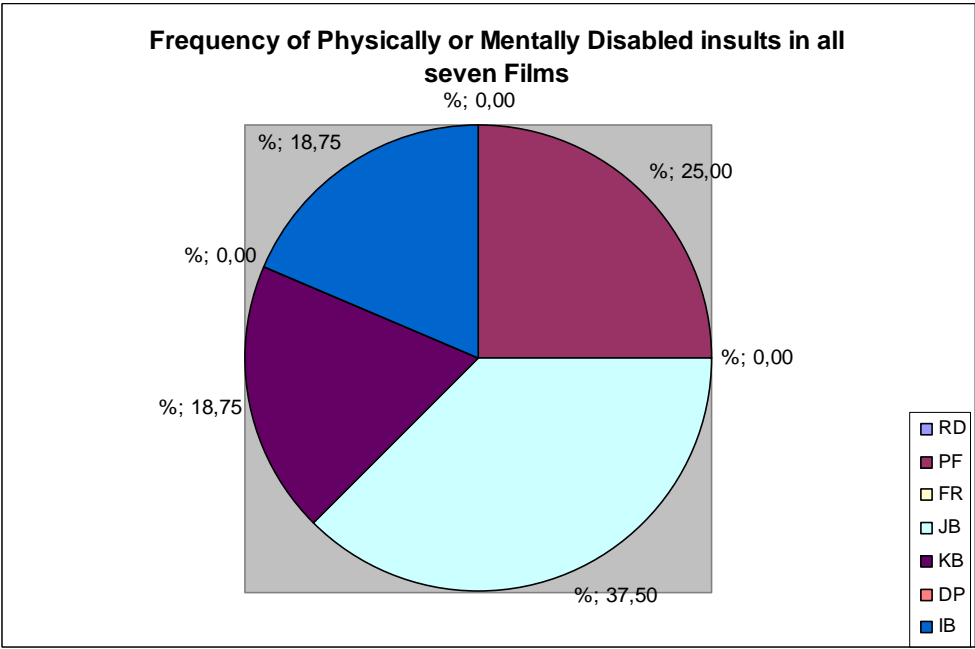
These insults can be expressed in the following table:

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Idiot	0	1	0	1	0	0	2	4	25,00
Imbecile	0	1	0	0	0	0	0	1	6,25
Fool	0	0	0	0	1	0	0	1	6,25
Silly	0	0	0	0	1	0	1	2	12,50
Dumb	0	1	0	4	0	0	0	5	31,25
Mongoloid	0	1	0	1	0	0	0	2	12,50
Jerk	0	0	0	0	1	0	0	1	6,25
<b>Total</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>6</b>	<b>3</b>	<b>0</b>	<b>3</b>	<b>16</b>	<b>100,00</b>
%	0,00	25,00	0,00	37,50	18,75	0,00	18,75	100,00	

**Figure 20: ‘Frequency of insults to address the physically and mentally disabled in all seven films’**

Figure 20 shows that there are 16 insults to insult individuals with a physical or mental problem who appear in all seven films of Tarantino. That figure represents 1.05% of the total number. As one can observe in the chart presented below, the frequency of insults that appear in the different films is as follows: It appears 0 times in *RD*. In *PF* appears 4 times being *idiot*, *imbecile*, *dumb* and *mongoloid* the ones employed. In *FR* the number goes back to 0. In *JB* the number increases to 6 and being *dumb* the one most frequently employed. In *KB* there are 3 insults related to the physical or mental condition being *fool*, *silly* and *jerk* the ones employed. In the penultimate film by Tarantino, *DP*, there are 0 insults again. Finally, *IB* has only 3 epithets related being *idiot* and *silly* the ones employed with a frequency of 2 times and 1 times each. The reason why there are so few insults addressed to the physically and mentally

disabled people could be because Tarantino tends to use a specific kind of insult which does not enhance physical or psychic problems. These kind of insults are related to sex or human waste –as seen before– which could offend certain individuals for its obscene and scatological context, but they cannot have the same effect as words such as *idiot*, *mongoloid*, *imbecile*, etc., which, when uttered take into account the individuals’s profile, highlighting the fact that that person has a physical or mental problem. Therefore, this category could have been considered the most cruel of all by Tarantino, and hence, the least used by the director as well.



**Figure 21: ‘Frequency of Physically/Mentally Disabled Insults in all Seven Films’**

The summary of the chart above, shows the following percentages: *RD* has 0% of the insults; *PF* contains 25% of the insults; *FR* holds 0%; *JB* has 37.50%; *KB* contains 18.75%; *DP* holds 0%; and *IB* includes 18.75%. See figure 21 above for a broaden picture of the corpus.

Of all the physically and mentally disabled insults, the one that has become most frequently repeated is *dumb*, since it appears 5 times in total and occupies 31.25% of the whole corpus, followed by *idiot*, which appears 4 times and represents a total of 25%. Below, I have added some examples for the reader to have a look at:

§ 299. The motherfucker who said that (...) of your <b>dumb</b> ass.	[PF-ex.# 330]
§ 300. I'd have to be a fuckin' <b>idiot</b> to come back here.	
§ 301. To her <b>dumb</b> country ass, Compton is Hollywood.	[JB-ex.# 602]
§ 302. <b>Silly</b> Caucasians girls likes to play with samurai swords.	[KB-ex.# 763]
§ 303. I am a German, <b>idiot</b> .	[IB-ex.# 1078]

After analysing those insults addressed to the physically and mentally disabled group, it can be stated that the film in which there are more insults belonging to this category is *Jackie Brown* (6 expletives), followed by *Pulp Fiction* (4 expletives), *Kill Bill* and *Inglorious Basterds* (3 expletives respectively). There is no record of any insult addressed to the physically or mentally disabled in: *Reservoir Dogs*, *Four Rooms*, and *Death Proof*. As stated in the theory section, insults such as *dumb*, *silly*, *idiot* are considered 'childish'. These epithets are used in most cases by children to/at other children, so it would be contradictory to make an excessive use of these swearwords in a film with gangsters with a criminal background.

#### 5.1.10 Insults Related to Bodily Functions

*Piss* (to) is the colloquial form of the act of micturating or the product of this. If used as in the following phrases: '*Piss on you; May God piss on you!; piss off* or *go piss up* a rope, then it is considered an insult, on the contrary: '*piss* is not generally used as an insult or expletive. However, *pissing* is used as a dysphemistic intensifier in *I'm not pissing going*, where it is an alternative to *bloody*, or *fuckin'*' (Allan and Burrige, 1991: 129). If used with *at* and *off*, then it means to be annoyed with somebody.

*Piss*, with the meaning of to urinate was a common term from the middle of the thirteenth century until the eighteenth century, and it became a vulgarism in 1760 approximately. Its compound variant, *piss-off* (get out of my sight) became popular as an expletive during the nineteenth century and increased in popularity during the twentieth century. Its variant forms: *to be pissed-off* (to be annoyed) dates back to 1950-1960s approximately (Montagu, 1967: 317).

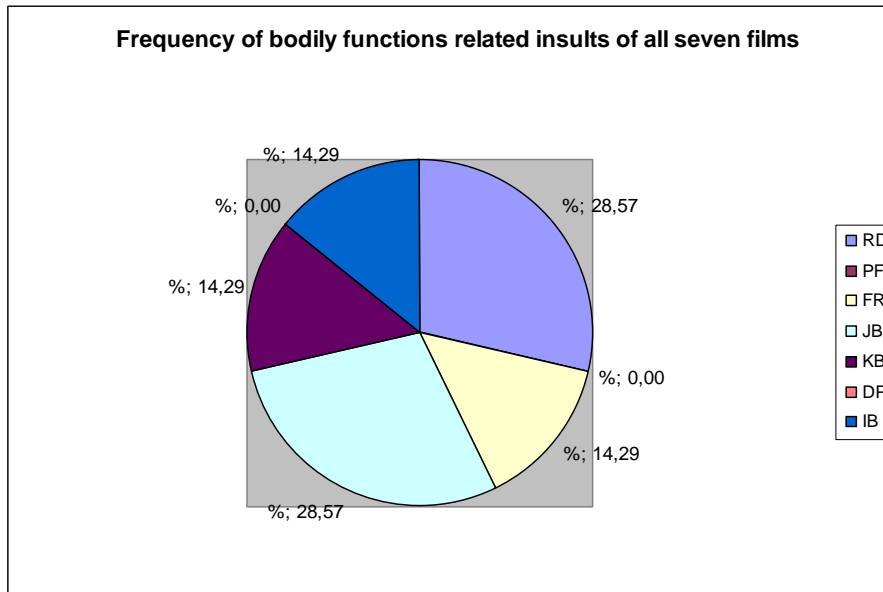
*Fart* was not always a vulgarity, from the thirteenth century until approximately the eighteenth century, it was the common form to express to break wind. When not used as to express a bodily function, it is used to call somebody useless or hopeless (Montagu, 1967: 318).

Thus, the product of an evacuation produces disgust and repulsion such as faeces, semen, or urine. Such elements are taboo, that is why words associated to these products become offensive, as seen in the first part of this thesis. Thus, to call somebody one of these words means that person is being compared with an element which produces revulsion, and this is exactly what is intended when using such expletives in Tarantino's scripts.

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Pee	0	0	1	0	0	0	0	1	14,29
Piss off	0	0	0	0	1	0	0	1	14,29
Pissed off	2	0	0	2	0	0	0	4	57,14
Farts	0	0	0	0	0	0	1	1	14,29
<b>Total</b>	<b>2</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>7</b>	<b>100,00</b>
%	28,57	0,00	14,29	28,57	14,29	0,00	14,29	100,00	

**Figure 22: 'Total number of bodily functions related insults of all seven films'**

There are 7 insults related to bodily functions which appear in all seven films of Tarantino. That figure represents a 0.46% of the total number. As one can observe in the chart presented below, the frequency of these insults that appear in the different films is as follows: It appears 2 times in *RD*, 1 time in *FR*, 2 times in *JB*, 1 time in *KB* and 1 time as well in *IB*. The most employed epithet is *pissed off* which appears 4 times in total and makes a 57.14% of the total number of bodily functions related insults. See figure 22 above for a broader picture of the corpus.



**Figure 23: ‘Total number of bodily functions related insults of all seven films’**

Bodily functions insults represent: *RD* has 28,57% of the insults; *PF* contains 0% of the insults; *FR* holds 14,29%; *JB* has 28,57%; *KB* contains 14,29%; *DP* holds 0%; and *IB* includes 14,29%. These categories are heavily associated with body parts, although there is a notorious difference in number between the two of them: the body parts category has 177 more than the bodily functions group. These figures show that insults related to parts of our bodies seem appropriate for films which contain a specific topic or plot –crime, gangsters, robberies, etc.–. However, insults related to the product and function of our bodies, does not sound so appropriate, maybe because it is considered childish. In order to see this, I have included some instances below for the reader to have a look at it:

§ 304. You talk like a <b>pissed-off</b> dishwasher	[RD-ex.# 31]
§ 305. <b>Pee</b> on us and shit like that	[FR-ex.# 449]
§ 306. Damn, that what you <b>pissed off</b> about?	[JB-ex.# 617]
§ 307. And this bitch is starting to <b>piss me off!</b>	[KB-ex.# 766]

§ 308. Goddamn Nazi <b>farts</b> , sons of bitches! Get your hands off me.	[IB-ex.# 1097]
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After analysing the bodily function category, it can be stated that of all 7 insults related to this group, *Reservoir Dogs* and *Jackie Brown* have 2 expletives respectively, *Four Rooms*, *Kill Bill*, and *Inglorious Basterds* have 1 insult each, and there is no record of bodily functions-related insults in *Pulp Fiction* and *Death Proof*.

### 5.1.11 Animal Related Insults

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Pig	0	0	0	0	0	0	2	2	66,67
Swine	0	0	0	0	0	0	1	1	33,33
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>3</b>	<b>100,00</b>
%	0,00	0,00	0,00	0,00	0,00	0,00	100,00	<b>100,00</b>	

**Figure 24: ‘Total number of animal related insults in all seven films’**

The number of insults of this category is sheerly symbolic since there are only 3 animal related insults which appear in all seven films of Tarantino. That figure represents a 0,20% of the total number. These insults appear 3 times only in one film, *IB* being *pig* and *swine* the ones that appear twice and once respectively. See figure 24 above for a broader picture of the corpus.

Hence, the animal related insults appear 100% of the times in *IB*, this being the only film in which Tarantino has included these kinds of expletives. Although I cannot give exact reasons for this, I can speculate saying that these are insults that could be associated with the fact that Jewish people do not eat pork, so if they are compared with pig or swine their integrity and religion would be attacked in the most insulting way. Therefore, insults that would mean nothing in the other six films analysed, could mean everything in a film whose plot talks about the Third Reich, I have included all three examples:

§ 309. How much more of these Jew <b>Swine</b> must I endure? (translated from German into English, subtitles)	[IB-ex.# 1050]
§ 310. I have to go down and socialise with	[IB-ex.# 1093]

these Hun <b>pigs</b>	
§ 311. So the Fuhrer said, he wouldn't be surprised if Hans weren't rooting out Jews like a truffle <b>pig</b> from the play pen.	[IB-ex.# 1117]

### 5.1.12 Homophobic Insults

References and allusions to homosexuality were completely banned during the 1950s and 1960s by the MPPDA (Lyons, 1996). Therefore, films such as *Cat on a Hot Tin Roof* (1958); *Pit of Loneliness* (1959); *Suddenly Last Summer* (1959); *Devil's Advocate* (1961); and *The Children's Hour* (1962), all five with references to homosexuality, in which this was hidden and quite ambiguous, were censored. That has 'progressively' changed over the years and later on, dealing with subjects related to homosexuality became 'normalized' in this sector. However, the North American film industry still feels reluctant to address these issues. If we go through the films analysed here, we will observe that the decade of the 1990s and the decade of the 2000 try to be politically correct and avoid insults considered homophobic in order not to hurt the audience's feelings, which seems to be what Tarantino is doing or, to be precise, not doing in his films.

Films	RD	PF	FR	JB	KB	DP	IB	Total	%
Faggot	1	0	0	0	0	0	1	2	100,00
<b>Total</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>100,00</b>
%	50,00	0,00	0,00	0,00	0,00	0,00	50,00	<b>100,00</b>	

**Figure 25: 'Total number of homophobic insults in all seven films'**

Hence, there are only 2 homophobic insults in all seven films of Tarantino, that figure represents a 0.13% of the total number, a symbolic figure compared to the first two categories. These insults appear once in *RD* and once again in *IB* being *faggot* the only one employed (see figure 25). I have included these 2 examples below for the reader to have a look at it:



§ 312. Cause you're a <b>faggot</b> .	[RD-ex.# 180]
§ 313. Fucking shithead. <b>Faggot</b> fuck, Fuck you!	[IB-ex.# 1094]

Therefore, this last category, is the least repeated of all, being *Reservoir Dogs* (1 expletive) and *Inglorious Basterds* (1 expletive), the only two films in which a homophobic insult can be found. However, although what I am analysing here are the homophobic insults appearing in both *RD* and *IB*, there is another interesting matter to mention –the cumulative effect– which implies that more than one category of insults appears in a same instance, such is the case of *fucking*, *fuck* and *fuck you* and *shithead* [§313], the first three insults belong to the sex-related category, and the last one belong to the human waste one. All these epithets combined produce a major impact and the level of obscenity is much higher. Hence, with this last category, the examples appearing in all seven films selected for this study could be concluded. At this point, it would be interesting to present the translation of these insults into Spanish focusing on the most frequent swearwords in *RD*, *PF*, *FR*, *JB*, *KB*, *DP*, and *IB* and how they have been translated.

To sum up, I have decided to compare the amount of insults among films to check whether the hypothesis presented above is confirmed. *Reservoir Dogs* has a duration of 102 minutes and *Pulp Fiction* 154 minutes. In fact, 52 minutes difference in time and, still, the former has 330 insults: a difference of 3 insults.

*Four Rooms* does not constitute the best example of all, since its 20 minutes length implies that the amount of swearing had to be reduced for reasons of time. *Reservoir Dogs*, thus, has 224 more insults than *Four Rooms*, however, as I said, it could be considered an impasse in his career.

*Jackie Brown* lasts 151, some 49 minutes longer than *Reservoir Dogs*, and only 3 minutes shorter than *Pulp Fiction*, however, it has only 9 more insults than the former and 12 more than *Pulp Fiction*. In this his fourth film, the decrease is not as evident as we will see later work.

His fifth film, *Kill Bill* (vol. I and II) presents a significant decrease in the amount of insults. The film altogether lasts 247 minutes, and there are 123 insults appearing in the film(s). A difference of 207 insults below from his first film, *Reservoir Dogs*. A very important figure taking into account the 145 minutes difference between them.

In *Death Proof*, there is an attempt to return to the past in which his films were full of insults. This, his second-to-last film, has 220 insults, and lasts 95 minutes. Proportionally, there is an increase in the sex-related insults if we compare it to *Kill Bill*, but there is still fewer insults compared to *Reservoir Dogs*, there are 110 fewer insults than his first work.

*Inglorious Basterds* is the most significant example of all. Despite its 146 minutes duration, 44 minutes longer than *Reservoir Dogs*, it has 81 insults only. The lowest since his inceptions. This fact can confirm the previously mentioned hypothesis about the progressive change in Tarantino's working line regarding the use of expletives. In 2009, seventeen years after *Reservoir Dogs*, the number of insults has dropped to 249. This figure coincides with the fact that Tarantino worked with a commercial producer, *The Universal Pictures*, instead of an independent one.

Nevertheless, the length is not the only factor to take into account when analysing Tarantino's insults. The context, for example, is an important element to consider. There are more expletives in *Reservoir Dogs* because it is an action film which includes a robbery, murders, killers, gangsters, and criminals. All of this interpreted by men –only the waitress in the film is a woman– which means that the amount of swearing is bound to be higher. The same thing happens with *Pulp Fiction*, there are four stories which deal with drugs, sex (rape), illegal combats, weapons, robbery, and crime in general. All this facts are expected to be accompanied with bad language since it is the way these characters speak in real life. *Jackie Brown* is the next film in which the use of swearing is more evident. It narrates the story of an air-hostess who works as a gangster's mule and is caught while doing so. This gangster imports illegal guns and the vocabulary used is expected to be rude and mannerless in order to imitate the performance of these characters in real life. The next film with more insults is the second-to-last film, *Death Proof*, by the American-born director. Although the background this time is not criminal and its leading characters are women, Tarantino has given them the role of men and so, they swear like them. Therefore, the number of expletives increases because of the role given by the director to this women. *Kill Bill* (vol. I and II) has a woman in the leading character, Uma Thurman, who is not determined to swear constantly. Hence, despite its length, there are only 123 expletives in this film. *Kill Bill* seeks to 'imitate' those spaghetti western films, mixed with gore violence in which there was no place for bad language. And then, swearing is reduced to stressful situations only. Despite its short length, *Four Rooms* has 106 insults. The scenery reunites some friends in a penthouse who are playing a dangerous game while being drunk. Tarantino has given these characters the license

to swear taking into account the context: a few friends who are drunk and angry will be bound to be using a huge amount of dirty language. Finally, the last film by the American director, *Inglorious Basterds*, has been reduced to 81 expletives only. This is due to the fact that the background does not allow him to introduce more swearwords –the characters are situated back in time, in Nazi occupied France–.

It is important to state that Tarantino's expletives function as social, racial and cultural determinants, and provide more information than what we are able to see beforehand; they indicate the character's social class or background, culture, etc. Therefore, they are not sheer words put randomly in a character's mouth to provoke exasperation but they have a purpose and an (implicit) meaning.

What has been explained under this section, could confirm the hypothesis posed before: Tarantino abuses four-letter words much more at the beginning of his cinematographic career. However, this cannot be taken as a general statement since it could change depending on what he is planning to do in his next work.

The way people swear changes depending on communities, as established in the first part of this study. It is crucial to understand how society works in order to be able to analyse the language of insults. For example, the way in which people swear in *Reservoir Dogs* changes depending on who is talking. The film presents a background of criminal activity: a group of aficionados who planned to rob a bank. Therefore, they will not speak in the same way in which the bank director would do it, but by using as many swearwords per minute as they can manage. In the context of this film's language, the participants all use words typical of people from a lower class background representing everyday words for them.

Therefore, after analysing each film, I have considered appropriate to review which categories are most abundant in each film and the effect that these categories produces on this work. For instance, *Reservoir Dogs*, as seen above, has 330 insults. From these 330 expletives, 190 belong to the sex-related category, 44 to excrement or human waste, 39 belong to body parts, 16 belong to incest, 13 are related to prostitution, 11 to the religious category, 8 are racist insults, 6 are classified as cross-categorized, 2 belong to insults related to bodily functions, 1 is homophobic, none are addressed to the physically and mentally disabled, or animal related.

These results show the effect Tarantino wants to cause in the audience. The most frequently used category in *Reservoir Dogs* is the sex related one, used as an emphatic intensifier in 150 of the situations; 26 times as a general expletive; 10 times as the act of

having sexual intercourse, its original meaning; and 5 times as an interjection (see chapter 5). This findings show that the original sense of sex insults as to copulate is no longer the same, and has evolved as being an emphatic intensifier or a general expletive. As explained in chapter 2, almost all swearing employed in *Reservoir Dogs* related to sex is used to release anger and, depending on how angry the individual is or how hurt he is, he will use more expletives. At the same time, blood pressure will increase, the individual will experience anxiety and the heart beat will accelerate. If we remember Montagu's words (1967: 7), the reason for doing this is because the individual feels released through language, by swearing, they liberate the tension. Nevertheless, there are other factors to take into account when analysing insults. For instance, to become part of a group, to be accepted by this group, in this case, by the members of a gang, in which case, it is considered social swearing (Montagu, 1967: 88). And, although sex related insults are no longer sanctioned by law, it is still unacceptable among individuals of different social classes.

The second category of insults more frequently used in *Reservoir Dogs* is the one related to scatology, being *shit* the only one employed. This expletive is used to release tension in *Reservoir Dogs* since there is no sign of the word being used as the product of a bodily function. Thus, *shit* is used as a general expletive or as an interjection in 100% of the situations.

The third more frequently used category in *Reservoir Dogs* is the body part category. Although they are part of our bodies, we tend to avoid mentioning it because of the taboo surrounding it, and then, we try to disguise it by using euphemism to name this part: the characters in the film use it to express anger and discontent (*ass, dick*) and to swear at somebody (*asshole, cunt*).

One expletive related to incest, *motherfucker*, is also included in this first film by the American director. This word has lost its original meaning, which has incestuous connotations, and in here it is used to insult somebody when in an extreme situation.

Insults related to prostitution (*bitch/bastard*) are used to swear at other individuals, *bitch* normally being addressed to women and *bastard* the equivalent for men.

Religious insults, the fourth more frequently used category in this film, used to be considered the worst of all kind of insults in ancient times due to the power of religion and the consequences of blasphemy and profanity, as mentioned in chapter 2.

Racist insults in *Reservoir Dogs*, and almost in all his films, refer to the same polemic word *nigger* and its variants *nigga* and *negro*. Tarantino claims that he uses this word in the

same way black people use it among themselves as a term of endearment and feels that he has the right to do so because he has lived with black people, in a black suburb, with black friends.

There are only 2 insults related to bodily functions, and homophobic insults are not very abundant in Tarantino's films, having only 1 expletive in *Reservoir Dogs*. The director does not like to include these kind of insults in his work, as the reader might have noticed. To put it briefly, the insults in *Reservoir Dogs* can be understood to have a serious and humoristic touch at the same time, Tarantino mixes them all, so we, sometimes, do not know when we are supposed to laugh and when to cry.

The case of *Pulp Fiction* is similar, the audience can find a robbery in a cafeteria, murders, killers, sex, drugs. Under these circumstances, one can only expect to hear certain words related to those topics. In this case, they are not aficionados, but professionals and the way of acting and talking is slightly different.

*Pulp Fiction* follows the same pattern as *Reservoir Dogs* when referring to sex insults. There are 327 insults in this film from which 150 belong to this category. In the same way as the first film, the next category which follows is the scatological one. In this second work, RD, *shit* is employed in more occasions, 62 times. Then, body parts insult is the next category as well, 27 insults, next is the incest related one, with only 1 insult less than the body parts category. However, the religious-insult category in *Pulp Fiction* is more abundant here, 24 words. This happens because there is a religious (blaspheme/profane) theme in the film; Jules, one of the main characters, is a religious man who does not want to kill his victims without reciting a passage from the Bible. This fact results in the film's increasing its use of religious related words or blasphemy.

Moreover, there is also a change in the racist-related words. Because the character played by Samuel L. Jackson is black, Tarantino feels that in this case the use of these words is justified and so, he takes every opportunity to add them to the script.

As for the prostitution related insults, *bitch* is the strongest one, always addressed to insult women. Finally, there are 4 examples addressed to the physically and mentally disabled, a symbolic sample since Tarantino does not usually include these kind of expletives in his work. *Pulp Fiction* seems to have a more humoristic sense than a serious one in which blasphemy plays an important part. The director mixes crime, drugs and murders with a touch of humour which changes the perspective of the film. This goes from being a series of crime stories to being an entertaining film.

The scenery of *Four Rooms* ('The Man from Hollywood') is totally different from the two previous films. A group of friends are celebrating New Year's Eve together, they are having fun and getting drunk. There are no homicides or criminals, just some men having a good time together. Therefore, the language and the insults are humoristic, not serious.

*Four Rooms* is a clear example of absurdity since Tarantino's story, 'The Man from Hollywood', is full of humoristic dialogues. In here, sex related insults are still the most prominent, 65 out of 106. The next most frequently used category is the religious one, being *Goddamn* and *hell* the most used one, with a total of 10 expletives. Followed by the human waste category, with 8 insults, body parts and prostitution, 7 insults, and incest related ones with 6 insults to release anger. Finally, bodily functions are mentioned once in this story only. *Four Rooms* is an example of the ridiculousness that dominates in most of his films, but not in a negative way. The story by Tarantino is, therefore, funny and witty, and it touches the absurd in many occasions with the expletives used throughout the story.

With *Jackie Brown*, the blasphemies come back. It has a humoristic touch in some situations [examples §516, §521, §664, §665], yet, it has serious swearing as the instances shown. The leading character is an Afro-American woman who swears in a moderate way. However, the male characters swear even more: Samuel L. Jackson's character, Ordell; Robert de Niro's character, Louis.

With *Jackie Brown*, the blaspheme and serious quintessence is rescued. From the 339 insults in these films, 96 are dedicated to questions related to sex, and 77 to matters related to scatology, which reminds us of *Reservoir Dogs* and *Pulp Fiction*. Body parts are highly used in this film, 53 times, again, in the line of his first two films. Incest-related words are mentioned 42 times. The next most frequently used category is the religious one with 32 expletives. There are 15 prostitution related insults in which the word *bitch* is the most used. This is because Tarantino has been including women progressively since *Reservoir Dogs* and, therefore, the use of *bitch* is more frequent each time. The word *nigga* appears 9 times in *Jackie Brown*, and it is always pronounced by a black person in order to reproduce, quoting Tarantino's words, 'reality'. Finally, words utilized to insult the physically and mentally disabled are employed 6 times in this film, and those related to bodily functions, twice. To recapitulate, *Jackie Brown* has a more serious touch than *Four Rooms*, although it also contains certain humoristic scenes in the film starring Robert De Niro and Samuel L. Jackson.

*Kill Bill* vol.I and II has a woman as the leading character and, although the character played by Uma Thurman swears, she does it in a gentle way. The two volumes make it the longest film by Tarantino, however, the swearing is insignificant compared to the other films.

Both volumes of the fifth film by the American director, *Kill Bill* contain 123 insults from which 44 belong to the category of sex. If one compares Tarantino's line, one will be surprised to see so little sex-related insults at this point. This might be because sex is considered one of the most taboo insults of all and he is trying to reduce them, and also because he is introducing women as the leading characters of his films and these, are said to swear less. In the previous films, we saw a female star, Jackie, fighting against men. Here, we see Beatrix, Uma Thurman, fighting against more women than men, and therefore the amount of sex-related swearwords is reduced. The next category, prostitution related and body parts insults are the ones which follow, 20 and 19 insults respectively, close to the category of excrement and human waste, 16 expletives, and the religious ones, 13 insults. The last three categories, physically and mentally disabled, incest and bodily functions have 3, 2, and 1 expletives respectively. Summarizing, *Kill Bill* is a humoristic and adventurous film with fewer insults, if compared to the previous work by Tarantino. The American director seems to have changed the strategy by reducing the number of expletives in *Kill Bill*.

*Death Proof* is a film starring women in which men appear momentarily or as secondary characters. Men here speak very little and, therefore, swear very little. Women in *Death Proof* swear a lot, although it is not sufficient to be compared to the first two films. The stress of being chased in the second part, makes the swearing flow as a way of expressing anger and frustration. In *Death Proof*, Tarantino rescues those sex-related insults forgotten in the previous film. It has a total of 220 insults from which 98 are of a sexual nature. The following most used category is the one which mentions the body parts, 31 expletives, followed by the scatological category and the prostitution-related one, both contain 21 words. Religious insults have the fifth position in this film, with 18 words related to blasphemy. Incest-related insults are next with a number of 14 words in which *motherfucker* is the most frequent. To summarize, *Death Proof* is divided into two parts, one in which seriousness is more evident and where there is no place for humour; and a more comical part in which the dialogues are more entertaining and the language is humoristic.

Tarantino's last film does not include much swearing at all. Characters are divided into the 'guerrilla' and 'the SS officers'. The former would use an obscene vocabulary, however, the latter would maintain calm and use very little swearing. One of the leading characters is a

woman interpreted by Diane Krüger, whose image is angelical and peaceful, therefore, she does not use bad language.

Finally, *Inglorious Basterds* is a totally different film in which Tarantino has avoided as many insults as possible. It has a total of 81 expletives from which 27 belong to the sex category. 16 words are racist comments or expressions due to the subject matter of the film – the Holocaust–. Religious matters also arise in the film, being this category the next in ranking with 14 expletives to refer to religiosity. Body parts words are mentioned 8 times, and excrement and human waste are mentioned 5 times. Prostitution, animal related and those insults addressed to the physically and mentally disabled are employed 3 times respectively. Finally, homophobic and bodily functions expletives appear only once in this film. To conclude, *Inglorious Basterds*, despite using a very small number of insults, has a large number of expletive used in a funny tone. Leaving the seriousness of the subject matter on one side to concentrate on what Tarantino would have liked to happen: to bring down the Third Reich. And he finishes this with a humoristic touch through expletives.

I would like to point out that the men in Tarantino's films swear more than women. With this I do not intend to say that women do not swear at all, they do, but use expletives to a lesser extent, among other things, because they have been 'erased' from the director's first three movies (*RD*, *PF*, *FR*). So they are at a disadvantage.

## **5.2 Caste Study: Sex-Related Insults in Quentin Tarantino and Their Translation into Spanish**

In this section, I shall focus on the sex-related insults and more specifically, on the most frequently repeated expletive, *fuck/fucking* and morphological variants, and their translation into Spanish. As seen throughout this thesis, examples of swearing in the seven films [*RD*, *PF*, *FR*, *JB*, *KB*, *DP*, *IB*] go around the sex-related category, and more specifically, two words: *fuck* and *fucking* and its morphological variants [*fuck on*, *fuckability*, *fucker*, *fucked over*, *fuck out*, *fucking around*, *fuckward*, *fuck up* and *fuck off*]. Therefore, due to the high number of sex-related insults in the entire corpus, I have decided to present a case study which will focus on this category. However, I chose to do so, not only for the affluence of insults, but also for the symbolic meaning and the contribution these insults make to all Tarantino's films. Inasmuch as these swearwords give the film a more, allow me to say, aggressive and hostile tone with these epithets.

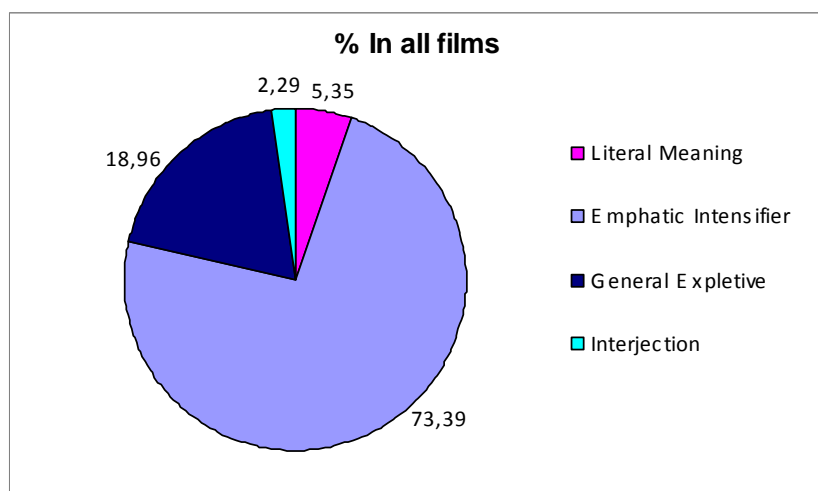


Over the years, sex has been translated in a rather conservative way, avoiding explicit expressions or simply subduing the text by changing or erasing ‘compromising words’. The translation of sex depends on a different number of factors which includes the translator’s morality, the historical period and the publishing house’s policy (Santaemilia, 2008). Additionally, social, cultural and linguistic factors could help or damage the translation; thus, socio-cultural factors could also influence the decision of how to translate or –not to translate– insults. The result is a more formal text which differs from the original and has, therefore, been self-censored. To this, we must add the fact that the text tends to be desexualized depending on the translator’s viewpoint towards it in a specific time and place. As Santaemilia (2008) states, references to sex related matters or religion specifically is ignored or sweetened when the TL is Spanish. The language, then, ‘becomes diffused, shaded, tamed or –in a word– more palatable for the editorial machinery’ (Santaemilia, 2008: 171). The issues, then, I have encountered are not grammatical but lexical: set phrases and idiomatic expressions, and collocations, more specifically the collocation of the modifier *fucking* when preceding a verb (*Fucking forget it!* [PF]); or an adjective (*What’s so fucking cool* [PF]).

Taking McEnery and Xiao’s (2004) joint paper as a reference, I have classified the more prominent sex-related insults in this thesis according to its (1) literal meaning; if they act as (2) interjections; or as (3) emphatic intensifiers; and (4) when employed as general expletives. I have also added two more groups to McEnery’s and Xiao’s (2004) classification that seemed to be relevant for the matter: (5) neologism and (6) absence of translation. Both sections will be dealt later in this chapter. Below, I am presenting a table with such classification together with a pie chart to see the percentages more clearly:

<b>CLASSIFICATION OF FUCK/FUCKING</b>	<b>RD</b>	<b>PF</b>	<b>FR</b>	<b>JB</b>	<b>KB</b>	<b>DP</b>	<b>IB</b>	<b>Total</b>	<b>%</b>
<b>Literal Meaning</b>	10	5	0	4	3	13	0	<b>35</b>	5,35
<b>Emphatic Intensifier</b>	150	115	55	63	23	58	16	<b>480</b>	73,39
<b>General Expletive</b>	25	28	7	26	12	17	9	<b>124</b>	18,96
<b>Interjection</b>	5	1	1	3	2	3	0	<b>15</b>	2,29
	<b>190</b>	<b>149</b>	<b>63</b>	<b>96</b>	<b>40</b>	<b>91</b>	<b>25</b>	<b>654</b>	100,00

**Figure 26: ‘Classification of *Fuck/Fucking*’**



**Figure 27: ‘Number of Times *fuck/fucking* act as to copulate, intensifier, expletive or interjection’**

As it can be seen from figure 26 and figure 27, the figures indicate that *fuck/fucking* have lost their original or literal meaning – ‘to copulate’– and now both words are employed as emphatic intensifiers in most cases in sentences with no sense of having sexual intercourse. That figure represents 73.39% of all sex-related insults, that is to say, almost every time *fuck/fucking* are pronounced are employed in an emphatic way. The second situation in which these two sex-related insults are more frequently used is as general expletives, this figure occupies 18,96% of the total. Although it is an important figure, it cannot be compared in number with the emphatic intensifier action. *Fuck/fucking* respect their literal meaning, ‘to copulate’ in 5.35% of the situations, a low percentage if one takes into account that this was its original sense. Finally, these two words act like interjections in 2.29% of the total corpus.

My next point, then, will be to present some instances of the translation into Spanish of the two sex-related insults (*fuck/fucking*), which occupy 43.91% of the total data. From this 43.91%, the terms I am about to present, *fucking* and *fuck* and its variants occupy 42.86% of all the total corpus. Here, the most frequent swearword or taboo word is *fucking*. However, despite its high frequency, it has been translated ‘partially’ or not at all in most cases which results in a non-natural translation.

The reason why I am focusing only in two insults of a single category is because my intention was to focus on one area of study only, and then on the most frequently used swearwords that appeared in this group.

The high amount of swearwords in Tarantino's films make their translation into Spanish an important and difficult task. As a consequence, one sometimes quickly translates it using Anglicism which breaks the harmony of the plot. The following are ten selected examples from the total data, which present the expletive 'fuck' with a sexual meaning in examples §314, §315, §316. The general pattern here is to translate 'fuck' as 'follar'<sup>70</sup>, in Spanish, however, it can be observed that in example number §317, the translator has decided to use a synonym for 'fuck' and translate it as 'joder' or 'joderla' in this case. The term 'joder' in Spanish used with a sexual meaning does sound quite bizarre and it is usually employed when referring to hassle or to importune somebody in particular. That seems to be the reason why the translator has chosen this term in Spanish, since here, the term 'fuck', implied hassling somebody by getting to have sexual intercourse with him, therefore, the best equivalent would be 'joder'. Instances §318, §319, §320, §321, and §322 have all been translated as 'follar' with no other meaning but to copulate. Let us see the literal meaning of 'fuck':

<i>Reservoir Dogs</i>	
§ 314. It's about some cooze who's a regular <b>fuck</b> machine.	Trata sobre una putita que es una máquina de <b>follar</b> [RD-ex.#10]
§ 315. But when this cat <b>fucks</b> her, it hurts. The pain is reminding a <b>fuck</b> machine	Pero cuando ese semental se la <b>folla</b> , le duele. Le duele igual que la primera vez. Y el dolor hace recordar a esa máquina de <b>follar</b> [RD-ex.#13]
<i>Pulp Fiction</i>	
§ 316. So, what'd he do, <b>fuck</b> her?	¿Qué hizo? ¿Se la <b>folló</b> ? [PF-example # 241]
§ 317. Then why did you try to <b>fuck</b> 'im like a bitch?!	Entonces, ¿por qué intentaste <b>joderla</b> como si fuese una zorra? [PF-example # 261]
<i>Kill Bill</i>	
§ 318. Well Ma'am, I'm from Huntsville, Texas, my name's Buck, and I'm here to <b>fuck</b> .	Bueno, yo soy de Huntsville, Texas, me llamo Buck y vengo a <b>follar</b> . [KB-ex.#754]
<i>Death Prof.</i>	
§ 319. Half the guys she still <b>fucks</b> from the old class	A la mitad de los tíos a los que aún se <b>folla</b> . [DP-ex.#876]

<sup>70</sup> According to the RAE:

**follar**<sup>4</sup>.

(Quizá der. del lat. follis, fuelle).

1. tr. vulg. Practicar el coito. U. t. c. intr.

§ 320. I am not gonna <b>fuck</b> him	No me lo voy a <b>follar</b> . [DP-ex.#885]
§ 321. He <b>fucked</b> her on my birthday	Se la <b>folló</b> el día de mi cumpleaños. [DP-ex.#928]
§ 322. and if you <b>fuck</b> Cecil, you don't because one of his girlfriends	Y si <b>follas</b> con Cecil jamás te conviertes en novia suya. [DP-ex.#932]

There are 15 times in which ‘fuck’ acts like an interjection in the whole corpus. However, only nine examples have been translated into Spanish, being the other 6 left untranslated. As one can see from the examples below the first two examples have translated ‘fuck’ as ‘mierda’<sup>71</sup>, into Spanish, which is to this end, the most accurate and natural translation.

Instance number §325 has been translated as ‘que te jodan’, an anglicized option which not only does sound weird in the TL but also refers more to a general expletive: ‘fuck you’, than to only ‘fuck’ as a mere interjection.

The examples §326 and §330 have both been translated as ‘joder’ which produced a natural effect in the TL.

As for instance number §327, not only has it been translated as ‘joder’ but another expletive has been added ‘coño’<sup>72</sup>, to add emphasis. I consider ‘coño’ to be too genuine a word/expletive to be used by a non native speaker of Spanish and it might sound out of context when Samuel L. Jackson, an American actor pronounces it. Inasmuch as the Spanish audience is not used to this word being pronounced by foreign actors/actresses. The reason

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<sup>71</sup> According to the RAE:

**mierda.**

(Del lat. merda).

1. f. Excremento humano.
2. f. Excremento de algunos animales.
3. f. coloq. Grasa, suciedad o porquería que se pega a la ropa o a otra cosa.
4. f. coloq. Cosa sin valor o mal hecha.
5. com. coloq. Persona sin cualidades ni méritos.

mierda.

1. interj. vulg. Expresa contrariedad o indignación

<sup>72</sup> According to the RAE:

**coño.**

(Del lat. cūnnus).

1. m. malson. Parte externa del aparato genital de la hembra.
2. m. despect. Chile. **español** (l natural de España).
3. m. vulg. Ven. **tipo** (l individuo).
4. adj. Chile y Ec. **tacaño** (l miserable).

coño.

1. interj. U. para expresar diversos estados de ánimo, especialmente extrañeza o enfado.

why they are not used to it is because in the past, ‘coño’ was never an option when translating ‘fuck’ into Spanish. Instead, the word employed was ‘joder’ and after near a century of the birth of dubbing, it is very difficult to change certain habits because, otherwise, the audience would be surprised by these changes.

The following example of ‘fuck’ has been translated as ‘mala puta’ (example §328). Although this sounds natural in Spanish, it is an insult addressed to somebody in particular and it seems that in the original version, the actor is only using ‘fuck’ as an interjection and not to insult anybody.

The same thing happens with instance number §329, ‘fuck’ has not been translated as an interjection but as two separate words ‘coño’ and ‘puta’; both used as emphatic intensifiers to give the TT the degree of swearing to compensate the absence of ‘joder’ or ‘mierda’ used as interjections.

The final example (instance §331) sees ‘fuck’ used with another expletive ‘shit’. To give the sense of a double swearing here, the translator has decided to change it to two separate swearwords which work well together in Spanish: ‘hostia puta’. The following examples show ‘fuck’ acting as an interjection:

<i>Reservoir Dogs</i>	
§ 323. Oh <b>fuck</b> , Orange got tagged	¡Mierda, han dado a Naranja! [RD-ex.# 45]
§ 324. What the <b>fuck</b> are they waiting for?	¡Mierda! [RD-ex.# 134]
<i>Pulp Fiction</i>	
§ 325. <b>Fuck!</b>	¡Que te jodan! [PF-ex.# 248]
<i>Four Rooms</i>	
§ 326. <b>Fuck!</b>	¡Joder! [JB-ex.# 442]
<i>Jackie Brown</i>	
§ 327. <b>Fuck!</b>	¡Joder, coño, que asco! [JB-ex.# 578]
§ 328. <b>Fuck!</b>	¡Mala puta! [JB-ex.# 663]
§ 329. <b>Fuck</b> , what’s wrong with you knocking on the door like the police? You looking to get shot?	¿De qué <b>coño</b> vas llamando a la puerta como la <b>puta</b> policía, quieres que te pegue un tiro? [JB-ex.# 709]
<i>Death Proof</i>	
§ 330. <b>Fuck!</b>	¡Joder! [DP-ex.# 1018]
§ 331. Shit, <b>fuck!</b>	¡Hostia, puta! [DP-ex.# 1019]

Next, I have selected some instances of ‘fuck’ acting as emphatic intensifiers from the total data and have encountered that the pattern keeps repeating itself: ‘quién/qué/cómo/por qué/per qué cojones’ and ‘qué/por qué/ coño’. ‘Cojones’ (*balls*) and ‘coño’ (*cunt*), both

belonging to the body parts category, are the two expletive chosen to translate ‘fuck’ as an emphatic intensifier. Both ‘cojones’ and ‘coño’ work well in the TT since they are exactly what a Spaniard would use in such situations. However, once more, I have to insist that ‘coño’ in the words of American actors might sound odd. Therefore, the following examples show ‘fuck’ acting as an emphatic intensifier:

<i>Reservoir Dogs</i>	
§ 332. Who the <b>fuck</b> is Toby?	¿Quién <b>cojones</b> es Toby? [RD-ex.# 4]
§ 333. What the <b>fuck</b> do you think you’re doin’?	Eh, ¿qué <b>coño</b> estás haciendo? [RD-ex.# 17]
§ 334. How the <b>fuck</b> do you think? The cops shot him.	¿Cómo <b>cojones</b> crees? Le han disparado. [RD-ex.# 48]
§ 335. What the <b>fuck</b> am I doing here?	¿Qué <b>cojones</b> hago yo aquí? [RD-ex.# 53]
§ 336. Why the <b>fuck</b> didn’t you say that in the first place?	¿Por qué <b>cojones</b> no lo has dicho antes? [RD-ex.# 88]
<i>Four Rooms</i>	
§ 337. What the <b>fuck</b> are you doing here?	¿Pero qué <b>cojones</b> está haciendo aquí? [FR-ex.# 427]
<i>Jackie Brown</i>	
§ 338. What the <b>fuck</b> you doin’ that for?	¿Por qué <b>coño</b> hiciste eso? [JB-ex.# 484]
<i>Inglorious Basterds</i>	
§ 339. Why don’t you try telling us what the <b>fuck</b> happened?	¿Por qué no intentas contarnos qué <b>cojones</b> pasó? [IB-ex.# 1082]

The following examples show ‘fucking’ acting like an emphatic intensifier in the 20 examples selected from the total corpus. Here, ‘fucking’ precedes a noun, an adjective, a verb and is also placed in an intersyllabic position. The pattern ‘fucking’ preceded by a noun is the most repeated in the data and it is also the less complicated to translate into Spanish since it can be transferred as ‘puto/a’ and their respective plurals as one can see in instances number §340, §347, §348, §351, §353, §358, in which ‘fucking’ has been translated as ‘puto/a’ depending on the noun they are modifying. This is probably the best option when translating ‘fucking’ as an emphatic intensifier preceding a noun. Nevertheless, examples §343 and §344, albeit having the same pattern: ‘fucking’ + noun, has been replaced by ‘jodido’<sup>73</sup> instead of

<sup>73</sup> The word ‘jodido’ cannot be found in the RAE dictionary, however its infinitive is defined as:

**Joder.**

(Del lat. futuĕre).

1. intr. malson. Practicar el coito. U. t. c. tr.

2. tr. Molestar, fastidiar. U. t. c. intr. y c. prnl.

3. tr. Destrozar, arruinar, echar a perder. U. t. c. prnl.

‘puto’. As in ‘jodido hombre sensato’ and ‘jodido teléfono’ or ‘jodido dedo’ which again, it is something that one would not normally say in everyday speech in Spanish. Antonini and Chiaro’s (2009: 111) ‘syndrome of linguistic bipolarity’<sup>74</sup>, could be applied here.

Example §354 has translated ‘fucking bitch’ for ‘hija de puta’ since ‘puta puta’ would be tautological. Another possibility might have been ‘puta zorra,’ although, ‘hija de puta’ might sound more genuine.

Example number §359 sees another pattern of ‘fucking’ + noun which has not been translated as ‘puto’ or in this case, ‘puta’ but has suffered a total rephrasing of the sentence to make it sound more natural in the TL: ‘la bola de los cojones se ha perdido en la calle Lansdowe’ instead of ‘la bola se ha perdido en la puta calle Lansdowe’. The latter would not be as good as the former option, though.

The next examples, which correspond to instances number §349, §350, §345 and §341 follow a more complicated pattern to translate: ‘fucking’ + an adjective. There are several ways to translate them since you cannot just replace ‘fucking’ for any equivalent because in Spanish, the structure should be ‘adverb + adjective’. The solution given by the translator in example eleventh has been to translate ‘fucking’ as ‘jodidamente’ which, again, does not sound as natural as ‘jodidamente bueno’, and would only be used in films, not in everyday life.

In example number §350, ‘fuckin fair’ has been transferred as ‘no es justo, joder’, so the translator has solved the problem by adding ‘joder’ as an interjection to give the degree of insult, at the end of the sentence. This is a much better option for it sounds natural in the TL.

The same system has been applied to example number §345, ‘fucking A’ in which ‘A’ would be classified or considered as an adjective here and then, its translation would be the same as before, by adding the interjection ‘joder’ the same result as the ST could be achieved: ‘joder si funcionó’.

In example number §341, the translator has chosen to translate ‘fucking great’ for ‘de puta madre’ with a positive sense as the one given in the ST.

Instances number §352, §355, §342, §346, and §356 present difficulties as well since the pattern ‘fucking’ preceding a verb is difficult to reproduce in Spanish.

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joder.

1. interj. U. para expresar enfado, irritación, asombro, etc.

<sup>74</sup> The syndrome of linguistic bipolarity consists in being aware of the fact that the language used in dubbing might not be the one used in every day life and it is something that we, as viewers, accept.

The example §352 presents the following pattern: ‘auxiliary verb + fucking + gerund’, which puts the translator in an impossible situation here since the sentence would need to be rephrased in the TL as in ‘esos cabrones me esperaban’ for instance. By adding ‘cabrones’ (assholes/wankers) in the sentences, the degree of swearing is achieved. Another possibility would have been to add ‘joder’ at the end of the sentence.

In the next instance (§355), ‘fucking’ preceding a verb has been translated as ‘jodida’ and the sentence has been rephrased to ‘esta jodida vez’ which eases the task of translating. However, since the sentence has been transformed, it might have been more accurate to say ‘esta puta vez me has convencido’ instead of ‘jodida’ which, once more, sounds awkward.

The problem in example number §342 has been sorted by adding ‘joder’ in the second position of the sentence as in ‘pero, joder, nunca aprendo’ which works well in the TL.

The example number §346 has the pattern: ‘fucking + verb’ which has been transferred into Spanish as ‘de vietnamitas y coreanos que ni siquiera saben hablar jodido inglés’ which implies that the word ‘fucking’ has been translated as if it were modifying the noun ‘English’. This is not a bad solution, however, ‘jodido’ might not be so appropriate as ‘el puto inglés’ in my opinion.

The example number §356 follows the same pattern and has been translated exactly the same as instance seven. By adding ‘joder’ at the end of the sentence, the degree of swearing is maintained and the sentence sounds natural.

Finally, example number §357 is an example of intersyllabic position in which ‘fucking’ is in the middle of an adjective and a noun. The translation made by the expert: ‘una buena puta pregunta’ leaves little to be desired since it does not sound Spanish in its entirety and the audience would be able to detect that what they are hearing is a translation, which is, to the best of my knowledge, what should be avoided at all costs.

Let us see ‘fucking’ acting as an emphatic intensifier in the following instances:



<i>Reservoir Dogs</i>	
§ 340. Give me this <b>fuckin'</b> thing.	Dame esa <b>puta</b> mierda! [RD-ex.# 16]
§ 341. Yeah, it's <b>fuckin'</b> great, isn't it?	Sí, está de <b>puta</b> madre. [RD-ex.# 21]
§ 342. But I never <b>fuckin'</b> listen	Pero, <b>joder</b> , nunca aprendo. [RD-ex.# 54]
<i>Pulp Fiction</i>	
§ 343. I sound like a sensible <b>fuckin'</b> man, that's what I sound like.	Parezco un <b>jodido</b> hombre sensato, eso es lo que parezco. [PF-ex.# 221]
§ 344. Knucklehead walks into a bank with a telephone, not a pistol, not a shotgun, but a <b>fuckin'</b> phone, cleans the place out, and they don't even lift a <b>fuckin'</b> finger.	El tipo entra en el banco con un teléfono, nada de pistolas, nada de escopetas... sólo un <b>jodido</b> teléfono, limpia el lugar y nadie levanta un <b>jodido</b> dedo para impedirsele. [PF-ex.# 224]
§ 345. <b>Fuckin'</b> A it worked!	¡ <b>Joder</b> si funcionó! [PF-ex.# 223]
§ 346. Vietnamese, Koreans, they <b>fuckin'</b> don't even speak English.	De vietnamitas y coreanos que ni siquiera saben hablar <b>jodido</b> inglés. [PF-ex.# 225]
<i>Four Rooms</i>	
§ 347. The minute Jerry Lewis dies, every newspaper in this <b>fuckin'</b> country gonna write articles callin the man a genius.	El día que Jerry Lewis muera, todos los periódicos de este <b>puto</b> país escribirán artículos llamándole genio. [FR-ex.# 432]
§ 348. My <b>fuckin'</b> finger!	Mi <b>puto</b> dedo! [FR-ex.# 467]
§ 349. It's <b>fuckin'</b> good.	Es <b>jodidamente</b> bueno. [FR-ex.# 429]
§ 350. It's not right, it's not right and it is not <b>fuckin'</b> fair.	Eso no está bien, no está bien y no es justo, <b>joder</b> ! [FR-ex.# 433]
<i>Jackie Brown</i>	
§ 351. Man, you must be out of your <b>fuckin'</b> mind (...)	Debes estar como una <b>puta</b> cabra (...).[JB-ex.# 511]
§ 352. They were fuckin' waitin' for my ass.	Esos <b>cabrones</b> me esperaban. [JB-ex.# 551]
<i>Kill Bill</i>	
§ 353. Tell him to get his <b>fuckin'</b> ass back here!	Dile que mueva el <b>puto</b> culo y venga a verme! [KB-ex.# 772]
§ 354. <b>Fuckin'</b> bitch!	<b>Hija de puta.</b> [KB-ex.# 799]
§ 355. You just <b>fuckin'</b> convinced me.	Esta <b>jodida</b> vez me has convencido. [KB-ex.# 775]
<i>Death Proof</i>	
§ 356. We've just <b>fuckin'</b> met	Acabamos de conocernos, <b>joder.</b> [DP-ex.# 829]
§ 357. Good <b>fuckin'</b> question	Una buena <b>puta</b> pregunta. [DP-ex.# 853]
§ 358. It's not my <b>fuckin'</b> job	No es mi <b>puto</b> trabajo. [DP-ex.# 821]
<i>Inglorious Basterds</i>	
§ 359. He went yard on that one, on to <b>fuckin'</b> Lansdowne Street!	La bola de los <b>cojones</b> se ha perdido en la calle Lansdowne. [IB-ex.# 1062]

The next table shows a few examples selected from the corpus in which ‘fuck’ is acting as a general expletive. The most popular translation into Spanish has been ‘a la mierda’ although, depending on the sentence, some readjustments have been necessary.

In example §362 ‘fuck it’ has been translated as ‘a la mierda’ which is an excellent solution since both the original sense, the structure and semantics of the dubbed text have been conveyed.

The §363 instance, sees ‘fucks’ acting as an adjective which has been translated as ‘capullas’ which is similar to ‘fucks’ or ‘assholes/wankers’ for the matter.

‘Fuck’ in the §364 and §365 examples is addressed to insult two people in the fifth example, so the option chosen by the translator: ‘a la mierda las dos’ could be a good solution. Another possibility might be ‘que os jodan a las dos’, although, as mentioned before, these sentences do not sound like genuine Spanish. In a similar way, example six has been also translated as ‘a la mierda’ respecting both the structure and the intention of the TT.

In the last example, §366, ‘fuck a duck’ seems difficult to translate into Spanish so, the translator has decided to use the interjection ‘hay que joderse’ to maintain the degree of swearing without falling into a nonsense sentence as ‘joder un pato’ which would be the literal translation.

Both examples §360 and §361 follow the same pattern ‘to give a fuck’ and have been very wisely translated as ‘importar una mierda’ which conveys the semantics of the sentence with the structure in the TT. The following examples show ‘fuck’ as a general expletive:

<i>Jackie Brown</i>	
§ 360. The judge doesn’t give a <b>fuck</b> about that.	Al juez eso le importa una <b>mierda</b> , te calificará como reincidente. [JB-ex.# 489]
§ 361. Look, Miss Brown, we don’t give a <b>fuck</b> about you.	Señorita Brown, usted nos importa una <b>mierda</b> . [JB-ex.# 534]
<i>Death Proof</i>	
§ 362. That puts them past point of <b>fuck</b> -it	Que les haga decir: “ <b>a la mierda</b> ”. [DP-ex.# 867]
§ 363. Look, double <b>fucks</b>	Par de <b>capullas</b> . [DP-ex.# 884]
§ 364. <b>Fuck</b> both of you	<b>A la mierda</b> las dos. [DP-ex.# 938]
<i>Inglorious Basterds</i>	
§ 365. Faggot <b>fuck</b> . Fuck you!	Maricón, <b>a la mierda</b> , a tomar por culo. [IB-ex.# 1094]
§ 366. <b>Fuck</b> a duck!	¡Hay que <b>joderse</b> ! [IB-ex.# 1084]

As regards their morphological variants: *fuck on*, *fucker*, *fucked over*, *fuck out*, *fucking around*, *fuck off* and *fuck up*, they have been translated in different ways as it can be observed in the table below. ‘Fuck on’ has a strictly sexual connotation here and has been translated as ‘follarse’. ‘Fucker’ has been translated as ‘Folla dobles’, ‘jodido hijo de puta’, ‘desgraciado’ which is a very soft term, and ‘cabronazo’ which it can also be used as a term of endearment. ‘Fucked over’ has been translated as ‘puteado’ and ‘puteé’ which to my view, is a very accurate translation. ‘Fuck out’ has been translated in various ways such as ‘echando hostias’ or ‘se acojonan’ depending on the verb they follow since ‘fuck’ in this case works as an emphatic intensifier. ‘Fucking around’ has been translated as ‘tocando los cojones’, a very genuine translation in Spanish and ‘fuck off’ as ‘mandarle al carajo’ which is not used as much in the Peninsula as in Mexico or other Latin American countries. Finally, ‘fuck up’ has been translated as ‘un mierda’, ‘mandar a tomar por el culo’, ‘colocadas’ in the sense of being high, ‘jodida’, ‘jodiera’ or ‘joder’ and some are left untranslated as it will be stated in chapter 5.

In the example number §380, ‘fuck on’ has a sexual meaning so it has been translated into Spanish as ‘follarse’, a very accurate translation. In number §381, the expletive ‘fucker’ also has a sexual meaning and ‘stand in fucker’ with the meaning of somebody who has sexual intercourse, has been translated as ‘folla dobles’ which has exactly the same connotation.

The example number §372 sees ‘fucker’ as a general expletive which has been translated as two separate words into Spanish as: ‘jodido’ (fucked), and ‘hijo de puta’ (son of a bitch). A different possibility might have been ‘cabrón’ or ‘mamón’. Although, by adding ‘hijo de puta’ at the end, the degree of insult increases and matches the original.

In the example §376, though, ‘fucker’ has been translated as ‘desgraciado’ which is more like ‘loser’. It is still used to harm the opponent, but it does not have the same strong connotations as ‘fucker’ in English, for which reason ‘cabrón’ or ‘mamón’ would be a better option.

In the example §377, ‘fucker’ has been replaced by ‘cabronazo’, which seems quite acceptable. However, ‘cabronazo’ is, in many occasions, used as a term of endearment, so I would not be so sure about this insult.

In the example §367, ‘fucked over’ is used here as a general expletive to express that somebody is been damaged or hurt by somebody. The translation into Spanish ‘puteado’ is quite accurate since ‘putear’ is exactly what the ST means by ‘fucked over’.

Instance number §378, is exactly the same as the previous one, the term ‘fucked over’ is used as a general expletive to hurt somebody. However, this example has a peculiarity which means that a tag has been added to intensify the expletive ‘cosa mala’. In my opinion, ‘cosa mala’ is not necessary to use since ‘putear’ does all the work. In addition, it sounds bizarre and artificial.

The example number §368 sees ‘fuck out of’ or its colloquial spelling ‘fuck outta’ being translated as ‘¡Lárgate, pasa! Desaparece de aquí *echando hostias!*. Since ‘fuck’ is in the middle of a phrasal verb: ‘to get out’, it is very difficult to reproduce the same effect in the TL, so the translator has decided to add ‘echando hostias’ at the end of the sentence to achieve that degree of obscenity.

The same occurs in the example number §369, in which ‘fuck’ is placed as an emphatic intensifier between ‘chil’ and ‘out’ which complicates its translation. The verb chosen was ‘acojonar’ which, although is not as strong as ‘to chill the fuck out’, works well in general.

The last example §382 sees the general expletive ‘fucking around’ which has quite accurately translated as ‘tocando los cojones’ which respects both the sense and the structure since both the ST and the TT are in the gerund.

Examples §370, §371, §379, §373 and §374 sees ‘fuck up’ translated in three different ways. In the example §370, ‘fuck up’ works as a general expletive which has been translated as ‘un mierda’ (somebody useless/hopeless). However, what they might be trying to say by ‘fuck up’ is ‘alguien que siempre la jode’. Hence, I would suggest ‘Mi hijo Eddie siempre la jode’ as a possible translation here. In the next one, ‘fuck you up’ has been translated as ‘tomar por el culo,’ quite accurate if one takes into account the meaning of the sentence. In example §379, ‘jodida’ has been the form chosen to translate ‘fuck up’. Placed after the noun, ‘jodida’ does not sound bizarre in Spanish. ‘Fuck up’ in the next examples acts as a general expletive to express that somebody did something wrong so the translator has gone for ‘joder’ in its subjunctive past form ‘jodiera’ which perfectly defines the situation. That is exactly the same case in the following example: ‘fucks things up’ has been translated as ‘la va a joder’ and, again, it works well.

Finally, I am not so sure about example number §375 here: ‘fucking with’ has been translated as ‘jodamos’ which seems to have a more sexual meaning. A possible solution might be to say ‘puteemos’ as was used in previous examples earlier. The following instances show several variants of ‘fuck’:

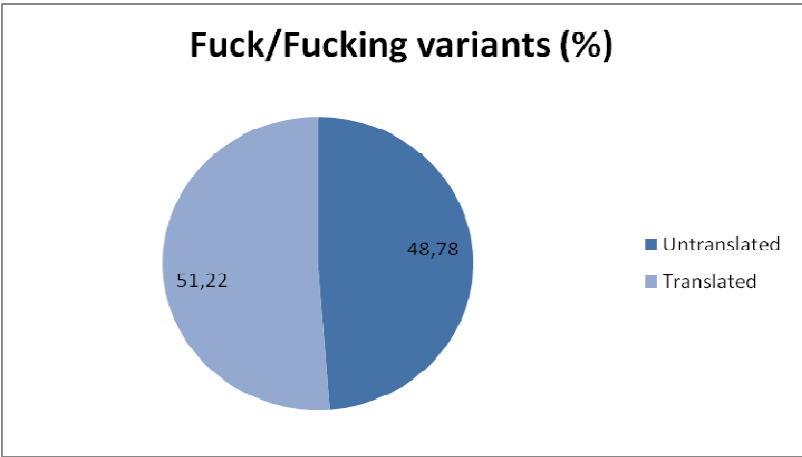
<i>Reservoir Dogs</i>	
§ 367. She's been <b>fucked over</b> a few times	A la que han <b>puteado</b> varias veces. [RD-ex.# 2]
§ 368. Get the <b>fuck outta</b> here!	Lárgate, pasa! Desaparece de aquí <b>echando hostias!</b> [RD-ex.# 153]
§ 369. When their bitches get 'em home, they chill the <b>fuck out</b>	Se <b>acojonan</b> cuando sus tías llegan a casa. [RD-ex.# 168]
§ 370. Eddie, my son, is a <b>fuck up</b>	Mi hijo Eddie es un <b>mierda.</b> [RD-ex.# 94]
§ 371. They got a line, and if you cross it, they <b>fuck you up</b>	Tienen un límite y si te pasas, te mandan a <b>tomar por el culo.</b> [RD-ex.# 166]
<i>Pulp Fiction</i>	
§ 372. You know what some <b>fucker</b> did to it the other day?	¿Sabes lo que hizo el otro día algún <b>jodido</b> hijo de puta? [PF-ex.# 278]
<i>Jackie Brown</i>	
§ 373. Cheese-eating nigga like this <b>fuck that up</b>	Este negro muerto de hambre lo <b>jodiera</b> todo. [JB-ex.# 527]
§ 374. You send some hardheaded roc whore, and she <b>fucks things up</b>	Como me envíes a una puta craquera, <b>la va a joder.</b> [JB-ex.# 607]
§ 375. After we're through <b>fuckin'</b> with these Koreans, I take you to Roscoe's Chicken and Waffles.	Cuando <b>jodamos</b> a esos coreanos, te llevaré a Rosco'es Gofres y Pollo. [JB-ex.# 519]
<i>Kill Bill</i>	
§ 376. You <b>fucker!</b>	¡ <b>Desgraciado!</b> [KB-ex.# 756]
§ 377. Just like this <b>fucker</b> here	Igual que este <b>cabronazo.</b> [KB-ex.# 759]
§ 378. Look...I know I <b>fucked you over.</b> I <b>fucked you over</b> bad. I wish to God I hadn't, but I did	Oye... se cuánto te <b>puteé.</b> Te <b>puteé</b> cosa mala. Quisiera no haberlo hecho, pero lo hice. [KB-ex.# 726]
§ 379. That's a pretty <b>fucked up</b> way to die	Es una forma <b>jodida</b> de morir. [KB-ex.# 794]
<i>Death Proof</i>	
§ 380. Trying to get their <b>fuck on</b> with my daughter	Intentando <b>follarse</b> a mi hija. [DP-ex.# 836]
§ 381. He's a stand in <b>fucker</b>	Es un <b>folla</b> dobles. [DP-ex.# 926]
<i>Inglorious Basterds</i>	
§ 382. Besides you, we know there's another Kraut patrol <b>fucking</b> around here somewhere	Aparte de vosotros, sabemos que hay otra patrulla teutona <b>tocando los cojones.</b> [IB-ex.# 1054]

Regarding the morphological variants, in the table below one can find two neologisms: *fuckability* and *fuckward* which have been translated as 'follabilidad' and 'gillipollas' respectively. According to the 'Urban Dictionary online', 'fuckability' is described as 'A measure of how much you would have sex with a person' and 'fuckward' as 'In the process of or heading toward the direction of being fucked'. These two words appear in *Jackie Brown* and *Death Proof* respectively and they are the only new words found in the entire corpus.

From my point of view, the second option has been accurately translated since it has searched for a neologism in Spanish which has the similar meaning and therefore, it works well. However, I am not sure about the translacion of *fuckward* for ‘gillipollas’ since, according to the Urban Dictionary, it refers to something totally different to the word ‘gilipollas’ which can be translated as ‘wanker’ or ‘asshole’. Yet, the translator here is in a difficult position and any option might have been questionable. Below, I have presented two neologism appearing in the corpus.

<i>Jackie Brown</i>	
§ 383. Hey, kiss my ass, <b>fuckward</b> !	Que te den por culo, <b>gillipollas</b> . [JB-ex.# 650]
<i>Death Proof</i>	
§ 384. Do I have <b>fuckability</b> stock?	¿He hecho acciones de <b>follabilidad</b> ? [DP-ex.# 854]

I have culled a corpora with 319 examples where the word *fuck/fucking*, the most resourceful and widely used words of the English language for the past decades, and its derivatives has not been translated into the TL, and have analyzed its translation into Spanish. Hence, I am in a position to state that the Spanish translations are eschewing as many swearwords as possible, as can be seen in the following chart:



**Figure 28: ‘Number of Times *fuck/fucking* have been Translated into Spanish’**

As can be observed from the chart above, 48.78% of the total insults involving the utterance *fuck* have remained untranslated, versus a 51.22% which has been translated as an

insult. Almost half of the insults have been erased from the audiovisual text and the screen, so the audience is not aware of the amount of bad words appearing in Tarantino's films. Next, I shall present the most significant examples from the corpus which have been left untranslated in the TL for the reader to have a broad idea of the result of this translation.

The following are a few selected examples of *fuck/fucking* and their variants that I have come across during my research:

<i>Reservoir Dogs</i>	
§ 385. Oh, <b>fuck</b> , Toby's! What the <b>fuck</b> was her last name?	Ah, Toby! ¿Cuál era su apellido? [RD-ex.# 8 & 9]
§ 386. I haven't heard that song since I was in the fifth <b>fuckin'</b> grade	No escuchaba esta canción desde que estaba en quinto. [RD-ex.# 22]
§ 387. Learn to <b>fuckin'</b> type. 'Cause if you're expecting me to help you out with the rent, you're in for a big <b>fuckin'</b> surprise	Que aprenda a escribir a máquina. Si están esperando a que les pague el alquiler, que esperen sentadas. [RD-ex.# 33]
§ 388. You're hurt. You're hurt really <b>fuckin'</b> bad, but you ain't dying.	Estás herido, estás gravemente herido, pero no vas a morir. [RD-ex.# 36]
§ 389. Whas that a <b>fucking</b> set-up or what?	Alguien nos ha delatado, ¿o qué? [RD-ex.# 44]
§ 390. I was trying to get the <b>fuck outta</b> here	Lo primero es largarse. [RD-ex.# 51]
§ 391. That's <b>fucked up!</b> The waitresses are just one of the many groups the government <b>fucks</b> in the ass on a regular basis	Además, ¿por qué tanto lío? Las camareras no son las únicas a las que el gobierno da por el culo. [RD-ex.# 33]

In the example §385, 'fuck' appears twice and acts like an interjection the first time, and as an emphatic intensifier the second time. However, surprisingly, it has been translated into Spanish without any sign of maledicta. A better rendition could be achieved by translating at least one of the two insults for 'joder' and place it either before 'Toby' or at the end of the sentence in search for compensation.

The following example §386 sees 'fucking' modifying a noun which could normally be translated as 'puto/a' or another solution could be to add its variant 'joder' either at the very beginning or at the end of the piece.

The §387 instance sees two examples of ‘fucking’ employed as emphatic intensifiers in both cases. The first time that it appears is modifying a verb and in the second one is modifying a noun. Hence, it is understandable that an exact translation of ‘fucking’ here is difficult to achieve; however, the translator has decided to leave it untranslated and has not added any sign of bad language or emphasis to it. When ‘fucking’ is modifying a verb, a solution could be to add ‘joder’ after the verb it was modifying in English. That is to say: ‘Que aprenda a escribir, ¡joder!’ could work perfectly well in Spanish. As for the §386 instance, when ‘fucking’ modifies a noun is normally translated by ‘puto/a’, however, in this case, the translator has re-phrased the whole sentence for it is difficult to add ‘puto/a’ and, again, I would choose the same procedure, add ‘joder’ to finish the sentence.

In the next instance §388, ‘fucking’ is modifying an adjective which makes its translation into Spanish extremely complicated. In this case, the usual thing to do is to translate this emphatic intensifier for the adverb ‘jodidamente’ to translate ‘fucking’ when it modifies an adjective in Spanish despite it sounding bizarre and alien. However, no translation has been used here, the translator has merely supplied the word ‘fucking’ for a non insult: ‘gravemente’. To the best of my knowledge, a possible solution would be to add ‘joder’ after ‘herido’ since I find ‘jodidamente’ inappropriate in Spanish.

The example §389 shows the adjective ‘fucking’ acting like an emphatic intensifier modifying a noun: ‘fucking set-up’ which has been left untranslated. A possibility here would be to translate it for ‘puta’ as the noun is in the feminine ‘emboscada’ to maintain the sense of the original text.

The following example §390 sees ‘fuck’ acting as an emphatic intensifier in the middle of a phrasal verb ‘to get out’. When this happens, the translation into Spanish is much more complex since there is not an equivalent structure in this language. Nevertheless, there are solutions that could be applied in order to maintain the original sense in the TL as well, which could be to twist the sentence and add ‘echando/cagando hostias’ after saying ‘estoy intentando largarme echando/cagando hostias’

The last instance §391 sees the phrasal verb ‘fuck up’ acting like a general expletive to express, in this case, that what the men are discussing at that time is not a big deal and it is said with a swearword to emphasize their discontent at that moment. Nevertheless, the translation into Spanish not only does not reflect the swearword, but it also confuses the reader with this misadaptation. A possible solution would be to translate it as ‘(eso es) una mierda’ or ‘y una polla’ in order to keep the swearing in place. The use of ‘fucks’ in a



copulative sense, in the second part of the example, has been translated literally into Spanish. Let us see some examples of *Pulp Fiction* in the following table:

<i>Pulp Fiction</i>	
§ 392. And if it's not the gooks, it's these old <b>fuckin'</b> Jews.	Y si no son los extranjeros son esos viejos judíos. [PF-ex.# 228]
§ 393. Any of you <b>fuckin'</b> pricks move and I'll execute every motherfuckin' last one of you	Si alguien mueve un solo dedo, me lo cargo aquí mismo. ¿Lo habéis entendido? [PF-ex.# 233]
§ 394. I'm <b>fuckin'</b> goin'	Desde luego que me marchó. [PF-ex.# 234]
§ 395. I've seen 'em do it, man. They <b>fuckin'</b> drown 'em in that shit.	Yo lo he visto. Y no ponen precisamente un poco en un lado del plato, sino que las ahogan en mayonesa. [PF-ex.# 237]
§ 396. I'm the <b>fuckin'</b> foot master	Soy un maestro dando masajes en el pie. [PF-ex.# 246]
§ 397. Goddamn ...Goddamn ... that was <b>fucked up</b> ...Goddamn ...	Maldita sea...maldita sea...eso ha sido...maldita sea. [PF-ex.# 263]
§ 398. Oh man, that's <b>fucked up!</b>	¡Oh, eso es una guarrada! [PF-ex.# 280]
§ 399. When you can just shut the <b>fuck up</b> for a minute, and comfortably share silence	Cuando se es capaz de mantener el hocico cerrado durante un rato y compartir cómodamente un momento de silencio. [PF-ex.# 290]

Regarding Tarantino's second film, the example number §392 expresses a sentence in which racism connotations are involved since 'fucking' modifies the noun Jews and that might have been the reason for the absence of translation in the TL. The translator might have found it too aggressive and decided to omit the intensifier 'fucking' when transferring it. A grammatically correct solution would be to add 'putos' in the plural since the word it is modifying is in the plural, and place before the adjective 'viejos' in order to achieve the same meaning as in the SL.

In the next example §393, neither the emphatic intensifier 'fucking' nor the noun which it modifies, 'pricks,' have been transferred to the TL. 'Pricks' could have been translated as 'capullos' and the intensifier could have been translated as 'de mierda' in which case, it should have been placed after the noun in the TL instead of before as is the case in

English. In order to compensate the lack of swearwords, the TL added ‘¿lo habéis entendido’ to compensate the lack of text, whilst the translator had carried out a faithful transferred of the words, which would have not been necessary: “Si alguno de vosotros, capullos de mierda, mueve un dedo, me lo cargo aquí mismo”.

The third example, number §394, shows a lack of maledicta. It presents an emphatic intensifier ‘fucking’ preceding a verb, a difficult translation case as mentioned earlier. However, a possible solution could be to add ‘de una puta vez’ after the verb such as ‘me largo de una puta vez’. This would be adequate in length and it would maintain the original meaning. The same thing happens in example number §395, the word ‘fucking’ is modifying a verb and the translator has decided to omit it to avoid the same predicament again. There is a dialogue between Jules and Vincent in which they are discussing the fact that in the Netherlands they put mayonnaise on their chips instead of ketchup. Therefore, since they are talking about chips, I have found a solution which implies re-phrasing the sentence to: ‘ahogan las putas patatas en mayonesa’. By focusing on the noun ‘patatas’ instead of the verb ‘drown’, the swearword ‘putas’ could be added and then, the sentence will remain both grammatically and semantically intact.

The fifth instance §396, does not present any grammatical difficulties; yet, the transfer into Spanish has been carried out omitting the bad word. ‘Fucking’ acts like an emphatic intensifier and modifies a noun which does not present any linguistic problems and so, it could be translated as ‘puto’ as in ‘soy el puto maestro dando masajes en los pies’.

The next example §397 sees a general expletive, ‘fucked up’, which has been omitted in the TL. Although it has been decided to leave it untranslated, the situation requires a series of swearwords since the piece contains three ‘Goddamn’ terms which have been translated and a term which has not, ‘fucked up’ which could be translated as ‘la hostia puta’ in order to keep its original meaning. The same thing happens in the second to last example, §398, in which ‘fucked up’ has been translated as ‘una guarrada’ and it would be better the use the words ‘una putada’ since the former does not belong to the category of swearwords.

Finally, the last example, §399, shows a phrasal verb which has been split up to include the intensifier ‘fuck’. Again, the translator is in a difficult position, since this structure is complicated to reproduce in Spanish. However, an absence of translation is not always the best solution and my suggestion here is that it is translated as: ‘puto’ placing it before ‘hocico’ or simply change ‘hocico’ (snout) for ‘boca’(mouth) and then say: ‘Cuando se es capaz de

mantener la puta boca cerrada durante un rato y compartir cómodamente un momento de silencio’. The following table contemplates the untranslated insults in *Four Rooms*:

<i>Four Rooms</i>	
§ 400. I always treat this <b>fucking</b> bitch like a queen. I had a lot of <b>fucking</b> too much to drink. It’s <b>fucking</b> New Year’s Eve. I can’t <b>fucking</b> drive home.	Trato a esa zorra mejor que a una reina, tú lo sabes. He bebido demasiado, pero estamos en Noche Vieja y no puedo ir a casa. [FR-ex.# 442]
§ 401. What do you want me to do? Get in the <b>fucking</b> car and run over 6 or 7 <b>fucking</b> kids?	¿Qué quieres? ¿Que suba a mi maravilloso coche y atropelle a siete críos? [FR-ex.# 442]
§ 402. You can do whatever the <b>fuck</b> you want	No me importa lo que hagas. [FR-ex.# 447]
§ 403. When all of a sudden we slip on Steve McQueen and Peter Lorre bein’ <b>fuckin’</b> badass	Cuando de repente, pillamos a Steve McQueen y a Peter Lorre en plan de tíos duros. [FR-ex.# 456]
§ 404. I’m no some sick <b>fucked</b> chap in the countryside collecting fingers	No soy un chiflado que viaja por el país coleccionando dedos. [FR-ex.# 460]
§ 405. But when you’re <b>fucked-up</b> , you don’t lie.	Cuando estás ciego, no mientes. [FR-ex.# 458]

I have come across a series of difficulties when translating ‘fucking’ as an intensifier. Example number §400 from *Rour Rooms* comprises three instances of ‘fucking’ modifying a noun ‘bitch’, and adjective/adverb ‘too much’, another noun ‘New Year’s Eve’, and a verb ‘drive’. ‘Fucking bitch’ is not difficult to translate into Spanish ‘puta zorra’, although it would be semantically weird being ‘puta’ and ‘zorrra’ synonyms for ‘bitch’; then, maybe ‘puta guarra’ or ‘puta cabrona’ would be an appropriate option. As for ‘I had a lot of fucking too much to drink’ I understand that the translator must have found himself/herself in an impossible position and decided to leave in untranslated. However, by adding ‘joder’ at the end of the sentence, the same level of impoliteness could be achieved. The same solution could be applied to ‘fucking New Year’s Eve’, and ‘fucking drive home’ by adding ‘joder’ either at the beginning of at the end, the result would be pretty close to the ST. However, the reason why the translator has not thought about this possibility is to avoid repetition since too

many times ‘joder’ at the beginning or at the end of each short sentence would spoil the sentence by making it too repetitive.

The example number §401 sees ‘fucking’ as an emphatic intensifier which modifies a noun which could be translated as ‘puto’ as in ‘puto coche’ and ‘putos’ as in ‘putos niños’ in the second half of the sentence. However, the reason why the translator has decided to leave both terms without an equivalent might have been because of the implications of the word ‘niños’ with the adjective ‘putos’. When doing the transfer of words into the TL, the translator might have found difficult to say ‘putos niños’ into Spanish because of the nature of the word and then, decided to leave both untranslated. To say ‘puto coche’ in Spanish is more or less acceptable, to refer to a specific group such as infants in this case as ‘putos niños’ does not sound so acceptable and presents a predicament.

The example number §402 sees the taboo word ‘fuck’ acting like an intensifier which could be added if the sentence is rephrased as in: ‘Puedes hacer lo que te dé la puta gana’ in which ‘puta’ would give the same sense as in the SL.

In the next example (§403), the word ‘fucking’ is acting as an emphatic intensifier to modify the word ‘badass’ and insult itself which could be translated as ‘tipo duro’ as the translator proposed. My suggestion would be to change it for ‘cabrón’ and leave it as ‘Cuando de repente, pillamos a Steve McQueen y a Peter Lorre en plan cabrón’.

The penultimate example, §404, sees the adjective ‘fuck’ acting as a general expletive. The term precedes the word ‘chap’ and has been translated as ‘chiflado’ (nut/mad) and therefore, does not reflect the sentence’s original sense. I would suggest to leave the word ‘chiflado’ and include ‘puto’ in this section so it could be read: ‘puto chiflado’ and then, it would respect the ST.

Finally, the last example, §405, implies the compound ‘fucked up’ as a general expletive to express that you are drunk so ‘ciego’ is a fair translation although it does not have any sign of bad language at all. For this reason, a good solution would be to use the word ‘mierda’ as in ‘cuando llevas una mierda encima’ which is colloquial for being drunk in Spanish and includes taboo language in this case, scatology. The next table shows the untranslated examples appearing in *Jackie Brown*:

<i>Jackie Brown</i>	
§ 406. What the <b>fuck</b> can I say? I'm serious, man. What the <b>fuck</b> can I say?	No sé qué decir, tío. [JB-ex.# 494]
§ 407. What the <b>fuck</b> did I tell you?	Yo no te he dicho que te cargues a nadie. [JB-ex.# 510]
§ 408. <b>Fuckin'</b> scared my woman, Sheronda	Le pegaron un susto de muerte a Sheronda, mi mujer. [JB-ex.# 544]
§ 409. The police start <b>fucking</b> with your mind	Lo ves, la policía te ha tocado el coco. [JB-ex.# 565]
§ 410. Yeah, but it's my Money and I don't need no <b>fucking</b> partner	Sí, pero es mi dinero y no necesito una socia. [JB-ex.# 592]
§ 411. Don't be <b>fucking around</b> herky-jerky up in here	No hagas ningún movimiento brusco o te abro un boquete. [JB-ex.# 722]
§ 412. I swear to <b>fucking God</b> man	Lo juro por Dios. [JB-ex.# 680]
§ 413. But all this criminal activity <b>fucks up</b> your shit for good with the big airlines	Pero al estar fichada, no pudo entrar en ninguna compañía importante. [JB-ex.# 533]
§ 414. Jesús, but if you two aren't the biggest <b>fuck-ups</b> I've ever seen in my life!	Jesús, Ordell y tú sois la pareja de chapuzas más grande que he visto en mi vida. [JB-ex.# 670]
§ 415. Shut the <b>fuck up</b> and don't you move!	¡Cierra el pico y no muevas ni un pelo! [JB-ex.# 559]

In the table above, one can see example §406 from *Jackie Brown*, which sees 'fuck' used twice as an emphatic intensifier. When the word 'fuck' is in this position, the best solution is to translate it as 'joder' and place it either at the beginning or at the end of the sentence. In this case, I would replace 'tío' for 'joder'.

The example §407 is similar in structure but different in meaning so the best way of translating it would not be adding 'joder' as in the previous example but by including the word 'coño' to achieve the dirty talk as in: 'Pero yo qué coño te he dicho, eh?.'

In the next instance, §408, 'fucking' appears as an emphasizer which modifies a verb, again, a difficult structure to transfer into Spanish. The same degree of insult could be achieved by adding 'joder' at the end of the piece or also 'coño'.

The fourth example, §409, sees ‘fucking with’ acting as a general expletive. Its translation into Spanish, however, does not present many difficulties since it could have been translated as ‘jodido’ as in the past participle of ‘fuck’ so the sentence would be as follows: ‘La policía te ha jodido la mente/coco’.

Example number §410 sees an instance of ‘fucking’ as an intensifier which modifies a noun: ‘partner’, and it could be translated as ‘puto/a’ as in ‘puta compañera’. However, since here ‘partner’ refers to feminine ‘partner’ the adjective has to be put in the feminine, ‘puta’, and therefore, it could cause confusion since ‘puta’ also means ‘bitch’. Possibly, the best solution would be to add ‘joder’ at the end of the sentence.

In the example number §411, one can see a compound expletive ‘fucking around’ used in the gerund form which has been translated as ‘movimiento brusco’. An expression that has been used in many occasions to translate ‘fucking around’, ‘intentar joder a alguien’, despite sounding a bit bizarre, could be used here. Hence, the complete sentence could be ‘No intentes joderme’. Then, another problem arises, the sentence in Spanish is shorter and so the adaptor would have to find a way to make it coincide with the English version.

The instance number §412 presents an example of cross-categorized insult since it implies using ‘fucking’, a sex related insult, with swearing by God, a religious insult. Although blasphemy or profanity is a common practice in Spain having been a fervent religious country, swearing by God would only imply the words ‘swear’ and ‘God’ but the spectators would be surprised to hear ‘fucking’ in the same sentence in Spanish. For this reason, the translator has decided to leave the swearword untranslated. To translate it would result in a very severe film classification and result in discontent from certain religious groups.

The following example, §413, shows the prasal verb ‘fuck up’ acting as a general expletive. A fine solution would have been to translate it as ‘jode’ or ‘jode vivo’ if one wants to give more emphasis. So, an equivalent could finally be achieved: ‘Pero el estar fichado te jode vivo y Jackie no pudo entrar en ninguna compañía importante.’

The penultimate instance, §414, sounds quite comical since the expletive ‘fuck-ups’ used as a noun has been translated as ‘bungling’, a very innocent term to define what the script also tries to express. Therefore, something like ‘putos desastres’ or in the singular ‘puto desastre’ would project that idea in a more precise way.

The last example in *Jackie Brown*, §415, reminds us of the final example in *Pulp Fiction* and puts the translator in a difficult position once more. I would suggest the same

thing as in *Pulp Fiction* and translate it as ‘puto/a’, in this case like ‘cierra la puta boca y no te muevas’. I would not say: ‘ni un pelo’ since it does not sound genuine Spanish. The next examples presented below belong to Tarantino’s fifth film, *Kill Bill* vol.I and II and their untranslated insults into Spanish:

<i>Kill Bill</i>	
§ 416. Thought that was pretty <b>fucking</b> funny, didn’t you?	Te habrá parecido muy gracioso, ¿verdad? [KB-ex.# 737]
§ 417. Lemme <b>fuckin’</b> at you!	Te voy a matar. [KB-ex.# 802]
§ 418. You’re <b>fuckin’</b> dead!	¡Estás muerta, estás muerta! [KB-ex.# 803]
§ 419. I’m just <b>fuckin’</b> with you!	¡Sólo es una broma! [KB-ex.# 805]
§ 420. But I’m a <b>fuckin’</b> surgeon with this shotgun	Pero tengo una puntería extraordinaria. [KB-ex.# 810]
§ 421. You <b>fucker!</b>	¡Desgraciado! [KB-ex.# 756]
§ 422. You’re gonna have plenty of fun carrying buckets of water up and down that <b>fucker</b>	Vas a pasartelo muy bien llevando cubos de agua arriba y abajo. [KB-ex.# 789]

Instance number §416 from *Kill Bill* sees the word ‘fucking’ acting like an adjective preceding another adjective which is difficult to translate. The translator has decided to omit the insult probably because s/he is struggling to find an equivalent in the TL. In the same way I have not come across any translation different from that of the author here for the position of ‘fucking’ does not make it viable.

In the second example, §417, ‘fucking’ acts like a verb which would make it easy to translate. However, a literal translation into Spanish ‘déjame que te joda’ would mean something completely different to what the character is trying to say. In Spanish, that sentence can be confused with wanting to have sexual intercourse and in the SL, ‘fucking at’ is far from having sexual connotations but to hassle/annoy somebody very badly in order to hurt him/her. Therefore, an alternative would be ‘putear’ as in ‘déjame que te putee’ or ‘te voy a putear’ which sounds more genuine.

Example number §418 presents the word ‘fucking’ preceding an adjective in the SL, and absence of translation in the TL. After thinking it through, I consider that it would be

appropriate to add an insult such as ‘hija de puta’ after the sentence and replace the anglicised ‘estás muerta, estás murta’ for ‘te voy a matar’ so the result would be ‘te voy a matar, hija de puta’.

The next example, §419, sees ‘fucking with’ as a verb and, in the same way as example number two here, cannot be translating for ‘joder’ since it would have sexual connotations. A possible solution, then, might be ‘me estoy descojonando de ti’ meaning ‘I’m not serious’.

In the example number §420, there has been an adaptation into the TL since literal or almost literal translation would not signify anything in Spanish. My suggestion here would be to re-adapt the sentence and use ‘de puta madre’ or ‘de cojones’ to express that the individual never misses a shot. Therefore, ‘tengo una puntería de puta madre/de cojones’ might be a good solution.

The following example, §421, involves the word ‘fucker’ and its translation into Spanish as ‘desgraciado’ which is more like an unlucky loser. A similar term for ‘fucker’ in the TL could be ‘hijo de puta’, ‘cabrón’ or maybe a combination of both ‘cabrón, hijo de puta’.

The final insult, §422, presents a problem since the term ‘fucker’ here does not refer to a person but to some steep steps. The character will have to use them every day as part of their training process and so, they are referred to as a ‘fucker’. A possible translation into Spanish respecting the swearword could be ‘hijas de puta’, ‘cabronas’ or even ‘jodidas’ referring to the stairs. However, the second and the former options do not sound particularly natural in the Spanish language. The following table shows the absence of insults in Tarantino’s second-to-last film:



<i>Death Proof</i>	
§ 423. You scared the <b>fuck out</b> of me	¡Qué susto me has dado! [DP-ex.# 857]
§ 424. Just <b>fucking</b> let me out of here!	¡Déjame salir de aquí! [DP-ex.# 891]
§ 425. The dude, <b>fucking</b> art himself, falling out of his time machine	Se habrá cortado al caerse de su máquina del tiempo. [DP-ex.# 869]
§ 426. She asked him for the <b>fucking</b> ride	Ella le pidió a él que la llevara. [DP-ex.# 898]
§ 427. I can't relieve the <b>fucking</b> Circle A carries Italian Vogue	En un super así no pueden tener el Vogue italiano. [DP-ex.# 910]
§ 428. A bit <b>fucked up</b>	Un poco colocadas. [DP-ex.# 941]
§ 429. They take her and reinforce that <b>fucker</b> everywhere	Lo cogen y lo refuerzan por todas partes. [DP-ex.# 888]
§ 430. I forgive you. Hold the <b>fuck on!</b>	¡Te perdono, agárrate fuerte! [DP-ex.# 1012]

In the example number §423 from *Death Proof*, ‘fuck out’, the intention is to express fright through the use of an intensifier ‘fuck’. One possible solution would be to add ‘joder’ or even ‘capullo’ at the end of the sentence. In this way, the translated text would maintain the degree of insult.

The example number §424 presents another instance of the usage of ‘fucking’ as an emphatic intensifier which precedes a verb. In order to transfer this into Spanish, ‘joder’, ‘capullo’ or ‘cabrón’ could be added at the end of the sentence: ‘Déjame salir de aquí, joder/capullo/cabrón’.

Examples §425, §426, and §427 have an element in common: the word ‘fucking’ modifying a noun. Example number three presents difficulties in translation which might be one of the reasons why the translator has decided to omit it. I am afraid that, after analysing it in depth, I cannot find a similar equivalent in the TL, so I have no suggestions for this particular example. A fine translation could be achieved in examples three and four by adding the word ‘puta’ and slightly changing the sentence: ‘Ella le pidió a él que la llevara a su puta casa’; and ‘de mierda’ for ‘en este súper de mierda no pueden tener el Vogue italiano’.

The example number §428, ‘fucked up’ in the sense of being high or stoned could be translated into Spanish as ‘jodidas’ or as ‘llevamos una mierda’. However, ‘jodidas’ would not sound very natural in Spanish and ‘llevamos una mierda’ might only imply that they are

drunk and not stoned as they are. Therefore, the translation of ‘fucked up’ for ‘colocadas’ might be the best choice.

The penultimate example, §429 in *Death Proof* is similar to the last example selected from *Kill Bill* and so, the word ‘fucker’ could be translated as ‘hijo de puta’ –since he is referring to the car– . The fact that he is talking about a car makes it more limited, as a different option might sound too bizarre.

The last example, §430, involves an intensifier ‘fuck’ in between a phrasal verb ‘hold on’. Once more, the translation is quite tricky and a possible answer would be to add ‘joder’ at the end of the sentence as in: ‘Te perdono, agárrate fuerte, joder/coño’.

The following table shows the untranslated insults of Tarantino’s *Inglorious Basterds*:

<i>Inglorious Basterds</i>	
§ 431. You either do what the <b>fuck</b> we tell you, or ...	O haces lo que te decimos, o ... [IB-ex.# 1091]
§ 432. Yeah, they made a deal. But they don’t give a <b>fuck</b> about him. They need you	Sí, hizo un trato, pero él no les importa, sólo usted. [IB-ex.# 1103]
§ 433. You didn’t say the goddamn rendezvous is in a <b>fucking</b> basement	No me dijo que el dichoso encuentro fuera en un sótano de mala muerte. [IB-ex.# 1070]
§ 434. You <b>fucking</b> Bratwurst-smelling!	¡Apestáis a salchicha! [IB-ex.# 1098]
§ 435. An Austrian-Jew got the <b>fuck out</b> of Munich while the getting was good	Un judío austríaco que se largó de Munich justo a tiempo. [IB-ex.# 1052]

The example number §431 from *Inglorious Basterds* sees the word ‘fuck’ used as an intensifier which has not been transferred from the SL into the TL. The translator could have added bad language to the new text by adding ‘joder’ at the end of the sentence.

In the second instance, §432, the word ‘fuck’ or ‘to give a fuck’ works as a general expletive which could have been translated as ‘una mierda’ as in ‘Sí, hizo un trato, pero él les importa una mierda, le quieren a usted’ for example.

The example number §433 consist of ‘fucking’ modifying a noun which could have simply been translated as ‘puto sótano’ or ‘sótano de mierda’ which might sound even better.

The second to last example corresponds to §434, and it is difficult to translate. An attempt would be to translate it as ‘Oléis a las putas salchichas alemanas’ or ‘Dais asco, como las putas salchichas alemanas’. However, no matter how this piece is translated, it has a difficult structure in Spanish with or without the swearword.

Finally, the last instance, §435, could be compared to that from the sixth example in *Reservoir Dogs* and then, translate it in a similar way as in: ‘Un judío austríaco que se largo de Munich cagando/echando hostias justo a tiempo’.

In summary, Spanish offers several options to translate *fuck*,  *fucking* and its variants: ‘mierda’, ‘joder’, ‘coño’ for *fuck* and ‘puto/a’, ‘mierda (de)’ and the not very convincing ‘jodido/a’ for  *fucking*. This latter option is possibly the most widely used altogether, however, it presents problems since it is not genuine Spanish. Antonini and Chiaro (2009: 111) speak about ‘the syndrome of linguistic bipolarity’ (see footnote 73) which is applicable here:: e.g. ‘fucking bastard’ translated as “jodido bastardo” or ‘fucking shit’ as “jodida mierda”. Both “jodido” and “bastardo<sup>75</sup>” or even ‘motherfucker’ as “follador de madres<sup>76</sup>” are calques from English and are unlikely to be used in every day life. Hence, it can be inferred that the four-letter word par excellence is, still nowadays, *fuck* which is not only used to describe sexual intercourse but to denote anger, irritation or exasperation.

Regarding its acceptability, as Montagu (1967: 300) points out, although four-letter words are now allowed in print, their use in everyday speech is still restricted. We live in a society in which there seems to be an awkward attitude towards sex, since people think of it as a filthy matter which should be avoided in public and also in private. Therefore, it is not surprising that four-letter words, such as *fuck*, are restricted and classified as: ‘vulgar, obscene, and impure’ (Montagu, 1967: 301). In this respect, the Christian Church has played an important role reducing sex to an unclean fact that should be only accomplished for pure reproduction purposes:

Sin and sex, as everyone knows, have somehow come to be inextricably interrelated, so that the swearer who draws upon the forbidden sources of sexuality adds to the force of his obscene words the power of both a scatological and a sacrilegious act (Montagu, 1967: 301).

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<sup>75</sup> According to the RAE:

**Bastardo, da.**

(Del fr. ant. bastart).

Que degenera de su origen o naturaleza.

<sup>76</sup> *American Pie* (1999) teen comedy directed by Paul and Chris Weitz and written by Adam Hertz.

For these reasons, there are certain terms, which belong to different categories, that are considered taboo: (1) “mierda” belongs to the scatological category being its exact translation into English ‘shit’; (2) “joder” or its past participle “jodido” are catalogued in the sex related class being its literal translation into English ‘fuck’; (3) “coño” belongs to the body parts group and its exact translation into English is ‘cunt’. The reader might be surprised to encounter this word to replace an interjection in English. However, there is a semantical difference between this term when used in Spanish and when used in English. While ‘cunt’ is one of the most offensive words in the English language, in Spanish it is employed as a mere interjection to express astonishment, and it is considered ‘sufficiently’ acceptable among people; (4) “puto/a” varies depending on whether the word its modifying is in the masculine or in the feminine. It translates literally as ‘bitch’, then, it belongs to the prostitution related category. Then, the selection of these four words will depend, not only on the translator’s choice, but on the adaptor’s view. S/he will make the necessary changes in order to synchronize the lip movement as much as possible in both languages.

Next, a final section with the conclusions drawn for this thesis will be presented, along with a part in which the bibliography and the scriptwriter’s filmography (written, directed and produced films together with the films in which Tarantino acts) have been included.

## **CONCLUSIONS**

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En este último apartado nos proponemos, por un lado, ofrecer un resumen de los conceptos más destacados que se han tratado en este trabajo y, por otro lado, dar respuestas a las varias hipótesis planteadas al inicio de esta tesis.

En el capítulo 1, *Quentin Tarantino*, he expuesto tanto la vida del autor como su filmografía dado que muchas de sus películas se han inspirado en hechos de su infancia y adolescencia. En otras palabras, Tarantino ha basado el conjunto de su obra en filmes que vio reiteradas veces en esta época de su vida, y ha hecho que los géneros clásicos –*exploitation*, *blaxploitation*, (*spaghetti*) *western*, *hard-boiled* y *film noir*– vuelvan a estar de moda por haberlos presentado de nuevo de forma *renovada*. En su carrera cinematográfica encontramos filmes como *Reservoir Dogs*, *Pulp Fiction*, *Four Rooms*, *Jackie Brown*, *Kill Bill* vol. I y II, *Death Proof* y *Malditos Bastardos*, siete películas independientes en las que el autor ha ejercido como director y guionista, y por ende, la base de mi corpus. En otras obras, como *Amor a quemarropa* o *Asesinos natos*, Tarantino actuó como guionista pero no llegó a dirigir las ya que las vendió a Tony Scott y Oliver Stone respectivamente. *Abierto hasta el amanecer* le sirvió para darse a conocer como actor a la vez que modificaba algunos aspectos del guión que no habían sido escritos por él inicialmente. Durante la producción de la película de Frank Miller, *Sin City*, Tarantino, ya convertido en un icono, actuó como director invitado en parte por la popularidad que había/estaba adquiriendo, puesto que ésta podía beneficiar a Miller. En este primer capítulo, he abordado cuestiones como el hecho de haberse convertido en un director de cine independiente, un director de cine de culto, e icono global. También se ha discutido el hecho de si Tarantino se había convertido en un director comercial frente al ídolo independiente de sus inicios. El autor ha intentado mantener la fama de director de culto, o de director de cine independiente con aspectos del *gore*. Sin embargo, su fama ha hecho que se haya convertido en comercial, hasta el punto de reflejarlo en su última película *Malditos Bastardos*, film de alto presupuesto, con una actriz de moda –algo inusual en su obra–, Diane Krüger. *Malditos Bastardos*, aunque en colaboración con el Weinstein Company, tuvo como productora la ‘Universal Pictures’, una productora comercial.

La violencia no puede dejar de mencionarse en la obra de Tarantino y por ello, he dedicado un apartado dentro de este primer capítulo donde se tratan temas relacionados con esta cuestión. Tarantino se declara en contra de la violencia en todo momento, aunque no evita que ésta funcione como leit motiv de su obra. El director se refugia en su infancia y explica que, de niño, su madre le llevaba a ver películas de adultos sin tener en cuenta su edad. Es esta especie de trauma en lo que se justifica o se basa Tarantino para incluir la

violencia desmedida en todas sus películas, sin excepción. En esta primera parte, también he dedicado un pequeño apartado a la cuestión de la familiaridad de algunos de los actores/actrices que aparecen en las películas de Tarantino. El director norteamericano rescata actores y actrices de épocas anteriores que alcanzaron la popularidad durante los 70 o los 80, pero que, al cambiar los hábitos cinematográficos, dejaron de trabajar. A Tarantino le gusta indagar en el pasado y recordar la época en la que éstos eran los/las protagonistas de las películas de moda, y es por este motivo por el cual los incluye como intérpretes de sus nuevos filmes, para que nos recuerden a aquellos (spaghetti) *westerns*, *filmes noir*, *blaxploitation* o *hard-boiled* de épocas pasadas. Entre ellos destacan John Travolta, que después de una larga ausencia cinematográfica, protagonizó junto con Samuel L. Jackson *Pulp Fiction*. Tal era y es la influencia de Tarantino en el celuloide que, a raíz de la interpretación de Travolta en su segunda película, relanzó la carrera profesional de éste. Pam Grier, que interpreta el papel principal en *Jackie Brown* también era una actriz olvidada de los 70, de la época del *blaxploitation*, al cual hace alusión reiteradas veces de manera sutil en dicha película. A Tim Roth, actor británico de cine independiente, también le llegó la fama después de trabajar con el director norteamericano, y hoy en día sigue cosechando éxitos. Harvey Keitel, actor secundario, obtuvo la fama al haber intervenido en *Reservoir Dogs*, llegando a conseguir papeles principales después de ésta. Otros actores como Steve Buscemi, o Chris Madson, recuperaron la fama olvidada por haber participado también en *Reservoir Dogs*, especialmente Madson al haber sido el autor de la escena de la famosa amputación de la oreja del policía rehén.

Otra de las cuestiones que se han abordado en este primer capítulo, y que puede resultar un tanto controvertida, es la cuestión del plagio. Algunos críticos lo consideran homenaje y otros concluyen de manera contundente que se trata de una copia barata. Estos últimos acusan a Tarantino de no tener sus propias ideas y de calcar, casi fragmento por fragmento, escenas y diálogos de otras películas famosas que le hayan impactado. Otros críticos, sin embargo, lo llaman intertextualidad (Gisbert, 2002: 60). Además, como apunta Corral (2005: 218), Tarantino también es víctima del plagio, ya que otros cineastas, como por ejemplo, Seijun Suzuki también lo imita. Así pues, han sido muchas las comparaciones entre *Reservoir Dogs* y la película dirigida por Ringo Lam *Ciudad en llamas* (1987). Aunque Tarantino no lo niega, expresa constantemente que la imita porque la adora (Gisbert, 2002: 60). Paco Gisbert (2002: 60) también apunta que *Pulp Fiction* se vio, de alguna manera, influida por *El sueño eterno* (1946) de Howard Hawks y por las revistas *pulp* en donde la

protagonista era Black Mask (Gisbert, 2002). Según Gisbert (2002), para la realización de *Pulp Fiction*, le influyeron una serie de filmes y directores que habían marcado su infancia: Jean-Luc Godard, el cine italiano de George Romero que hace alusión al *gore*, los filmes de John Carpenter, las revistas *pulp* de literatura policíaca, el cine negro americano, las series japonesas, la religión, el mundo de las drogas, y la violencia sin medida en general (2002). Quentin Tarantino es, por tanto, un cineasta posmoderno que combina elementos *vintage* para confeccionar sus películas. Estos elementos o características tienen su base en la violencia, en el lenguaje obsceno, y en hechos vividos a través de su experiencia personal o cinematográfica.

El segundo capítulo lo he dedicado a explorar temas como el tabú y la obscenidad para poder, posteriormente, aplicarlo al corpus cinematográfico escogido para esta tesis. He comenzado introduciendo el concepto de tabú en la sociedad y lo he dividido por categorías: el sexo; la muerte; las funciones fisiológicas y las partes del cuerpo; las emociones; y finalmente, el racismo y la religión vistas como tabú. A continuación, he iniciado un apartado al que he denominado *Swearing*, donde se explica el lenguaje malsonante o el lenguaje de los insultos. En este mismo apartado, presento las opiniones de autores como Ashley Montagu, Timothy Jay, Edwin Battistella, Tony McEnery, Keith Allan, y Kate Burridge. En la siguiente sección, he pasado a tratar la cuestión de las expresiones vulgares seguido de un apartado en donde he querido explicar las razones sociales, lingüísticas y psicológicas de porqué maldecimos y porqué intentamos, por todos los medios, evitarlo. El siguiente punto se ha encargado de definir el concepto de corrección política, tema que abarca los eufemismos y disfemismos, y el lenguaje sexual y las diferencias entre individuos de diferentes sexos a la hora de utilizar el lenguaje malsonante. En el penúltimo apartado general se ha tratado la censura tanto en Estados Unidos como en España, las consecuencias que conlleva el hacer uso de los insultos en los medios de comunicación, y la censura aplicada directamente a las películas de Tarantino en otros países. He terminado este segundo capítulo con una serie de anotaciones a modo de conclusión; de esta manera, espero haber contribuido, con mi aportación, al debate sobre insultos como fenómeno cultural.

El tercer capítulo presenta un análisis teórico de los estudios de traducción desde sus comienzos hasta que se incorporan, gracias al nacimiento del cine, el doblaje y la subtitulación como modalidades de traducción audiovisual. Así pues, comienzo este capítulo haciendo un breve recorrido por la historia de la traducción desde sus orígenes, hasta llegar al punto en que se desarrolla como disciplina teórica; lo que se ha llamado *traductología*. En el



primer apartado, he incluido cuestiones como el método de traducción americano, la traducción palabra por palabra introducida por los clásicos, el concepto de *equivalencia* entendido como ciencia, la teoría de la traducción de James Holmes, la teoría del *polisistema* de Itamar Even-Zohar, y el concepto de *norma* impulsado por Gideon Toury. En un siguiente apartado, se ha abordado el tema del descriptivismo y su confrontación con el prescriptivismo. En el siguiente punto he introducido los cinco enfoques originados de la teoría de la traducción para centrarme en profundidad en el enfoque socio-cultural, donde aparecen la escuela de la manipulación, la teoría del *skopos*, los estudios poscoloniales de traducción, y el cambio cultural en los estudios de traducción. Al concluir esta sección, he pasado al segundo apartado en donde se ha introducido el concepto de traducción audiovisual, y en donde se aplican aspectos introducidos previamente, aunque en esta ocasión, con base en un texto audiovisual. En otras palabras, este término de uso reciente –traducción audiovisual– es definido y se le aplican las teorías existentes sobre la traductología. Es complicado aplicar el modelo tradicional de traducción “palabra por palabra” –como planteaban los clásicos (Marcus Tullius Cicerón (106-43 B.C.E) – al texto audiovisual, ya que hay otros factores, no sólo el estrictamente escrito, a tener en cuenta y el texto audiovisual, a diferencia de las traducciones literarias, no permite introducir las notas aclaratorias del traductor a pie de página. Por lo tanto, hay que tener en cuenta otros factores como la música, la iluminación, la sincronía labial de los personajes, los gestos (las palabras no pueden contradecir los gestos).

Uno de los temas abordados a lo largo de esta tesis ha sido la presentación del concepto de adaptación; este concepto considera la cultura como parte indispensable de la traducción, como un aspecto más a considerar (Newmark, 1988, 1995 and Dabernelt, 1958). Es en este momento cuando el traductor se enfrenta a la siguiente dicotomía: (1) intentar complacer a la audiencia con una traducción adaptada que pueda entender el texto, teniendo en cuenta la cultura de la sociedad al que éste se traduce; o (2) traducir literalmente sin tener en cuenta tales factores y arriesgarse a provocar confusión en el lector al haber llevado a cabo una traducción completamente literal. La traducción es una batalla constante entre la fidelidad al texto original y la fidelidad a la cultura de la lengua meta, cuyo resultado ha de parecerle creíble y natural al público. Tal cosa implica que no solamente se debe respetar la cultura sino también las reglas de la sociedad.

Así pues, el traductor necesita una preparación tanto en lingüística como en literatura, historia y cultura. No debemos olvidar que la traducción existe para transmitir el significado original de un texto a otra lengua evitando los prejuicios culturales que nos puedan llevar a

cambiar el texto que estamos traduciendo. Por tanto, la labor del traductor consiste en comunicar, aunque lo que queremos traducir pertenezca a sistemas lingüística y culturalmente diferentes, siempre respetando que la sinonimia perfecta entre lenguas no existe (Bernal, 2002: 18), como señala Xianbin He ‘the translators obviously have the last say, for they are the only people doing the creative work of translation’ (2007: 25).

Finalmente, en el último apartado de este capítulo, he hecho un breve repaso de la historia del cine empezando por su nacimiento de mano de los hermanos Lumière. Se han abordado, además, cuestiones como la dicotomía entre doblaje o subtitulación, aunque se le ha dado protagonismo a esta primera por ser la modalidad en la que baso mi corpus, y la más utilizada en estos momentos en España. En el mismo apartado se ha hablado de la historia del doblaje, de sus ventajas y de porqué es la primera elección en este país. He terminado esta última sección tratando los elementos tanto lingüísticos como técnicos que pueden posibilitar u obstaculizar el curso normal de trabajo en la traducción audiovisual. En suma, podemos concluir que a la hora de realizar una traducción hay que tener en cuenta el contexto socio-cultural, ya que estudiar la traducción de un texto audiovisual de manera aislada, sin tener en cuenta dicho aspecto, hace que ésta quede relegada al fracaso.

El capítulo 4 ha comenzado con una breve introducción donde se ha presentado la metodología empleada, los materiales, y las suposiciones o hipótesis de las que hemos partido. Respecto a la metodología y los materiales, por un lado he comparado la versión original de las siete películas realizadas por Quentin Tarantino [RD, PF, FR, JB, KB, DP y MB] con su transcripción en español con el propósito de examinar los insultos que aparecen en ambas versiones. Por otra parte, he partido de varias hipótesis a las cuales intentaré contestar en la segunda sección de estas conclusiones finales.

En el capítulo 5, he distinguido dos apartados, en el primero, se han incluido varias categorías de insultos: sexo; escatología; partes del cuerpo; insultos religiosos; y relacionados con el incesto; la prostitución; el racismo; la categoría cruzada; los insultos dirigidos a las personas con deficiencia física o mental; los que hacen referencia a las funciones fisiológicas; a los relacionados con animales; y a los insultos de carácter homófobo. Abrí un segundo apartado dentro del capítulo 5 puesto que, al analizar en profundidad el corpus, observé que la categoría de insultos que más se repetía era la sexual, –éstos ocupan el 43,91% del total–, y fui, de forma gradual, enfocando mi análisis en este grupo para centrarme en las palabras que más se repetían en el corpus: *fuck* y  *fucking* y sus derivados morfológicos, los cuales ocupan el 88,8% del total de los insultos de carácter sexual.

Para terminar, en esta tesis he tenido en cuenta, no solamente los elementos lingüísticos –doblaje y la subtitulación–, sino los técnicos –iluminación, música, sonido–. Por ello, también abre varias líneas de investigación, entre ellas el análisis de los subtítulos en obras fílmicas, tema interesante para futuros trabajos.

Concluyo esta sección aportando las referencias bibliográficas que he utilizado para poder configurar este trabajo, junto con la filmografía de Quentin Tarantino: las películas que (co) dirige, que escribe, que produce y en las que actúa se han incluido para que el lector contemple su trayectoria profesional. Finalmente, he incluido el corpus lingüístico completo de su obra en forma de anexo o apéndice. Este corpus consta de 1526 insultos agrupados en 1117 tablas, en él se recogen todos y cada uno de los insultos que aparecen en las siete películas analizadas según orden de aparición; y dada su extensión, los datos se encuentran en el CD-Rom adjunto a la copia impresa.

A continuación, empezamos por contestar a las varias hipótesis planteadas en el capítulo 4. En primer lugar, consideremos el hecho de que los insultos sean suavizados o eliminados en su mayor parte, al traducirlos al español. Al realizar el análisis, he podido comprobar que no solamente se han suavizado algunos insultos sino que un número importante ha desaparecido completamente produciéndose así, una ausencia importante de traducción de los insultos al español. La traducción del lenguaje malsonante es vaga y en la mayoría de los casos, no creíble sobre todo si se tiene en cuenta el contexto socio-cultural americano. Por lo tanto, el nivel del lenguaje malsonante al español no podía corresponderse en número con la versión original, y por ese motivo la traducción distaba de ser fidedigna. Así, pues, los resultados presentados en el capítulo 5 muestran que el nivel de insultos sexuales en español es claramente inferior. El traductor, o si queremos ser más precisos el adaptador, ha decidido suavizar algunos de los insultos en algunas ocasiones y dejar sin traducir algunos otros. Tal decisión supone una reestructuración del texto, lo cual tiene como resultado un producto totalmente diferente al que inicialmente se pretendía. De modo que el 48,78% de los insultos han sido traducidos de una manera imprecisa o han sido conscientemente censurados.

Respecto al texto escrito, podemos constatar que existe una mayor presencia de insultos en la lengua oral que en la escrita. La razón por la cual esto ocurre podría deberse a que la lengua escrita prevalece y, por lo tanto, los insultos escritos tienden a ser eliminados. Sin embargo, al contrastar esta hipótesis con la editorial, me comunicaron que esto no era cierto, lo cual nos puede llevar a pensar que Tarantino pudo haber añadido más insultos de

manera improvisada en el momento del doblaje. Sin embargo, a falta de una investigación más completa, esta suposición queda sin resolver.

En resumen, no es de extrañar que el lenguaje malsonante sea precisamente el que menos estudiado y al que menos importancia se le preste desde el punto de vista académico, ya que la norma es eliminar el máximo posible de insultos, delatando la característica de prescindibilidad que los tacos poseen para los académicos o profesionales del terreno audiovisual tal y como apuntan dos expertos en traducción: Jorge Díaz Cintas (2001), en su estudio sobre la traducción audiovisual, y José Llurba, traductor y adaptador de textos audiovisuales, en una entrevista realizada en el 2003: “Si es un taco superficial que no aporta nada a la frase es lo primero que se elimina“ (Llurba en Del Águila y Rodero 2005: 47). Llurba también señala que el traductor no es el encargado de eliminar los tacos sino que es una tarea llevada a cabo por el adaptador/ajustador: “El suavizarlo (el taco) más bien es cuando llega a la adaptación, que es el adaptador quien no tiene espacio para meter los tacos” (*ibidem*).

A continuación he subrayado algunas de las posibles razones que hacen que el número de insultos en Tarantino sea inferior en su traducción al español:

(1) la falta de espacio/tiempo. Ya que el español requiere de frases más largas para decir lo mismo y por lo tanto, al tener que eliminar algún tipo de información, se decide eliminar la que no aporta un significado importante a la frase, los tacos;

(2) la decisión de la distribuidora de suprimir los insultos en el texto con fines comerciales, es decir, re-escribir el texto audiovisual para que la clasificación sea más baja y tenga más éxito comercial. Por ejemplo, como advierte Díaz Cintas (2001), la distribuidora “Buena Vista” pide al traductor/adaptador que cualquier traducción les sea entregada libre de “lenguaje obsceno”, sin tener en cuenta lo que esté escrito en el guión (2001: 130), algo que también señalan M<sup>a</sup> Eugenia del Águila y Emma Rodero (2005):

En ocasiones existen clientes que solicitan al ajustador que se supriman, por ejemplo, los tacos para de este modo obtener la autorización para una determinada edad, por lo que el ajustador se ve limitado en su trabajo por una serie de condicionantes. En estas situaciones, suele aceptar las condiciones, aunque, dependiendo del cliente, tal vez pueda ofrecer su opinión y salvar una película (2005: 47).

(3) Otra posible razón por la cual se suprimen los tacos es la tradición de estado conservador: la moral del ajustador que, al no ser revisado su trabajo en profundidad, podría permitirse “cierta”. licencia y omitir aquello que no le pareciese moralmente correcto. Así pues, dominaría la idea de que la televisión y el cine tienen que ser ejemplo de moralidad

ética y lingüística, es decir la auto-censura, herencia del franquismo, podría ser todavía una práctica común y de esta manera se asegurarían una mayor audiencia y reconocimiento. El resultado final es que la versión doblada al español puede llegar a sufrir tantos cambios que, al final, acaba transmitiendo una idea diferente de la del director (Díaz Cintas, 2001).

Recapitulando, la tarea del traductor no consiste en suprimir los términos que le puedan parecer poco aceptables moralmente hablando, ya que tal y como Ivarsson expresa: 'it is not the subtitler task to act like a censor' (1998:127), o en nuestro caso, el doblaje. Además, el autor apunta que 'if a producer or director has chosen this particular level of expression, the subtitler should not try to raise it' (Ivarsson, 1998: 127) porque de lo contrario, el texto presentaría discronía.

Me gustaría acabar esta tesis señalando que es un error que en películas como las de Tarantino se prescindan un número tan elevado de insultos ya que éstos funcionan como determinantes sociales, raciales y culturales y aportan más información de la que podemos imaginar: la clase social del personaje, y la cultura. Finalmente, espero haber aportado información de interés al análisis de los insultos desde un punto de vista académico, ya que soy consciente de que es un tema difícil de tratar. Si embargo, es importante recalcar que el lenguaje malsonante es tan importante como cualquier otro aspecto de la lengua y, por ello, necesita ser tratado como una práctica cultural normal.

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## **GUEST DIRECTOR**

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## **ANNEXES**

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**APPENDIX:**  
**CORPUS LINGUISTICS OF THE INSULTS OF THE**  
**FILMS OF QUENTIN TARANTINO: RD, PF, FR,**  
**JB, KB, DP, IB**

**-RESERVOIR DOGS-**

[RD-ex.# 1]	
<i>ORIGINAL VERSION</i>	<i>DUBBED VERSION</i>
Is all about a girl who digs a guy with a big dick. The whole song is a metaphor for big dicks	De una chica que se cuele por un tío que tiene una <b>polla</b> enorme. Toda la canción es una metáfora sobre las <b>pollas</b> grandes.

[RD-ex.# 2]	
<i>ORIGINAL VERSION</i>	<i>DUBBED VERSION</i>
(...) she's been fucked over a few times.	A la que han <b>puteado</b> varias veces.

[RD-ex.# 3]	
<i>ORIGINAL VERSION</i>	<i>DUBBED VERSION</i>
Tell that bullshit to the tourists	Esa <b>gilipollez</b> cuéntasela a otro que se la trague.

[RD-ex.# 4]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who the fuck is Toby?**

¿Quién cojones es Toby?

[RD-ex.# 5]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit, I don't even follow this Tops in Pops shit.**

¿Qué cojones te pasa? No oyes la radio?

[RD-ex.# 6]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, asshole (...)**

¡Oye!

[RD-ex.# 7]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hey, fuck all that, (...)**

*No hay equivalente*

[RD-ex.# 8]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, fuck, Toby's (...)**

Ah, Toby (...)

[RD-ex.# 9]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck was her last name?**

¿Cuál era su apellido?

[RD-ex.# 10]

*ORIGINAL VERSION*

*DUBBED VERSION*

It's about some cooze who's a regular fuck machine. (...) dick, dick, dick, dick, etc.

Trata sobre una putita que es una máquina de **follar**, o sea, por la mañana, por la tarde, por la noche, **polla, polla, polla, polla.**

[RD-ex.# 11]

*ORIGINAL VERSION*

*DUBBED VERSION*

How many dicks was that?

¿Cuántas **pollas** son?

[RD-ex.# 12]

*ORIGINAL VERSION*

*DUBBED VERSION*

She meets a John Holmes motherfucker. This mother fucker's like Charles Bronson. Now she's gettin' this serious dick action (...)

Entonces, un día se encuentra con un **hijo de puta** que tiene un pedazo de pollón... El tío es cómo Charles Bronson. La tía ha encontrado la **polla** de su vida (...)

[RD-ex.# 13]

*ORIGINAL VERSION*

*DUBBED VERSION*

Her pussy should be Bubble-Yum by now. But when this cat fucks her, it hurts. The pain is reminding a fuck machine (...).

Porque ya se la han tirado muchas veces pero cuando ese semental se la **folla**, le duele. Le duele igual que la primera vez. Y el dolor hace recordar a esa máquina de **follar** (...)

[RD-ex.# 14]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Fuck you, wrong. What the fuck do you know about it anyway? You're still listening to Jerry-fucking-Vale records.**

*No hay equivalente*

[RD-ex.# 15]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Not wrong, dumb ass, Wong!**

*No hay equivalente*

[RD-ex.# 16]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Give me this fuckin' thing.**

¡Dame esa **puta** mierda!

[RD-ex.# 17]

*ORIGINAL VERSION*

*DUBBED VERSION*

**What the fuck do you think you're doin'?**

Eh, ¿qué **coño** estás haciendo?

[RD-ex.# 18]

*ORIGINAL VERSION*

*DUBBED VERSION*

**I'm sick of fuckin' hearin' it.**

Estoy hasta los **huevos** de oírte, Joe.

[RD-ex.# 19]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Fuckin' Charlie Chan. I've got Madonna's big dick outta my right ear.**

El **puto** Charlie Chan." Tengo la **polla** de Madona en el oído izquierdo.

[RD-ex.# 20]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Shit, you shoot me in a dream.**

Si me pegas un tiro en sueños, despiértate para disculparte.

[RD-ex.# 21]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Yeah, it's fuckin' great, isn't it?**

Sí, está de **puta** madre.

[RD-ex.# 22]

*ORIGINAL VERSION*

*DUBBED VERSION*

**(...) since I was in fifth fuckin' grade.**

No escuchaba esta canción desde que estaba en quinto.

[RD-ex.# 23]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Who gives a damn?**

*No hay equivalente*

[RD-ex.# 24]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Blue, shoot this piece of shit, will ya?**

He cambiado de idea, pégale un tiro a este **cabrón de mierda**.

[RD-ex.# 25]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Do you have any idea what these ladies make? They make shit.**

¿Sabes lo que ganan esas chicas? ¡Una **puta mierda!**

[RD-ex.# 26]

*ORIGINAL VERSION*

*DUBBED VERSION*

I don't even know a fuckin' Jew who'd have the balls to say that

Ni un **puto** judío tendría **huevos** para decir eso.

[RD-ex.# 27]

*ORIGINAL VERSION*

*DUBBED VERSION*

(...) that's shit for the birds.

Dar propina porque sí, de forma automática, es una **mierda**.

[RD-ex.# 28]

*ORIGINAL VERSION*

*DUBBED VERSION*

What's something special, take ya in the kitchen and suck your dick?

¿Que querías, que te la **chupara** debajo de la mesa?

[RD-ex.# 29]

*ORIGINAL VERSION*

*DUBBED VERSION*

Now we've been here a long fuckin'time.

Llevamos aquí un **huevo** de tiempo .

[RD-ex.# 30]

*ORIGINAL VERSION*

*DUBBED VERSION*

Now we're getting down to it. It's not just that he's a cheap bastard.

No aparece en la película.

[RD-ex.# 31]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You talk like a pissed-off dishwasher:  
“Fuck those cunts and their fucking  
tips.”**

*No hay equivalente*

[RD-ex.# 32]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck all that.**

**¡Que les den por culo!**

[RD-ex.# 33]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That’s fucked up. The waitresses are  
just one of the many groups the  
government fucks in the ass on a regular  
basis. (...) “Learn to  
fuckin’ type”.”Cause if you’re expecting  
me to help out with the rent, you’re in  
for a big fuckin’ surprise.**

Además, ¿por qué tanto lío? las camareras  
no son las únicas a las que el gobierno da  
por el **culo**. ¡Que aprendan a escribir a  
máquina, si están esperando a que les  
pague el alquiler, que esperen sentadas.

[RD-ex.# 34]

**ORIGINAL VERSION**

**DUBBED VERSION**

**See what I’m dealing with here. Infants.  
I’m fuckin’ dealin’ with infants.**

*No hay equivalente*

[RD-ex.# 35]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who wouldn’ve fuckin’ thought that?**

**¿Quién coño va a pensar eso?**

[RD-ex.# 36]

*ORIGINAL VERSION*

*DUBBED VERSION*

**You're hurt. You're hurt really fuckin' bad, but you ain't dying.**

¡Eh, corta ese rollo, ahora! mismo! ¡Estás herido, estás gravemente herido, pero no vas a morir!

[RD-ex.# 37]

*ORIGINAL VERSION*

*DUBBED VERSION*

**All this blood is scaring the shit outta me.**

Tanta sangre me tiene **acojonado**, Larry.

[RD-ex.# 38]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Say-the-goddam-words: you're gonna be okay!**

¡Dilo, dilo de una **maldita** vez!

[RD-ex.# 39]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Bet your sweet ass we are**

Eso es.

[RD-ex.# 40]

*ORIGINAL VERSION*

*DUBBED VERSION*

**I don't give a fuck about jail, I just don't wanna die.**

*No hay equivalente*

[RD-ex.# 41]

*ORIGINAL VERSION*

*DUBBED VERSION*

**You're not gonna fucking die, all right?**

*No hay equivalente*



[RD-ex.# 42]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck jail! I don't give a shit about jail.  
(...) I swear to fucking God, I won't tell  
them anything.**

Tío, no me **jodas**, por favor! No tienes que llevarme dentro, solamente déjame en la puerta, déjame en la acera, vamos y yo me apañaré.

[RD-ex.# 43]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Just bite the fuckin' bullet and wait for  
Joe to get here.**

*No hay equivalente*

[RD-ex.# 44]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Was that a fucking set-up or what?**

Alguien nos ha delatado, ¿o qué?

[RD-ex.# 45]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh fuck, Orange got tagged.**

**Mierda**, han dado a Naranja.

[RD-ex.# 46]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh that's just fucking great!**

**Joder.**

[RD-ex.# 47]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddam, godam!**

¡Me cago en la **puta!**

[RD-ex.# 48]

*ORIGINAL VERSION*

*DUBBED VERSION*

How the fuck do you think? The cops shot him.

¿Cómo **cojones** crees? Le han disparado.

[RD-ex.# 49]

*ORIGINAL VERSION*

*DUBBED VERSION*

This is so fucked up. Somebody fucked us big time.

Mierda, nos han **jodido** vivos. Se ha ido todo a la **mierda**, alguien nos la ha jugado, tío.

[RD-ex.# 50]

*ORIGINAL VERSION*

*DUBBED VERSION*

All knowing exactly what the fuck they were doing. (...) but those other motherfuckers were already there, they were waiting for us.

Que sabían todos lo que tenían que hacer (...) pero los primeros **hijos de puta**, te aseguro que nos estaban esperando.

[RD-ex.# 51]

*ORIGINAL VERSION*

*DUBBED VERSION*

I was just trying to get the fuck outta here.

Lo primero era largarse de allí,

[RD-ex.# 52]

*ORIGINAL VERSION*

*DUBBED VERSION*

“Cause I, sure as fuck, am thinking about it.

*No hay equivalente*

[RD-ex.# 53]

*ORIGINAL VERSION*

*DUBBED VERSION*

What the fuck am I doing here?

¿Qué **cojones** hago yo aquí?

[RD-ex.# 54]

*ORIGINAL VERSION*

*DUBBED VERSION*

**But I never fucking listen. (...) And I did, and I didn't, because of fuckin' money.**

¡Pero, **joder**, nunca aprendo (...) pero no lo hice, no lo hice por el **puto** dinero!

[RD-ex.# 55]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Look, enough of this "Mr White" shit-**

Basta, basta deja ya la **mierda** de Sr. Blanco.

[RD-ex.# 56]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Open the fucking door!**

¡Fuera del **puto** coche!

[RD-ex.# 57]

*ORIGINAL VERSION*

*DUBBED VERSION*

**That was one of the most insane fucking things I've ever seen. Why the fuck would Joe hire somebody like that?**

Ha sido la mayor **gilipollez** que he visto en mi vida. ¿Por qué **coño** contrataría Joe a un tío así?

[RD-ex.# 58]

*ORIGINAL VERSION*

*DUBBED VERSION*

**That's the way I look at it. A choice between doin' ten years, and takin' out some stupid motherfucker. What the fuck was Joe thinking? I came this fucking close to taking his ass out myself.**

Yo pienso lo mismo. Antes de arriesgar diez años de mi vida, prefiero eliminar al **hijo de puta** que se interponga en mi camino. Pero tampoco estoy loco, en **coño** estaría pensando Joe? No se puede trabajar con un tipo así. Tuvimos suerte de que no

nos diera cuando el muy **gilipollas** se lió a tiros, te aseguro que me faltó esto para no liquidarlo yo personalmente.

[RD-ex.# 59]

*ORIGINAL VERSION*

*DUBBED VERSION*

What you're suppose to do is act like a fuckin' professional (...) "cause ya don't know what those sick assholes are gonna do next.

Hay que comportarte cómo un **puto** profesional (...) Nunca sabes lo que van a hacer a continuación.

[RD-ex.# 60]

*ORIGINAL VERSION*

*DUBBED VERSION*

Yeah, and that was a fucking miracle. But if they did get away, where the fuck are they?

Sí, pero esto ha sido de **puto** milagro. Pero si han conseguido escapar, ¿dónde **cojones** están?

[RD-ex.# 61]

*ORIGINAL VERSION*

*DUBBED VERSION*

I think we should have our fuckin' heads examined for waiting around here.

Creo que quedarse aquí es una locura.

[RD-ex.# 62]

*ORIGINAL VERSION*

*DUBBED VERSION*

We ain't got the slightest fuckin' idea what happened to Mr Blonde or Mr Blue.

No tenemos ni **puta** idea de lo que les ha pasado a Rubio y Azul,

[RD-ex.# 63]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I swear to God I'm fuckin' jinxed.**

En serio, creo que estoy como gafado.

[RD-ex.# 64]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Thank God, we discovered in time. We hadda forget the whole fuckin' thing.**

Menos mal que lo descubrimos a tiempo, me olvidé del tema y me largué de allí.

[RD-ex.# 65]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That kid in there is dying from a fuckin' bullet that I saw him take.**

Eh, el muchacho se está muriendo de un puto tiro en el estómago, de modo que no puede ser el soplón.

[RD-ex.# 66]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, asshole!**

¡Oye!

[RD-ex.# 67]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You know that country show with all those fuckin' hicks.**

*No hay equivalente*

[RD-ex.# 68]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Holy shit, did he fuckin' die on us?**

Mierda, ¿la ha palmado?

[RD-ex.# 69]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He scared the fuckin' shit outta me.**

**Joder**, me has **acojonado**, pensé que se había muerto.

[RD-ex.# 70]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now while that might not mean jack shit to you, it means a helluva lot to me.**

A ti esto te importará un **huevo**, pero para mí es muy importante.

[RD-ex.# 71]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He just got shot. It was my fuckin' fault he got shot. He's a fuckin' bloody mess. What the fuck was I supposed to tell him**

Le habían pegado un tiro, fue culpa mía que le disparasen, estaba hecho una **puta** ruina, gritando como loco. No sabía qué hacer, pensé que se moría allí mismo.

[RD-ex.# 72]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't fuckin' patronize me.**

No me toques más los **cojones**.

[RD-ex.# 73]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That fuckin' did it!**

*No hay equivalente*

[RD-ex.# 74]

*ORIGINAL VERSION*

*DUBBED VERSION*

**You little motherfucker!**

No aparece en la película.

[RD-ex.# 75]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Ya wanna fuck with me? You wanna fuck with me? I'll show you who you're fuckin' with!**

¿Quieres joderme? ¡No sabes con quién te la juegas!

[RD-ex.# 76]

*DUBBED VERSION*

*ORIGINAL VERSION*

**You wanna shoot me, you little piece of shit? Take a shot!**

Mátame, **hijo de puta**. Vamos dispara.

[RD-ex.# 77]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Fuck you, White! You're actin' like a first-year fuckin' thief. And you, you motherfucker, are lookin' at me like it's my fault. Fuck, fifteen minutes ago, you almost told me your name.**

Vete a la mierda! Te comportas como un **puto** novato, yo soy un profesional! Si le cogen, pueden cogerte a ti, y si te cogen a ti, tal vez a mí también! Y me miras cómo si fuera culpa mía? Yo no le he dado mi nombre, yo no le he dicho de dónde soy! Hace quince minutos casi me dices tu nombre.

[RD-ex.# 78]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Enough! You better start talkin' to us, asshole, cause we got shit we need to talk about. We're already freaked out, we need you actin' freaky like we need a**

¡Basta, basta! Empieza a hablar, **hijo de puta**! Tenemos muchas cosas que aclarar, ya estamos bastante locos, así que no necesitamos un loco más entre nosotros.

**fuckin' bag on our hip.**

[RD-ex.# 79]

***ORIGINAL VERSION***

***DUBBED VERSION***

**Piss on this turd, we're outta here.**

Me cago en este hijo de puta, nos vamos.

[RD-ex.# 80]

***ORIGINAL VERSION***

***DUBBED VERSION***

**Fuck you, maniac! IT's your fuckin' fault we're in so much trouble.**

Vete a la mierda, tarado! Tú eres el culpable de este lío.

[RD-ex.# 81]

***ORIGINAL VERSION***

***DUBBED VERSION***

**That fuckin' shooting spree in the store.**

¡Del maldito tiroteo en el almacén! ¿no te acuerdas?

[RD-ex.# 82]

***ORIGINAL VERSION***

***DUBBED VERSION***

**Fuck'em, they set off the alarm, they deserve what they got.**

¡Que se jodan. Activaron la alarma, se lo tenían merecido!

[RD-ex.# 83]

***ORIGINAL VERSION***

***DUBBED VERSION***

**You almost killed me, asshole! If I had any idea what type of guy you were, I never would've agreed to work with you.**

¡Casi me matas a mi también! Hijo de puta! Si hubiese sabido qué clase de tío eras, nunca habría trabajado contigo.



[RD-ex.# 84]

*ORIGINAL VERSION*

*DUBBED VERSION*

Both of you two assholes knock it the fuck off and calm down!

¡Callad, quietos, calmaos los dos, tranquilos!

[RD-ex.# 85]

*ORIGINAL VERSION*

*DUBBED VERSION*

I don't believe this shit. You guys act like a bunch of fuckin' niggers. You ever worked with a bunch of niggers? They're just like you tow, always fightin', always sayin' they're gonna kill one another.

Joder, os comportáis como un par de negros, ¿habéis trabajado con **negros**? Siempre están diciendo que se van a matar.

[RD-ex.# 86]

*ORIGINAL VERSION*

*DUBBED VERSION*

Fuck sides! Now I know I'm no piece of shit.

No, ¿pero qué lado ni que leches? Necesitamos ser solidarios, alguien nos está intentando **dar por el culo** y quiero saber quién es.

[RD-ex.# 87]

*ORIGINAL VERSION*

*DUBBED VERSION*

And I'm fuckin' positive you're on the level. So let's figure out who's the bad guy.

Y estoy seguro de que tú tampoco. Tenemos que descubrir a la oveja negra.

[RD-ex.# 88]

*ORIGINAL VERSION*

*DUBBED VERSION*

Why the fuck didn't you say that in the

¿Por qué **cojones** no lo has dicho antes?

first place?

[RD-ex.# 89]

*ORIGINAL VERSION*

*DUBBED VERSION*

Hardy-fukin'-har. What did he say?

¡Qué gracioso eres! ¿Qué te ha dicho?

[RD-ex.# 90]

*ORIGINAL VERSION*

*DUBBED VERSION*

How's freedom, kid, pretty fuckin' good, ain't it?

Hola, bienvenido, Vic. ¿Qué tal eso de estar libre?

[RD-ex.# 91]

*ORIGINAL VERSION*

*DUBBED VERSION*

Fuckin' asshole, won't let me leave the halfway house.

Un hijo de la gran puta, no me deja salir de la residencia.

[RD-ex.# 92]

*ORIGINAL VERSION*

*DUBBED VERSION*

Fuckin' jungle bunny goes out there, slits some old woman's throat for twenty-five cents. Fuckin' nigger gets Doris Day as a parole officer. But a good fella like you gets stuck with a ball-bustin' prick.

Nunca dejaré de asombrarme lo bastante, al que degüella a una vieja por 25 centavos le ponen a Doris Day de agente de condicional para que le vigile, y a un buen tipo como tú le ponen a un sádico-cabrón.

[RD-ex.# 93]

*ORIGINAL VERSION*

*DUBBED VERSION*

Well, what I wanna do is go back to

*No hay equivalente*

work. But I got this Scagnetti prick deep up my ass. He won't let me leave the halfway house till I get some piece of shit job.

[RD-ex.# 94]

**ORIGINAL VERSION**

**DUBBED VERSION**

That your head's been up your ass. Finally somebody who knows wha the fuck he's doing. Vic, Vic, Vic, Eddie, my son, is a fuck up. (...) but he's talking my business and flushing it down the fuckin' toilet.

No, lo de la cabeza y el **culo**. Según he entrado me ha dicho "Vic, Vic, no sabes cuanto me alegro, por fin llega alguien con ideas, mi hijo Eddie es un **mierda**, me está arruinando el negocio. La verdad es que le quiero mucho, pero siempre la está **cagando**.

[RD-ex.# 95]

**ORIGINAL VERSION**

**DUBBED VERSION**

Guy got me on the ground, tried to fuck me.

Me ha tirado al suelo y ha intentado **follarme**.

[RD-ex.# 96]

**ORIGINAL VERSION**

**DUBBED VERSION**

You fuckin wish

¿Qué más quisieras?

[RD-ex.# 97]

**ORIGINAL VERSION**

**DUBBED VERSION**

You tried to fuck me in my father's office, you sick bastard.

Eres un **cabrón** de **mierda**, has intentado **follarme** en el despacho de mi padre.

[RD-ex.# 98]

*ORIGINAL VERSION*

*DUBBED VERSION*

**But don't try to fuck me. I don't think of you that way.**

No trates de **joderme**. Vamos, tío que no me vas. Me gustas mucho, colega, pero no de esa manera.

[RD-ex.# 99]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Four years fuckin' punks in the ass made you appreciate prime rib when you get it.**

Después de pasarte cuatro años dando por el **culo** a tíos, sabes distinguir un buen solomillo.

[RD-ex.# 100]

*ORIGINAL VERSION*

*DUBBED VERSION*

**You'd be suckin' the dick and going down on a mangy T-bone hound.**

Con mucho gusto te iniciaría para que luego se lo hicieras a mi perro.

[RD-ex.# 101]

*ORIGINAL VERSION*

*DUBBED VERSION*

**(...) daddy, walks into jail a white man, walks out talkin' like a nigger. It's all that black semen been shootin' up his butt. It's backed up into his brain and comes out of his mouth.**

¿Has visto qué pena, papá? Lo encierran como un blanco y sale hablando como un **puto** negro. ¿Sabes una cosa? Es por todo ese esperma negro que te han metido por el **culo**, que se te ha subido a la cabeza y ahora te sale por la boca.

[RD-ex.# 102]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Eddie, you keep talkin' like a bitch, I'm gonna slap you like a bitch.**

Eh, Eddie, si sigues hablando cómo una **puta** te pegaré cómo a una puta.

[RD-ex.# 103]

*ORIGINAL VERSION*

*DUBBED VERSION*

**We were talkin' about some serious shit when you came in. (...) do you wanna piss fart around?**

Mira, Eddie, cuando has entrado, estábamos tratando algo importante. Vic tiene problemas con la condicional.

[RD-ex.# 104]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Oh, shit, I hear he's a motherfucker.**

**Joder**, he oído que es un **cabrón**.

[RD-ex.# 105]

*ORIGINAL VERSION*

*DUBBED VERSION*

**He is a fucker. He won't let me leave the halfway house till I get some piece of shit job.**

Sí, es un **cabrón**. No me dejará salir de la residencia hasta que tenga un trabajo.

[RD-ex.# 106]

*ORIGINAL VERSION*

*DUBBED VERSION*

**But I gotta show this asshole I got an honest-to-goodness job (...).**

Eso quisiera, pero tengo que demostrar a ese **mierda** que tengo un trabajo fijo y legal para que me deje salir y poder moverme.

[RD-ex.# 107]

*ORIGINAL VERSION*

*DUBBED VERSION*

**You don't hafta lift shit. What the fuck!**

Vic, no cargarás una **mierda**, no trabajarás allí.

[RD-ex.# 108]

*ORIGINAL VERSION*

*DUBBED VERSION*

**(...) we hadda bunch of shit out there we needed him to unload".**

Había unas cosas que tenía que recoger y traerlas.

[RD-ex.# 109]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Give you some cash, get that Scagnetti fuck off your back, and we'll be talking to ya.**

Consigues un trabajo, ganas un dinero, y evitas que Scagnetti te siga **puteando**. Y, ya te avisaremos, ¿vale?

[RD-ex.# 110]

*ORIGINAL VERSION*

*DUBBED VERSION*

**He said the place turned into a fuckin' bullet festival. He took a cop as hostage, just to get the fuck out of there.**

Ha dicho que aquello se ha convertido en un festival de balas, se ha llevado a un poli de rehén para poder escapar.

[RD-ex.# 111]

*ORIGINAL VERSION*

*DUBBED VERSION*

**He's fuckin' driving around with the cop in his trunk.**

Está dando vueltas con un poli en el maletero.

[RD-ex.# 112]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Fucking assholes.**

*No hay equivalente*

[RD-ex.# 113]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Where the fuck is Joe?**

¿Dónde se ha metido Joe?

[RD-ex.# 114]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Holy shit, Orange's all fucked up!**

**Joder**, Naranja está muerto.

[RD-ex.# 115]

*ORIGINAL VERSION*

*DUBBED VERSION*

**No shit, he's gonna fuckin' die on us if we don't get him taken care of.**

No, no lo está. Pero no durará mucho si no le curan pronto.

[RD-ex.# 116]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Bullshit**

Menuda idiotez.

[RD-ex.# 117]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Hey, fuck you man, you weren't there, we were. And I'm tellin' ya, the cops had that store staked out.**

**Joder**, tío. Tú no estabas allí pero yo sí, te digo que los polis estaban vigilando el almacén.

[RD-ex.# 118]

*ORIGINAL VERSION*

*DUBBED VERSION*

What the fuck d'you think we've been askin' each other?

¿Qué crees que nos estábamos preguntando?

[RD-ex.# 119]

*ORIGINAL VERSION*

*DUBBED VERSION*

And he's fucking pissed.

Que está furioso.

[RD-ex.# 120]

*ORIGINAL VERSION*

*DUBBED VERSION*

Jesus Christ, give me a fuckin' chance to breathe.

Joder, dejadme respirar un momento yo también tengo unas cuantas preguntas.

[RD-ex.# 121]

*ORIGINAL VERSION*

*DUBBED VERSION*

What the fuck d'you think?

Joder, ¿a quién va a ser?

[RD-ex.# 122]

*ORIGINAL VERSION*

*DUBBED VERSION*

Fuck, man. They killed Brown?

¿Marrón ha muerto? ¿Seguro?

[RD-ex.# 123]

*ORIGINAL VERSION*

*DUBBED VERSION*

Yeah, I'm fuckin's sure, I was there.

Seguro, yo estaba allí.



[RD-ex.# 124]

*ORIGINAL VERSION*

*DUBBED VERSION*

Why the hell are you beating the shit out of him?

¿Por qué le pegáis?

[RD-ex.# 125]

*ORIGINAL VERSION*

*DUBBED VERSION*

So he'll tell us who the fuck set us up.

Tal vez pueda decirnos, quién nos ha delatado.

[RD-ex.# 126]

*ORIGINAL VERSION*

*DUBBED VERSION*

Would you stop it with that shit! You beat on this prick enough, he'll tell ya he started the Chicago fire. Okay, first things fucking last, where's the shit?

Si le seguís pegando un poco más, os dirá que él empezó el incendio de Chicago, pero eso, maldita sea, no significa que tenga que ser la **puta** verdad! Vamos, tío, piensa. Está bien, volvamos al principio. ¿Quién tiene las piedras? Vamos, quiere alguien hacerme el **puto** favor, por ser yo, de decirme dónde están?

[RD-ex.# 127]

*ORIGINAL VERSION*

*DUBBED VERSION*

Because this guy's a fucking psycho.

Porque es un **maldito** psicópata.

[RD-ex.# 128]

*ORIGINAL VERSION*

*DUBBED VERSION*

Fuckin' tell him.

¿Qué te pasa? ¿te has vuelto mudo?  
¡Díselo!

[RD-ex.# 129]

*ORIGINAL VERSION*

*DUBBED VERSION*

**There is no fuckin' set up!**

**¡Maldita sea, no hay ningún traidor!**

[RD-ex.# 130]

*ORIGINAL VERSION*

*DUBBED VERSION*

**(...) All those fucking cars (...)**

**Esos coches (...)**

[RD-ex.# 131]

*ORIGINAL VERSION*

*DUBBED VERSION*

**I told you I don't know anything about any fucking set up.**

**Te aseguro que no sé nada de ninguna trampa.**

[RD-ex.# 132]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Now I'm not gonna bullshit you.**

**Verás, no voy a engañarte, ¿vale?**

[RD-ex.# 133]

*ORIGINAL VERSION*

*DUBBED VERSION*

**That fucking bastard! That fucking sick fucking bastard!**

**¡Ese cabrón! Ese maldito cabrón de mierda! Ese maldito hijo de puta!**

[RD-ex.# 134]

*ORIGINAL VERSION*

*DUBBED VERSION*

What the fuck are the waiting for? That motherfucker cutt off my ear!

¡Mierda! Y, ¿a qué **cojones** esperan? Ese **hijo de puta** me ha rajado la cara, y me ha cortado una oreja!

[RD-ex.# 135]

*ORIGINAL VERSION*

*DUBBED VERSION*

We're just gonna sit here and bleed until Joe Cabot sticks his fuckin' head through that door.

Vamos a seguir desangrandonos, hasta que Joe Cabot asome la **puta** cabeza por esa puerta.

[RD-ex.# 136]

*ORIGINAL VERSION*

*DUBBED VERSION*

Say "hello" to a motherfucker who's inside.

Saluda a un **cabronazo** infiltrado. Cabot va a dar un golpe y adivina a quién quiere en el equipo.

[RD-ex.# 137]

*ORIGINAL VERSION*

*DUBBED VERSION*

Well, after waiting three goddamn days by the fuckin' phone, he calls me last night and says Joe's ready.

Después de tres **putos** días junto al teléfono, me llamó anoche. Dijo, Joe está listo, y quince minutos después me recogieron.

[RD-ex.# 138]

*ORIGINAL VERSION*

*DUBBED VERSION*

You ever seen this motherfucker before?

¿Habías visto antes a ese tipo?

[RD-ex.# 139]

*ORIGINAL VERSION*

*DUBBED VERSION*

His backin' me up went a long fuckin' way.

Su apoyo me vino que ni pintado.

[RD-ex.# 140]

*ORIGINAL VERSION*

*DUBBED VERSION*

He's fuckin' scumbag. The piece of shit is selling out his real amigos, that's how much of a good fuckin' guy he is. We'll look after his ass, but get that no good motherfucker outta mind, and tend to business.

Mike de Long Beach, es un **hijo de puta**, que está vendiendo a sus amigos. ¿A eso le llamas tú ser un buen tío? Yo me ocuparé de él, y tú olvídate de esa babosa despreciable y dedícate a tu trabajo.

[RD-ex.# 141]

*ORIGINAL VERSION*

*DUBBED VERSION*

Fuckin'-A

No aparece en la película.

[RD-ex.# 142]

*ORIGINAL VERSION*

*DUBBED VERSION*

Some funny shit that happened while you were doing a job.

Algo gracioso que te pasó mientras hacías un trabajito, **joder**.

[RD-ex.# 143]

*ORIGINAL VERSION*

*DUBBED VERSION*

**There's over four fuckin' pages of shit here.**

Aquí hay más de cuatro páginas.

[RD-ex.# 144]

*ORIGINAL VERSION*

*DUBBED VERSION*

**It's like a fuckin' joke, man.**

Mira, considéralo cómo si fuera un chiste, ¿vale?

[RD-ex.# 145]

*ORIGINAL VERSION*

*DUBBED VERSION*

**If some nasty motherfucker sprayed diarrhea all over one of the bowls.**

Tienes que saber, si algún **cabron hijo de puta** con diarrea, se ha cagado fuera de la taza y lo ha puesto todo perdido.

[RD-ex.# 146]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Cause you couldn't get weed anyfuckinwhere then.**

Porque no había dios que pillase una **mierda**.

[RD-ex.# 147]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Fuck this shit! I'm makin' this bitch rich. She didn't have to do jack shit. (...) I was fucking doing all the job.**

¡Que le den por el culo! Estoy haciendo rica a esta **puta**. Ella no tenía que hacer nada, yo hacía el trabajo por ella.

[RD-ex.# 148]

*ORIGINAL VERSION*

*DUBBED VERSION*

Hey, I'm sick of this shit.

No aparece en la película.

[RD-ex.# 149]

*ORIGINAL VERSION*

*DUBBED VERSION*

People called me on the phone all the fuckin' time. I couldn't rent a fuckin' tape without six phone calls interrupting me. Motherfucker, I am trying ...

Al final era un **coñazo**, la gente se pasaba todo el **puto** día llamándome, no podía ver ni un vídeo sin que me interrumpieran seis malditas llamadas."¿Cuándo vuelves a pillar?", **hijo de puta**, estoy intentando ver "Jóvenes Ocultos", cuando vaya a pillar, te avisaré. Y luego llegaban todos esos drogadictos, bueno, éramos amigos pero aún así...

[RD-ex.# 150]

*ORIGINAL VERSION*

*DUBBED VERSION*

I got all my shit laid out in sixty dollar bags. Breaking it up is a major fuckin' pain in the ass. Well, fuck, man I don't want that much around. You motherfuckers been smokin' for five years, (...).

Yo tenía la maría en bolsas de sesenta pavos, pero no querían bolsas de sesenta, querían bolsas de diez, y dividirlo me daba por el **culo** totalmente. Ni siquiera sé, cómo son las **putas** bolsas de 10 pavos.

[RD-ex.# 151]

*ORIGINAL VERSION*

*DUBBED VERSION*

There was a major fuckin' drought

No se conseguía nada de drogas.

[RD-ex.# 152]

*ORIGINAL VERSION*

*DUBBED VERSION*

**That's hard, man. That's a fuckin' hard situation.**

Dios, ¡qué **mierda!** ¡Qué situación tan **jodida!**

[RD-ex.# 153]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Get the fuck outta here!**

¡Lárgate, pasa! ¡Desaparece de aquí echando **hostias!**

[RD-ex.# 154]

*ORIGINAL VERSION*

*DUBBED VERSION*

**As sure as the fuckin' dog can, they can smell it on me.**

Y lo sabían, tío, podían olerlo, igual que el **bastardo** del perro, podían oler mi miedo.

[RD-ex.# 155]

*ORIGINAL VERSION*

*DUBBED VERSION*

**Freeze, don't fuckin' move. Asshole, you better fuckin' freeze right now!**

¡Alto allí, **joder!** No te muevas!. **Hijo de puta**, voy a volarte ahora mismo la tapa de los sesos!

[RD-ex.# 156]

*ORIGINAL VERSION*

*DUBBED VERSION*

**If you don't put your hands in the fuckin' dash. And the guy's girlfriend, a real sexy Oriental bitch, starts screaming at thim**

¡Como no pongas tus manos en el **puto** volante!. Y entonces su amiguita, una de esas **putitas** orientales súper sexy, se pone a gritar.

[RD-ex.# 157]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Stupid fuckin' citizen, doesn't have the slightest idea how close he came to gettin' shot.**

Ese **gilipollas** no sabe lo cerca que estuvo de que le pegara un tiro.

[RD-ex.# 158]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You shit your pants, and then you just dive and swim.**

Supiste manejar la situación. Si te **cagas** de miedo, te comes la **mierda**.

[RD-ex.# 159]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The Thing. The motherfucker looks just like The Thing.**

La Cosa. Ese **cabrón** es clavado, a La Cosa.

[RD-ex.# 160]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who the fuck is this?**

*No hay equivalente*

[RD-ex.# 161]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We'll see what we can find out about Mr Dimick's ass.**

*No hay equivalente*

[RD-ex.# 162]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn, that's hard time.**

*No hay equivalente*



[RD-ex.# 163]

*ORIGINAL VERSION*

*DUBBED VERSION*

Was this vice squad bullshit in Milwaukee?

No hay equivalente

[RD-ex.# 164]

*ORIGINAL VERSION*

*DUBBED VERSION*

Don't pussy out on me now.

No te pongas nervioso, tío.

[RD-ex.# 165]

*ORIGINAL VERSION*

*DUBBED VERSION*

Your fucking Baretta and they believe every word.

Se han tragado todo lo que has dicho porque eres un tío de **puta** madre.

[RD-ex.# 166]

*ORIGINAL VERSION*

*DUBBED VERSION*

What a white bitch will put up with, a black bitch won't put up with for a minute. They got a line, and if you cross it, they fuck you up.

Una blanca, aguanta cosas, que una negra no aguantaría jamás, tienen un límite y si te pasas, te mandan a tomar por el **culo**.

[RD-ex.# 168]

*ORIGINAL VERSION*

*DUBBED VERSION*

If this is such a truism, how come every nigger I know treats his woman like a piece of shit?

Vale, sabelotodo, si eso es cierto, ¿cómo es que los negros que conozco tratan a su mujer cómo si fuera una **mierda**?

[RD-ex.# 168]

*ORIGINAL VERSION*

*DUBBED VERSION*

I'll make you a bet that those same damn niggers who were showin' their ass in public, when their bitches get 'em home, they chill the fuck out.

Apuesto a que esos **malditos** negros, que se tiran el rollo en público, se **acojonan** cuando sus tías llegan a casa.

[RD-ex.# 169]

*ORIGINAL VERSION*

*DUBBED VERSION*

What the fuck was the name of the chick who played Christie Love?

Oye, ¿cómo se llamaba la que hacía de Christie Love?

[RD-ex.# 170]

*ORIGINAL VERSION*

*DUBBED VERSION*

What the fuck was that chick's name? Oh, this is just great, I'm totally fuckin' tortured now.

Entonces quién era C. Love? ¿Yo qué **cojones** sé? Vale, vale ahora sí que me habéis **jodido** bien.

[RD-ex.# 171]

*ORIGINAL VERSION*

*DUBBED VERSION*

Lady E was married to this real piece of dog shit.

Por lo visto, Lady E, estaba casada con un **hijo de puta**, con un pedazo de **cabrón**.

[RD-ex.# 172]

*ORIGINAL VERSION*

*DUBBED VERSION*

And waits for the next time this bad of shit gets drunk. (...) and glues his dick to this belly.

Esperó a que el **cabrón** se emborrachara. Y cuando se quedó dormido en el sofá, (...) le embadurnó con pegamento la **polla** y se la pegó a la

barriga.

[RD-ex.# 173]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm dead fucking serious. She put some on his dick and some on his belly, then stuck 'em together. The paramedics had to come and cut it loose.**

Sí, es cierto, lo juro, es verdad. Tuvieron que llamar a un médico para que le despegara la **polla** del cuerpo.

[RD-ex.# 174]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Was he all pissed off?**

Y él, ¿se enfadó mucho?

[RD-ex.# 175]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You guys ain't no cocksman. When I get through fuckin' my Sophie, I wipe my dick on the curtains and you know what? She hits the roof!**

*No hay equivalente*

[RD-ex.# 176]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Ain't that a masterpiece? Stupid fuckin' Polack, wipes his dick on the drapes.**

*No hay equivalente*

[RD-ex.# 177]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Wondering how the fuck they got here.**

Preguntándose cómo **cojones** han llegado hasta allí.

[RD-ex.# 178]

***ORIGINAL VERSION***

***DUBBED VERSION***

**All we did was sit around and tell fucking jokes.**

Un momento, cuando planeábamos el golpe, no parábamos de hacer el tonto contando chistes.

[RD-ex.# 179]

***ORIGINAL VERSION***

***DUBBED VERSION***

**You guys say no shit about who you are.**

Bajo ninguna circunstancia quiero que cualquiera de vosotros, se dirija a otro por su nombre de pila.

[RD-ex.# 180]

***ORIGINAL VERSION***

***DUBBED VERSION***

**Cause you're a faggot.**

Porque eres maricón, ¿vale?

[RD-ex.# 181]

***ORIGINAL VERSION***

***DUBBED VERSION***

**Yeah, but Mr Brown? That's too close to Mr Shit.**

Sí, sí, pero, Sr. Marrón es como si fuese Sr. Mierda.

[RD-ex.# 182]

***ORIGINAL VERSION***

***DUBBED VERSION***

**Mr Pink sound like Mr Pussy**

Sr. Rosa como Sr Mariposa.

[RD-ex.# 183]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, this ain't a goddamn fuckin' city council meeting!**

Esto no es una **maldita** asamblea en la que todos deciden.

[RD-ex.# 184]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jesus Christ, Joe. Fuckin' forget it.**

No me **jodas**, Joe. Olvídalo, ¿vale?

[RD-ex.# 185]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They can see shit on the inside.**

*No hay equivalente*

[RD-ex.# 186]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This is bullshit, Jim. I get all the fuckin' danger of having you guys in my back pocket but none of the safety.**

*No hay equivalente.*

[RD-ex.# 187]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, this is great. You ain't giving me no fuckin' protection whatsoever.**

*No hay equivalente*

[RD-ex.# 188]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Since no display cases are being fucked with, no alarms should go off.**

Como ninguno va a tocar las vitrinas, no sonaran las alarmas.

[RD-ex.# 189]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Nobody says fuckin' shit after that.**

Los demás se **acojonarán** y ya nadie volverá a abrir el pico.

[RD-ex.# 190]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You might get some bitch talk shit to ya.**

Si alguna tía dice algo, la miras fijamente como si fuera a ser la siguiente, ya verás cómo se calla.

[RD-ex.# 191]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm blind, I'm fucking blind.**

No veo nada, tío, estoy ciego.

[RD-ex.# 192]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get out of the fucking car!**

¡Salga del **puto** coche!

[RD-ex.# 193]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The situation at hand isn't that fuckin' satchel.**

*No hay equivalente*

[RD-ex.# 194]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The man is fucking dying**

*No hay equivalente*

[RD-ex.# 195]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He needs a doctor not a fuckin' nurse**

*No hay equivalente*

[RD-ex.# 196]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you! But me being too nice-a-fuckin-guy was willin' to risk it. But no fuckin' more.**

*No hay equivalente*

[RD-ex.# 197]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddammnit, will you guys grow up!**

*No hay equivalente*

[RD-ex.# 198]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Cut the shit! I don't think you called anybody except some cooze you once fucked.**

*No hay equivalente*

[RD-ex.# 199]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, I don't give a flying fuck what you think!**

*No hay equivalente*

[RD-ex.# 200]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck happened here?**

*¿Qué coño ha pasado?*

[RD-ex.# 201]

**ORIGINAL VERSION**

**DUBBED VERSION**

Who cares what he was gonna do to this fuckin' pig?

¿A este poli?

[RD-ex.# 202]

**ORIGINAL VERSION**

**DUBBED VERSION**

That sick piece of shit was a stone cold psycho.

Este tío era una **mierda**, era un auténtico psicópata.

[RD-ex.# 203]

**ORIGINAL VERSION**

**DUBBED VERSION**

It makes perfect fuckin' sense to me

Pues, para mí, sí lo tiene.

[RD-ex.# 204]

**ORIGINAL VERSION**

**DUBBED VERSION**

You're a fuckin' liar. Now why don't you drop the fuckin' fairy tale and tell me what really happened?

*No hay equivalente*

[RD-ex.# 205]

**ORIGINAL VERSION**

**DUBBED VERSION**

Even though I'm fuckin' dyin.

*No hay equivalente*

[RD-ex.# 206]

**ORIGINAL VERSION**

**DUBBED VERSION**

Right out the fuckin' blue, to rip us off?

¿Iba a decidir, así por las buenas, traicionar a sus amigos?



[RD-ex.# 207]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck are you talking about?**

¿De qué **cojones** estás hablando?

[RD-ex.# 208]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That piece of shit is workin'with the LAPD.**

¿De que el mierda éste trabaja para la policía de Los Ángeles?

[RD-ex.# 209]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't have the slightest fuckin' idea what you're talkin about.**

¡No sé a lo que te refieres, no tengo ni **puta** idea de qué estás hablando!

[RD-ex.# 210]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're super-fuckin' pissed.**

Estás furioso de todo esto.

[RD-ex.# 211]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You don't know jack shit. This rotten bastard tipped off the cops and got Mr Brown and Mr Blue killed.**

Tú no sabes una **puta mierda**, yo sí! El muy **cabrón** informó a la policía y dejó que mataran a Marrón y Azul.

[RD-ex.# 212]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The motherfucker killed Vic.**

*No hay equivalente*

[RD-ex.# 213]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I should have my fucking head examined or goin' forward when I wasn't a hundred per cent. But he seemed like a good kid, and I was impatient and greedy and all the things that fuck you up.**

Nunca confié plenamente en él, debería haberlo comprobado, fue una locura arriesgarse.

[RD-ex.# 214]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Have you lost your fucking mind?**

¿Has perdido la **puta** cabeza?

[RD-ex.# 215]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Stop pointing your fukin' gun at Daddy**

*No hay equivalente*

[RD-ex.# 216]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We're supposed to be fuckin' professionals!**

Se supone que somos unos profesionales.

[RD-ex.# 217]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I will put fucking bullets right through your heart. You put that fucking gun down.**

Te voy a llenar de plomo el corazón si no bajas la **puta** pistola ya.

[RD-ex.# 218]

*ORIGINAL VERSION*

*DUBBED VERSION*

Larry, stop pointing that fucking gun at my dad!

Larry, ¡deja de una **maldita** vez de apuntar a mi padre!

[RD-ex.# 219]

*ORIGINAL VERSION*

*DUBBED VERSION*

Freeze, motherfucker! Drop your fucking gun!

¡Alto! Suelta la **puta** pistola!

**-PULP FICTION-**

[PF-ex.# 220]

*ORIGINAL VERSION*

*DUBBED VERSION*

I'm through doin' that shit.

Estoy harto de esa **mierda**.

[PF-ex.# 221]

*ORIGINAL VERSION*

*DUBBED VERSION*

I sound like a sensible fucking man, that's what I sound like.

Parezco un **jodido** hombre sensato, eso es lo que parezco.

[PF-ex.# 222]

*ORIGINAL VERSION*

*DUBBED VERSION*

You're takin' the same fuckin' risk as when you rob a bank.

Corres el mismo **jodido** riesgo que si robaras un banco.

[PF-ex.# 223]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuckin' A it worked!**

¡**Joder** si funcionó!

[PF-ex.# 224]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Knucklehead walks into a bank with a telephone, not a pistol, not a shotgun, but a fuckin' phone, cleans the place out, and they don't even lift a fuckin' finger.**

El tipo entra en el banco con un teléfono, nada de pistolas, nada de escopetas... sólo un **jodido** teléfono, limpia el lugar y nadie levanta un **jodido** dedo para impedirse.

[PF-ex.# 225]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Vietnamese, Koreans, they fuckin' don't even speak English.**

De vietnamitas y coreanos que ni siquiera saben hablar **jodido** inglés.

[PF-ex.# 226]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You tell'em: "Empty out the register". They don't know what the fuck you're talking' about.**

Va uno y les dice: "Eh, vacía la caja registradora", y no tienen ni **puñetera** idea de lo que se les está diciendo.

[PF-ex.# 227]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We keep on, one of those gook motherfuckers's gonna make us kill 'em.**

Si continuamos así, cualquiera de esos **jodidos hijos de puta** va a hacer que tengamos que matarlo.

[PF-ex.# 228]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And if it's not the gooks, it's these old fuckin' Jews who've owned the store for fifteen fuckin' generations.**

Y si no son los extranjeros son esos viejos judíos que tienen la propiedad de la tienda desde hace quince **jodidas** generaciones.

[PF-ex.# 229]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now he knew if the gooks ever saw the watch it'd be confiscated and taken away.**

Sabía que si los amarillos veían el reloj, se lo confiscarían, se lo quitarían.

[PF-ex.# 231]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You got Grandpa Irving sittin' behind the counter with a fuckin' Magnum in his hand.**

Y te encuentras con el viejo abuelo Irving sentado tras el mostrador, con una **jodida** Magnum.

[PF-ex.# 231]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck it, forget it, we're out of it.**

¡Que se **jodan!**, olvídale, vamos a dejarlo.

[PF-ex.# 232]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Manager, he don't give a fuck. (...) Fucking forget it (...) really gives a fuck you're stealin' from the owner.**

A los directores les importa un pimiento (...) olvídale (...) les importa un rábano que le robes al propietario.

[PF-ex.# 233]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And of you fuckin' pricks move and I'll execute every motherfuckin' last one of you!**

Si alguien mueve un solo dedo, me lo cargo aquí mismo. ¿Lo habéis entendido?

[PF-ex.# 234]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm fuckin' goin'.**

Vaya si me voy a marchar allí. Desde luego que me marcho.

[PF-ex.# 235]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They got the same shit over there that we got here (...)**

Allí tienen la mayor parte de la misma **mierda** que tenemos aquí (...)

[PF-ex.# 236]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn!**

**¡Joder!**

[PF-ex.# 237]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I see 'em do it, man. They fuckin' drown 'em in that shit.**

Yo lo he visto. Y no ponen precisamente un poco en un lado del plato, sino que las ahogan en mayonesa.

[PF-ex.# 238]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We should have fuckin' shotguns.**

Pues deberíamos haber traído las **jodidas** escopetas recortadas.

[PF-ex.# 239]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What's the nigger gonna do, he's Samoan**

**¿Qué le va a hacer ese moreno? Es un samoano.**

[PF-ex.# 240]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, Marsellus fucked his ass up good.**

Bueno, Marsellus le dio bien por el **culo**.

[PF-ex.# 241]

**ORIGINAL VERSION**

**DUBBED VERSION**

**So, what'd he do, fuck her?**

**¿Qué hizo? ¿Se la folló?**

[PF-ex.# 242]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They took him out on his patio, threw his ass over the balcony. Nigger fell four stories (...) nigger fell through that.**

Le sacaron de la terraza de su apartamento y le hicieron volar el **culo** por encima del balcón. El negro cayó cuatro pisos (...) el negro lo atravesó.

[PF-ex.# 243]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Is it as bad as eatin' her pussy out –no, but you're in the same fuckin' ballpark.**

No es tan malo como comerle el **coño**, pero estás en el mismo terreno de juego.

[PF-ex.# 244]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Eatin' a bitch out, and givin' a bitch a foot massage, ain't even the same fuckin' thing.**

Comer el **coño** a una **zorrra** y darle un masaje en el pie no es lo mismo.

[PF-ex.# 245]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Ain't the same leage, ain't even the same fuckin' sport. Foot massages don't mean shit.**

No es la misma liga, ni siquiera es el mismo **jodido** deporte. Los masajes en el pie no significan una **mierda**.

[PF-ex.# 246]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm the fuckin' foot master.**

Soy un maestro dando masajes en el pie.

[PF-ex.# 247]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit yeah.**

**Joder, sí.**

[PF-ex.# 248]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you.**

Que te **jodan**.



[PF-ex.# 249]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't make it right for Marsellus to throw Antwan off a building into a glass-motherfuckin'-house, fuckin' up the way the nigger talks. That shit ain't right, man. Motherfucker do that shit to me, he better paralyze my ass, 'cause I'd kill a motherfucker.**

No le hace a Masellus tener derecho a arrojar a Antwan desde lo alto de un edificio sobre un **jodido** invernadero y fastidiarle su **jodida** habla al negro. Eso no está bien, hombre. Si algún **hijo de puta** me hiciera eso a mí, sería mejor que me paralizara algo más que el habla, porque lo mataría.

[PF-ex.# 250]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's what's so fuckin' cool about 'em. (...) fuckin' Marsellus knew it, and Antwan shoulda known fuckin' better. That's his fuckin' wife, man. He ain't gonna have a sense of humour about that shit.**

Eso es lo **cojonudo** del asunto (...) el puto Marsellus lo sabía y Antwan debería haberlo sabido. Ella es la **puñetera** esposa, hombre. Y él no tiene un buen sentido del humor con esa clase de cosas.

[PF-ex.# 251]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bitch gonna kill more niggers than time.**

Esa **zorra** va a matar a más negros que el tiempo.

[PF-ex.# 252]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I didn't say shit.**

No dije nada.

[PF-ex.# 253]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You'a smart motherfucker.**

Eres un **hijo de puta** astuto.

[PF-ex.# 254]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Then why don't you tell my man Vince here where you got the shit hid.**

Entonces, ¿por qué no le dices a mi amigo Vince dónde tenéis escondida la **mierda**?

[PF-ex.# 255]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't remember askin' you a goddamn thing.**

No recuerdo haberte preguntado nada a ti.

[PF-ex.# 256]

**ORIGINAL VERSION**

**DUBBED VERSION**

**My name's Pitt, and you ain't talkin' your ass outta this shit.**

Me llamo Pitt, y hablando no vas a salvar el **culo**.

[PF-ex.# 257]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I just want you to know how sorry we are about how fucked up things got between us and Mr Wallace.**

Sólo quiero que sepas lo mucho que lamentamos que las cosas salieran tan **jodidamente** mal entre nosotros y el señor Wallace.

[PF-ex.# 258]

**ORIGINAL VERSION**

**DUBBED VERSION**

English-motherfucker-can-you-speak-it?

¿Sabes hablar **jodido** inglés?

[PF-ex.# 259]

**ORIGINAL VERSION**

**DUBBED VERSION**

I double dare ya, motherfucker. Say “what’ one more goddamn time!

Vuelve a decir otro “qué” ¡Vamos, di otro “qué”! Te desafío, te desafío dos veces, **cabrón**.

[PF-ex.# 260]

**ORIGINAL VERSION**

**DUBBED VERSION**

-does he look like a bitch?

¿Te parece que tiene aspecto de **zorra**?

[PF-ex.# 261]

**ORIGINAL VERSION**

**DUBBED VERSION**

Then why did you try to fuck ‘im like a bitch?!

Entonces, ¿por qué intentaste **joderla** como si fuese una **zorra**?

[PF-ex.# 262]

**ORIGINAL VERSION**

**DUBBED VERSION**

Ya tried ta fuck'im and Marsellus Wallace don't like to be fucked by anybody except Missus Wallace.

Intentasteis **joderle**.

[PF-ex.# 263]

**ORIGINAL VERSION**

**DUBBED VERSION**

Goddamn... goddamn... that was fucked

**Maldita** sea... **maldita** sea...eso ha sido...

up... goddamn (...)

maldita sea.

[PF-ex.# 264]

**ORIGINAL VERSION**

**DUBBED VERSION**

Marvin, I'd knowck that shit off if I was you.

Marvin, yo en tu lugar haría lo que él dice.

[PF-ex.# 265]

**ORIGINAL VERSION**

**DUBBED VERSION**

When all this shit is over and done-I think you're gonna find yourself one smilin' motherfucker. (...) Now that's a hard motherfuckin' fact of life (...) with unrealistic motherfuckers who thought their ass would age like wine (...) who gives a shit?

Cuando toda esa **mierda** haya terminado, vas a descubrir que eres un sonriente **hijo de puta**. (...) Esto es un **jodido** hecho de la vida (...) **hijos de puta** poco realistas, convencidos de que su trasero puede envejecer como el vino (...) ¿y a quién le importa eso una **mierda**?

[PF-ex.# 266]

**ORIGINAL VERSION**

**DUBBED VERSION**

That's pride fuckin' wit ya. Fuck pride

Eso es el **jodido** orgullo. ¡Que se **joda** el orgullo!

[PF-ex.# 267]

**ORIGINAL VERSION**

**DUBBED VERSION**

Fight through that shit.

Lucha contra eso.

[PF-ex.# 268]

**ORIGINAL VERSION**

**DUBBED VERSION**

**In the fifth, your ass goes down.**

Recuerda que te derrumbas en el quinto asalto.

[PF-ex.# 269]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Git your asses on in here.**

Vamos, entra.

[PF-ex.# 270]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn, nigger, what's up with them clothes?**

No aparece en la película.

[PF-ex.# 271]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She's the big man's fuckin' wife.**

Ella es la **jodida** esposa del jefe.

[PF-ex.# 272]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Then what'd you fuckin' ask me about if for? Asshole.**

No aparece en la película.

[PF-ex.# 273]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's a sex thing. It helps fellatio.**

Es una cuestión sexual. Ayuda a practicar la felación.

[PF-ex.# 274]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's real, real, real, good shit. But this one's a fuckin' madman.**

Es una **mierda** muy buena, pero esta otra es **jodidamente** enloquecedora.

[PF-ex.# 275]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Am I a nigger? (...) white people who know the difference between good shit and bad shit (...). My shit, I'll take the Pepsi challenge with Amsterdam shit any ol'day of the fuckin' week.**

¿Me tomas por un negro de **mierda**? (...) los blancos que conocen la diferencia entre la buena y la mala **mierda** (...) La mía sería capaz de superar las pruebas ciegas de sabor de la Pepsi con cualquier **mierda** de Ámsterdam en cualquier **jodido** día de la semana.

[PF-ex.# 276]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Coke is fuckin' dead as disco. Heroin's comin' back in a big fuckin' way.**

La coca está tan muerta como la música disco. La heroína vuelve por sus fueros, y a lo grande.

[PF-ex.# 277]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Which one's Trudi? The one with all the shit in her face?**

¿Quién es Trudi? La que lleva toda esa **mierda** en la cara?

[PF-ex.# 278]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You know what some fucker did to it the other day?**

¿Sabes lo que hizo el otro día algún **jodido** hijo de puta?

[PF-ex.# 279]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuckin' keyed it.**

Lo rayaron con una llave.

[PF-ex.# 280]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh man, that's fucked up!**

Oh, eso es una guarrada.

[PF-ex.# 281]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I had the goddamn thing in storage three years. It's out five fuckin' days-five days, and some dickless piece of shit fucks with it.**

Tuve guardado el **maldito** trasto durante tres años. Hace apenas cinco días que lo he sacado, sólo cinco días, y algún estúpido de **mierda** me lo **jode**.

[PF-ex.# 282]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They should be fuckin' killed.**

Deberían matarlos a todos.

[PF-ex.# 283]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What a fucker!**

No aparece en la película.

[PF-ex.# 284]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's chicken shit. You don't fuck another man's vehicle.**

Es mierda de gallina. No se fastidia así el vehículo de otro hombre.

[PF-ex.# 285]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If you were Archie, who would you fuck first, Betty of Veronica?**

Si fueras Archie, ¿a quién te tirarías primero, a Betty o a Verónica?

[PF-ex.# 286]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck is this place?**

No aparece en la película.

[PF-ex.# 287]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn! That's a pretty fuckin' good milkshake.**

Maldición! ¡Es un batido de leche puñeteramente bueno!



[PF-ex.# 288]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't know if it's worth five dollars, but it's pretty fuckin' good.**

No sé si vale cinco dólares, pero desde luego está buenísimo.

[PF-ex.# 289]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why do you feel it's necessary to talk about bullshit in order to be comfortable?**

¿Por qué nos parece necesario hablar sobre cualquier cosa para sentirnos cómodos?

[PF-ex.# 290]

**ORIGINAL VERSION**

**DUBBED VERSION**

**When you can just shut the fuck up for a minute, and comfortably share silence.**

Cuando se es capaz de mantener el hocico cerrado durante un rato y compartir cómodamente un momento de silencio.

[PF-ex.# 291]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I said goddamn!**

!He dicho maldita sea!

[PF-ex.# 292]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I've had a very lovely evening, walk out the door, get in the car, go home and jack off.**

Ha sido una velada encantadora, subirás al coche, te irás a casa y allí te harás una paja.

[PF-ex.# 293]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll be a sonofabitch.**

Seré hijo de puta.

[PF-ex.# 294]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't fucking die on me, Mia!**

No aparece en la película.

[PF-ex.# 295]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I thought you told those fuckin'assholes never to call this late.**

Creía que les habías dicho a esos **jodidos** asnos que no llamaran nunca tan tarde!

[PF-ex.# 296]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I told'em and that's what I'm gonna tell this fuckin'asshole right now!**

Se lo dije, y eso mismo es lo que le voy a decir ahora al **jodido** asno que llama.

[PF-ex.# 297]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're not supposed to be callin'me this fuckin' late.**

Se supone que no deberías llamarme a estas **jodidas** horas.

[PF-ex.# 298]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) I'm in a big fucking trouble man.**

Estoy metido en un grave aprieto.

[PF-ex.# 299]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) I got a chick she's fuckin' OD'ing on me.**

Tengo aquí a una mujer que se me está muriendo.

[PF-ex.# 300]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't bring her here! I'm not even fuckin' jokin with you, don't you be bringing some fucked up pooh-butt to my house!**

!No la traigas a aquí! ¡No bromeo! ¡No traigas a mi casa a esa **jodida!**

[PF-ex.# 301]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Then bite the fuckin' bullet, take'er to a hospital and call a lawyer!**

Entonces, acéptalo. Llévala en seguida al hospital y llama a un abogado.

[PF-ex.# 302]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She ain't my fuckin' problem. You fucked her up.**

Ella no es mi problema. Que la **jodan.**

[PF-ex.# 303]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You crashed your car in my fuckin'**

¡Has estrellado el coche contra mi **puta**

<b>house! You tak about drug hit on a cellular fuckin' phone.</b>	casa! Has hablado de droga por un <b>jodido</b> teléfono celular!
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[PF-ex.# 304]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're not bringin' that fucked up bitch in my house!**

No vas a meter a esa **jodida zorra** en mi casa.

[PF-ex.# 305]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This fucked up bitch is Marsellus Wallace's wife.**

Esa **jodida zorra** es la esposa de Marsellus Wallace.

[PF-ex.# 306]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now if she fuckin' croaks on me, I'm grease spot.**

Si ella se me muere, estoy acabado.

[PF-ex.# 307]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) in the goddamn mornin'! What the fuck's goin'on out here?!**

¡De la madrugada! ¿Qué **demonios** está pasando aquí?

[PF-ex.# 308]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get the fuckin' shot!**

¡Trae la **jodida** inyección!

[PF-ex.# 309]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm not fuckin' stoppin' you.**

Yo no te lo impido.

[PF-ex.# 310]

**ORIGINAL VERSION**

**DUBBED VERSION**

**My black fuckin' medical book.**

¡Mi libro de medicina negro!

[PF-ex.# 311]

**ORIGINAL VERSION**

**DUBBED VERSION**

• (...) you never gonna find it in all this shit (...)

Nunca lo vas a poder encontrar con toda esta mierda.

[PF-ex.# 312]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Honey, I'm going to fuckin' kill you if you don't shut up.**

No aparece en la película.

[PF-ex.# 313]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get your ass in here, fuck the book!**

¡Ven aquí y al infierno con el libro!

[PF-ex.# 314]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Quit fuckin' around man and gave her the shot!**

¡Deja de dar vueltas como un estúpido y ponle la **jodida** inyección!

[PF-ex.# 315]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm giving her an injection in the heart, so I guess it's gotta be fuckin' exact.**

Le voy a poner una inyección en el corazón, así que tengo que acertar exactamente en su corazón.

[PF-ex.# 316]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) the day I bring and OD'ing bitch to your place, then I gotta give her the shot.**

(...) el día que yo lleve a tu casa a alguien que se está muriendo, entonces yo le pondré la inyección.

[PF-ex.# 317]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This ain't a fuckin' joke, man!**

¡Esto no es ninguna broma, hombre!

[PF-ex.# 318]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm prepared to scour the earth for this motherfucker. If Butch goes to Indo-China, I want a nigger hidin' in a bowl of rice, ready to pop a cap in his ass.**

Estoy dispuesto a buscar a ese **hijo de puta** por todas partes. Si Butch se ha marchado a Indochina, quiero que haya un negro, oculto en un saco de arroz, preparado para darle una patada en el trasero.

[PF-ex.# 319]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm an American, our names don't mean shit.**

Soy estadounidense. Nuestros nombres no significan una **mierda**.

[PF-ex.# 320]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's what he gets for fuckin' up my sport.**

Eso es lo que se recibe por **joder** mi deporte.

[PF-ex.# 321]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't give a damn what men find attractive.**

No me importa que a los hombres les parezca atractivo o no.

[PF-ex.# 322]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shut up, fuck head! I hate that Mongoloid voice.**

Cierra el pico. Detesto esa voz de **mongólica**.

[PF-ex.# 323]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Merde!**

**Merde!**

[PF-ex.# 324]

**ORIGINAL VERSION**

**DUBBED VERSION**

No imbecile, what was your dream about?

No, imbecile, ¿de qué trataba tu sueño?

[PF-ex.# 325]

**ORIGINAL VERSION**

**DUBBED VERSION**

Yes, I've fuckin'g looked!

¡Claro que he mirado!

[PF-ex.# 326]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) If all I gave a fuck about was my wath, I should've told you.

Si ese reloj me importaba tanto, debería habértelo dicho.

[PF-ex.# 327]

**ORIGINAL VERSION**

**DUBBED VERSION**

Of all the fuckin' things she coulda forgot, she forgets my father's watch.

De todas las **jodidas** cosas que podía olvidarse, tiene que haberse olvidado del reloj de mi padre.

[PF-ex.# 328]

**ORIGINAL VERSION**

**DUBBED VERSION**

What the fuck am I doin'?

¿Qué **demonios** estoy haciendo?

[PF-ex.# 329]

**ORIGINAL VERSION**

**DUBBED VERSION**

Daddy would totally fuckin' understand. (...) It's a fuckin' watch,

Papa lo comprendería perfectamente. Sólo es un **jodido** reloj, hombre. Lo que estás



<b>man. You lose one, ya get another. This is your life you're fuckin' around with (...).</b>	poniendo en juego es tu vida, algo que no deberías hacer porque sólo tienes una.
---	--

[PF-ex.# 330]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>(...) I'd have to be a fuckin' idiot to come back here.</b>	No aparece en la película.

[PF-ex.# 331]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Holy shit</b>	¡Mierda!

[PF-ex.# 332]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Now you just wait one goddamn minute-</b>	Eh, espere un momento...

[PF-ex.# 333]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Hold it right there, godammit!</b>	¡Alto ahí, <b>maldita</b> sea!

[PF-ex.# 334]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Naw, man. I'm pretty fuckin'far from okay!</b>	No, <b>maldita</b> sea. Estoy lejos de sentirme bien.

[PF-ex.# 335]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This shit's between me and you...**

Toda esta **mierda** queda entre tú y yo.

[PF-ex.# 336]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck the bags.**

Al **infierno** con las maletas.

[PF-ex.# 337]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Honey, we gotta hit the fuckin' road!**

Cariño, tenemos que ponernos en marcha ahora mismo.

[PF-ex.# 338]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why the fuck didn't you tell us about that guy in the bathroom? Slip your mind? Forget he was in there with a goddam hand cannon?**

¿Por qué **demonios** no nos has dicho que ese tipo estaba en el cuarto de baño? ¿Se te había olvidado? ¿Olvidaste que estaba escondido ahí con ese condenado cañón en la mano?

[PF-ex.# 339]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We should be fuckin' dead right now.**

¡Deberíamos estar **jodidamente** muertos!

[PF-ex.# 340]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That shit wasn't luck. That shit was somethin' else.**

Esta **mierda** no ha sido sólo suerte. Esta **mierda** ha sido algo más.

[PF-ex.# 341]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't you fuckin' do that! Don't blow this shit off! What just happened was a fuckin' miracle!**

¡No hagas eso! ¡No hagas nada de eso! No desprecies esta **mierda**. ¡Lo que acaba de suceder ha sido un **jodido** milagro!

[PF-ex.# 342]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Chill the fuck out, Jules, this shit happens.**

Vamos, cálmate Jules. Estas cosas suceden a veces.

[PF-ex.# 343]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Wrong, wrong, this shit doesn't just happen.**

No, te equivocas. Cosas así no suceden.

[PF-ex.# 344]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We should be fuckin' dead now, my friend! We just witnessed a miracle, and I want you to fuckin'acknowledge it!**

¡Deberíamos estar **jodidamente** muertos ahora, amigo mío! Acabamos de ser testigos de un milagro, y tú ni siquiera lo reconoces.

[PF-ex.# 345]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But me, my eyes are wide fuckin' open.**

Pero yo tengo los ojos **jodidamente** abiertos.

[PF-ex.# 346]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck does that mean?**

¿Qué **demonios** significa eso?

[PF-ex.# 347]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jesus Christ!**

¡**Santo Dios!**

[PF-ex.# 348]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddammit, Jules!**

**Maldita** sea, Jules...

[PF-ex.# 349]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're fuckin'freakin' out!**

¡Estás moralmente asustado!

[PF-ex.# 350]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll bet ya ten thousand dollars, he laughs his ass off.**

Te apuesto diez mil dólares a que se troncha de risa.

[PF-ex.# 351]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't give a damn if he does.**

Me importa un bledo que lo haga.

[PF-ex.# 352]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck's happening?**

¿Qué **demonios** ocurre aquí?

[PF-ex.# 353]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why the fuck did you do that?**

¿Por qué **diablos** has hecho eso?

[PF-ex.# 354]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I've seen a lot of crazy-ass shit in my time-**

En mis tiempos he visto a más de un loco hacer lo mismo...

[PF-ex.# 355]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The car didn't hit no motherfuckin' bump!**

¡El coche no cogió ningún **jodido** bache!

[PF-ex.# 356]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look! I didn't mean to shoot his son-of-a-bitch.**

Mira, no tenía la intención de dispararle a este **hijo de puta**.

[PF-ex.# 357]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jesus Christ Almighty!**

**¡Santo Dios Todopoderoso!**

[PF-ex.# 358]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck**

**¡Que te jodan!**

[PF-ex.# 359]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, you better be thinkin' about it now, motherfucker! (...) You're driving a car drenched in fuckin' blood.**

¡Pues será mejor que lo pienses ahora, **maldito hijo de puta** (...) uno conduce un coche lleno de **jodida** sangre.

[PF-ex.# 360]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't know what the fuck we're gonna do.**

No sé qué **diablos** vamos a hacer.

[PF-ex.# 361]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Listen up man, me an' my homeboy are in some serious shit.**

Escucha, yo y un compañero estamos metidos en un buen lío.

[PF-ex.# 362]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jimmie, you know I can't get into this shit on a cellular fuckin' phone.**

Jimmie, sabes que no puedo hablar de esta **mierda** a través de un teléfono celular.



[PF-ex.# 363]

**DUBBED VERSION**

**ORIGINAL VERSION**

**I ain't gonna fuck things up for you.**

No voy a **joderte** las cosas.

[PF-ex.# 364]

**DUBBED VERSION**

**ORIGINAL VERSION**

**We gotta be real fuckin' delicate with this Jimmie situation. He's one remark away from kickin' our asses out the door.**

Tenemos que ser realmente delicados con la situación de Jimmie. Estuvo a punto de sacarnos a patadas por la puerta.

[PF-ex.# 365]

**DUBBED VERSION**

**ORIGINAL VERSION**

**(...) he wasn't prepared for this shit.**

(...) y no estaba preparado para esta **mierda**.

[PF-ex.# 366]

**DUBBED VERSION**

**ORIGINAL VERSION**

**If the price of that favor is I gotta take shit, he can stick his favor straight up his ass.**

Si el precio de ese favor es que tengo que aceptar su **mierda**, se puede meter el favor en el **culo**.

[PF-ex.# 367]

**DUBBED VERSION**

**ORIGINAL VERSION**

**What the fuck did you do to his towel?**

¿Qué **demonios** acabas de hacer con esta toalla?

[PF-ex.# 368]	
ORIGINAL VERSION	DUBBED VERSION
Dead Nigger storage?	¿Almacén de negros muertos?

[PF-ex.# 369]	
ORIGINAL VERSION	DUBBED VERSION
'Cause storin' dead niggers ain't my fuckin' business!	Porque almacenar negros muertos no es asunto mío!

[PF-ex.# 370]	
ORIGINAL VERSION	DUBBED VERSION
-fuckin' divorced.	Directa y <b>jodidamente</b> divorciado.

[PF-ex.# 371]	
ORIGINAL VERSION	DUBBED VERSION
The last time me an' Bonnie talked about this shit was gonna be the last time (...)	La última vez que Bonnie y yo hablamos de esta <b>mierda</b> iba a ser la última vez que ella y yo hablaríamos de esta <b>mierda</b> .

[PF-ex.# 372]	
ORIGINAL VERSION	DUBBED VERSION
-don't fuckin' Jimmie me, man.	¡No me <b>jodas</b> otra vez con "Jimmie".

[PF-ex.# 373]	
ORIGINAL VERSION	DUBBED VERSION
Then get the fuck out of my house.	Y luego lárgate de mi casa.



[PF-ex.# 374]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We don't wanna fuck up your shit.**

No queremos joderte.

[PF-ex.# 375]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're a good fuckin' friend!**

Eres un **jodido** buen amigo.

[PF-ex.# 376]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who the fuck are you?**

¿Y quién **demonios** eres tú?

[PF-ex.# 377]

**ORIGINAL VERSION**

**DUBBED VERSION**

**No fuckin' shit she'll freak.**

No me digas que quedará aterrorizada.

[PF-ex.# 378]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) doin' a bunch of gansta' shit in her kitchen, ain't no tellin' what she's apt to do.**

(...) haciendo un montón de **mierda** de gánsters en su cocina, no hay forma de saber qué será capaz de hacer.

[PF-ex.# 379]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Because you're gonna solve this shit fer us. You're gonna take our asses outta the cold and bring it inside when it's**

Porque tú nos vas a solucionar este problema. Vas a hacerte cargo de nosotros, a sacarnos el **culo** del frío y dejarlo donde

warm.

se está calentito.

[PF-ex.# 380]

**DUBBED VERSION**

**ORIGINAL VERSION**

**I don't wanna hear about no motherfuckin' "ifs". (...) I'm on the mothefucker. Go back in here, chill them niggers out and wait for the cavalry, which should be comin' directly.**

No quiero oír hablar de posibilidades (...)  
Me voy a poner en marcha. Vuelve junto a ellos y espera a la caballería, que llegará directamente.

[PF-ex.# 381]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit Negro, that's all you had to say.**

**Mierda** de negro, eso es todo lo que tenías que decir.

[PF-ex.# 382]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That gives us forty minutes to get the fuck outta Dodge (...)**

Eso nos permite disponer de cuarenta minutos para sacar el **condenado** Dodge (...)

[PF-ex.# 383]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) the motherfucker's tiptop.**

(...) el cacharro funciona perfectamente.

[PF-ex.# 384]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You gotta soak that shit up.**

Eso es lo que tenéis que limpiar.

[PF-ex.# 385]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) you better fuckin' do it and do it quick.**

Será mejor que lo hagas y, rápidamente.

[PF-ex.# 386]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) clean the fuckin' car.**

(...) limpiad el **jodido** coche.

[PF-ex.# 387]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I will never forgive your ass for this shit.  
This is some fucked-up repugnant shit!**

Jamás te perdonaré por toda esta **mierda**.  
¡Esto es una **mierda** de lo más repugnante!

[PF-ex.# 388]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Man, get outta my face with that shit!  
The motherfucker who said that (...) of your dumb ass.**

Vamos, hombre, déjate de pamplinas. El **hijo de puta** que dijo eso (...) por culpa de tu estúpido **culo**.

[PF-ex.# 389]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Just now, it's fuckin' dangerous to be**

Sólo tienes que saber que es **jodidamente**

**drivin' a race car when it's in the red.**

peligroso conducir un coche de carreras cuando la aguja está en rojo.

[PF-ex.# 390]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm a mushroom-cloud-layin' motherfucker. (...) what the fuck am I doin' in the back? You're the motherfucker should be on brain detail. We're tradin'. I'm washin' windows and you're pickin' up this nigger's skull.**

Yo soy un **jodido** hongo nuclear (...) ¿qué **demonios** estoy haciendo yo aquí, en el asiento trasero? Tú eres el que debiera ocuparse al detalle del cerebro. Vamos a cambiar. Yo me dedico a limpiar las ventanillas y tú recoges el cráneo de ese negro.

[PF-ex.# 391]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, let's not start suckin' each other's dicks quite yet.**

Bueno, no empecemos a chuparnos mutuamente la **polla** todavía.

[PF-ex.# 392]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This morning air is some chilly shit.**

El aire de la mañana es algo frío.

[PF-ex.# 393]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn, that water is fuckin' cold.**

**Maldita** sea! El agua está **condenadamente** fría!

[PF-ex.# 394]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They're your clothes, motherfucker.**

Son tus ropas, **hijo de puta.**

[PF-ex.# 395]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Yeah, well, our assess ain't the expert  
on wearin' dorky shit that yours is.**

Sí, bueno, nuestros **culos** no son tan expertos en llevar la ropa de gallina que es tuya.

[PF-ex.# 396]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't like this photograph shit.**

No me gusta esta **mierda** de fotografía.

[PF-ex.# 397]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) nobody does a fuckin' thing 'till I  
do something.**

Nadie va a hacer nada hasta que yo no haga nada.

[PF-ex.# 398]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't do shit unless-**

No hacer nada a menos que...

[PF-ex.# 399]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I drive real fuckin' fast, so keep up.**

Conduzco realmente rápido, así que no te pierdas.

[PF-ex.# 400]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I ain't fuckin' sayin' Pepsi.**

Yo no voy a decir Pepsi.

[PF-ex.# 401]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I apologize for bein' in your shit like I was.**

Me disculpo por haberme metido tanto contigo.

[PF-ex.# 402]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You had every right, I fucked up.**

Tenías todo el derecho. Al fin y al cabo, yo estropeé las cosas.

[PF-ex.# 403]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I wouldn't eat the filthy motherfucker. Pigs sleep and root in shit.**

Yo nunca probaría algo tan asqueroso. Los cerdos duermen y se regodean en la **mierda.**

[PF-ex.# 404]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We'd have to be talkin' 'bout one mothefuckin' charmin' pig.**

Tendríamos que estar hablando de un puerco **jodidamente** encantador.

[PF-ex.# 405]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't you see, Vince, that shit don't matter. (...) he found my fuckin' car keys. You don't judge shit like this based on merit.**

No te das cuenta, Vince, esa **mierda** no importa.

[PF-ex.# 406]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's what fuckin' wit' me! I don't know why.**

¡Eso es lo que me está **jodiendo**! No sé por qué.

[PF-ex.# 407]

**ORIGINAL VERSION**

**DUBBED VERSION**

**No Jules, you're gonna be like those pieces of shit out there who beg for change. They walk around like a bunch of fuckin' zombies (...) a fuckin' bum!**

No Jules, te vas a convertir en uno de esos **mierdas** de por ahí que no hacen más que pedir calderilla. Caminan de un lado a otro como un montón de **jodidos** zombies (...)  
¡En un **jodido** pordiosero!

[PF-ex.# 408]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Stop fuckin' takin' like that!**

¡Deja ya de hablar así!

[PF-ex.# 409]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I gotta take a shit.**

Tengo que ir a **cagar**.

[PF-ex.# 410]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now means fuckin' now! Do it or die, do it or fucking die!**

¡Nada de tonterías ahora! ¡Haced lo que os han dicho o moriréis!

[PF-ex.# 411]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well done, now get your fuckin' ass on the ground.**

Bien hecho. Y ahora, pon tu **jodido culo** sobre el suelo.

[PF-ex.# 412]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Sounds like a shit job.**

Parece un trabajo de **mierda**.

[PF-ex.# 413]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Keep your fuckin' mouth closed, fat man, this ain't any of your goddamn business!**

Cierra el pico, gordinflón. ¡Esto no es asunto tuyo!

[PF-ex.# 414]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) I'm gonna unload right in your fuckin' face.**

(...) te voy a volar tu **jodida** cara.

[PF-ex.# 415]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddammit, what is it?**

!Maldita sea! ¿Qué es?



[PF-ex.# 416]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) **I'll blow your fuckin' head off! (...)**  
**you're gonna fuckin' die bad!**

Te volaré la **jodida** cabeza! (...) Vas a estar **jodidamente** muerto.

[PF-ex.# 417]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Tell that bitch to be cool! Say, bitch be cool!**

¡Dile a esa **zorra** que se tranquilice. Dile que se tranquilice y se esté quieta.

[PF-ex.# 418]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) **and when motherfuckers get scared, that's when motherfuckers get accidentally shot.**

(...) y cuando alguien se asusta es cuando los **hijos de puta** reciben un balazo.

[PF-ex.# 419]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Normally both of your asses would be dead as fuckin' fried chicken. But you happened to pull this shit when I'm in a transitional period. (...) I won't through too much shit this morning on account of this case to just hand it over to your ass.**

Normalmente, los dos estaríais a estas alturas tan muertos como pollo fritos. Pero resulta que habéis empezado esta chorrada en un momento en el que estoy en transición (...) he tenido que pasar por demasiada **mierda** esta mañana por culpa de este maletín para entregároslo ahora así, tranquilamente.

[PF-ex.# 420]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck's goin' on here?**

¿Qué **diablos** pasa aquí?

[PF-ex.# 421]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) Don't do a goddamn thing.**

No haga nada.

[PF-ex.# 422]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) I want you to just hang back and don't do shit unless it's absolutely necessary.**

Quiero que te mantengas al margen y no intervengas a menos que sea absolutamente necesario.

[PF-ex.# 423]

**ORIGINAL VERSION**

**DUBBED VERSION**

**"Bad Motherfucker"**

Mal **hijo de puta**.

[PF-ex.# 424]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You ain't gonna do a goddamn thing, now hang back and shut the fuck up.**

Tú no vas a hacer nada, **maldita** sea. Quédate donde estás y cierra el pico.

[PF-ex.# 425]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) motherfucker 'fore you popped a cap in his ass. But I saw some shit this**

**Hijo de puta** antes de meterle una bala por el **culo**. Pero esta mañana resulta que

**mornin' made me think twice.**

he visto una cierta **mierda** que me lo ha hecho pensar dos veces.

[PF-ex.# 426]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Are you Jewish? I ain't Jewish man, I just don't dig on swine, that's all.**

¿Eres judío? No, no soy judío es que no me gusta el cerdo, eso es todo.

## **-FOUR ROOMS-**

### **“The Man from Hollywood”**

[FR-ex.# 427]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck are you doing here?**

¿Pero qué **cojones** está haciendo aquí?

[FR-ex.# 428]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuckin' good, Ted. It's fuckin' good.**

Es bueno, Ted, **jodidamente** bueno.

[FR-ex.# 429]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's fuckin' good.**

Es **jodidamente** bueno.

[FR-ex.# 430]

**ORIGINAL VERSION**

**DUBBED VERSION**

It's fuckin' Cristal, everything else is piss.

Es **cojonudo** Cristal, todo lo demás son meados.

[FR-ex.# 431]

**ORIGINAL VERSION**

**DUBBED VERSION**

Pay no attention to Norman here, Ted, he's just fuckin'wit' ya, that's all.

Olvida al **capullo** de Norman.

[FR-ex.# 432]

**ORIGINAL VERSION**

**DUBBED VERSION**

The minute Jerry Lewis dies, every newspaper in this fuckin' country gonna write articles callin the man a genius.

El día que Jerry Lewis muera, todos los periódicos de este **puto** país escribirán artículos llamándole genio.

[FR-ex.# 433]

**ORIGINAL VERSION**

**DUBBED VERSION**

It's not right, it's not right and it is not fucking fair.

Eso no está bien, no está bien y no es justo, ¡**joder!**

[FR-ex.# 434]

**ORIGINAL VERSION**

**DUBBED VERSION**

When the hell has American, you know, ever been fair?

¿Cuándo **coño** América, dime, ha sido justa?

[FR-ex.# 435]

**ORIGINAL VERSION**

**DUBBED VERSION**

The sociable son of a bitch in that room over there is Leo.

El **hijo de puta** parlanchín de esa habitación de ahí es Leo.

[FR-ex.# 436]

**ORIGINAL VERSION**

**DUBBED VERSION**

It's fuckin' flat, man, that's what's fucking wrong. Goddamn, Cristal's fuckin' flat. Ain't a goddamn bubble left in the fucking bottle, man, Jesus Christ. What the fuck is going on here? Who fucking... who didn't put the cork in the bottle? (...) somebody didn't put the fucking cork in the bottle, who didn't put it in? (...) I don't want you fucking open another bottle, (...) fucking shit, man! You've opened enough fucking bottles, do you know how much this shit costs? (...) Cos it's fucking free to you fucking assholes! Shit!

Ha perdido el **puto** gas, tío, eso es lo que pasa. El **maldito** Cristal ha perdido el **puto** gas, no queda una **maldita** burbuja en la **puta** botella, tío, **maldita** sea! ¿Qué **coño** está pasando aquí? ¿Quién **coño**... quién no ha puesto el corcho en la botella, a ver?! Alguien y no yo, porque estaba bebiendo de esa otra botella alguien no ha puesto el **puto** corcho en la botella, ¿quién ha sido? (...) esto es una **puta mierda**, tío! (...) ¿Sabes cuánto cuesta cada una? (...) Porque os sale gratis, ¡**joder!** Para todos, **jodidos gilipollas**, es gratis. ¡**Mierda!**

[FR-ex.# 437]

**ORIGINAL VERSION**

**DUBBED VERSION**

We're talking fuckin' asses in fuckin' seats.

Son muchos **putos culos** en las **putas** butacas.

[FR-ex.# 438]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Before all that other shit, The Wacky Detective made 72.1 million dollars.**

Antes de toda esa **mierda**, El detective chiflado logró ganar 72.1million.

[FR-ex.# 439]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Damn Skippy!**

**Maldito conejo!**

[FR-ex.# 440]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's a sharp motherfucker. Bring all this bullshit over to the bar.**

Está afilado, el **cabrón**. Lleva toda esa **mierda** a la barra.

[FR-ex.# 441]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You are the one who's fucking yelling. Goddamn, I swear if you fucking does hang up on me you're... Fucking shit, man! What the fuck is wrong with the fucking bitch, man? I'm gonna take the fucking car, I'm gonna drive up to fucking Mulholland, I'm gonna fucking tie her fucking ass and throw her ass down the Benedict fucking Canyon!**

Eres tú la que berrea, **joder** (...) **Maldita** sea, te juro por Dios que si me cuelgas **Zorra, chupa-pollas** de Nueva York. (...) **¡Joder!** ¡Vaya **mierda**, tío! Pero bueno, ¿qué **coño** le pasa? ¿Qué **coño** le pasa a esa **puta zorra**? ¡Voy a coger el **puto** coche, iré a la **puta** calle Mulholland y la arrastraré por el **puto culo** hasta titarla por el **puto** Canyon Benedict!

[FR-ex.# 442]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Yes, I don't fucking know, anymore, I swear to Christ, Norman (...) I always treat this fucking bitch like a queen. (...) I had a lot of fucking too much to drink, it's fucking New Year's Eve. (...) I can't fucking drive home. Ellen, I'm sorry, I'm fucking sorry about that. (...) Get the fucking car and run over 6 or 7 fucking kids? That will be really fucking nice. What the fuck is the matter with this bitch? Fuck!**

Sí, ahora ya no lo sé, **joder**. Te juro, Norman, te lo juro por lo que más quieras, pero ... ¿qué le pasa? Trato a esa **zorra** mejor que a una reina, tú lo sabes! He bebido demasiado, pero estamos en Noche Vieja, y no puedo ir a casa, Ellen, lo siento, **joder**. ¿Qué quieres, que suba a mi maravilloso coche y atropelle a siete críos? Eso estaría de **puta** madre. Pero, ¿qué **coño** le pasa a esa tía? ¡**Joder!**

[FR-ex.# 443]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck is all this?**

¿Qué **coño** es esto?

[FR-ex.# 444]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get the fuck outta here!**

¡No me **jodas!**

[FR-ex.# 445]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, my fucking dick is hard already**

Ya se me ha puesto dura la **polla**.

[FR-ex.# 446]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You guys ain't bullshitting', you're gonna really go for it?**

¿Vas a hacer esa mierda?

[FR-ex.# 447]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) you can do whatever the fuck you want.**

No me importa lo que hagas.

[FR-ex.# 448]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Chester, your way of breaking the news to him gently is scarin' the fuck outta him.**

Esa forma de soltarle las noticias despacio le está **acojonando**.

[FR-ex.# 449]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...), suck us off, Pee on us and shit like that.**

**Chupárnosla, mearte** encima de nosotros y guarradas así.

[FR-ex.# 450]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What do you care?**

Y, ¿qué más te da?

[FR-ex.# 451]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shut the fuck up, bitch!**

¿Por qué no cierras el pico, **zorra?**



[FR-ex.# 452]		DUBBED VERSION
ORIGINAL VERSION		
Bitch? –Bitch. –Excuse me, you are the one who’s being paid to suck his cock, cork boy!	¿Zorra? –Zorra. –Disculpa, no te paga por chuparle la polla, chico del corcho?	

[FR-ex.# 453]		DUBBED VERSION
ORIGINAL VERSION		
I’m gonna tell you what the fuck I’m talking about. I drive a motherfuckin’ Honda that my sister sold me. You hear what I’m sayin’? A little white motherfuckin’ Honda Civic.	Voy a decirte de qué <b>coño</b> hablamos, verás, yo conduzco un <b>puto</b> honda que me vendió mi hermana. ¿Oyes lo que te digo?	

[FR-ex.# 454]		DUBBED VERSION
ORIGINAL VERSION		
You see this shit!	¡Ves esta <b>mierda</b> !	

[FR-ex.# 455]		DUBBED VERSION
ORIGINAL VERSION		
Now you take a good look at that machine that this motherfucker over there is standing next to. That’s a 1964 nigger-red, rag-top Chevy Chevelle.	Pues echa un buen vistazo a esa máquina de ahí junto a la que está de pie este <b>hijo de puta</b> de aquí. Es un modelo del 64 color burdeos, un precioso Chevy Chevelle.	

[FR-ex.# 456]		DUBBED VERSION
ORIGINAL VERSION		
(...) When all of a sudden we flip on Steve McQueen and Peter Lorre bein’	(...) cuando de repente, pillamos a Steve McQueen y a Peter Lorre en plan de tíos	

<b>fuckin' badass. And I look at this funny motherfucker over here, and I say (...)</b>	duros. Entonces, yo miro a ese <b>cabrón</b> con pinta rara y le digo (...)
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[FR-ex.# 457]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) unless you were really fucking drunk.**

(...) a menos que estuvieran como cubas.

[FR-ex.# 458]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That goes without motherfucking saying (...).But when you're fucked-up, you don't lie. You tell the fuckin' truth. And the fuckin' truth is, my lucky Zippo's gonna win me Chester's car.**

Cuando estás ciego, no mientes. Dices la **puta** verdad. ¿Y quieres saber cuál es la **puta** verdad? La **puta** verdad es que mi afortunado Zippo me va a hacer ganar el fabuloso coche de Chester.

[FR-ex.# 459]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) if Norman was puttin' his dick on the choppin' block, I'd step in (...) who gives a fuck?**

*No hay equivalente*

[FR-ex.# 460]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) I'm not some sick fucked chap in the countryside collecting fingers.**

No soy un chiflado que viaja por el país coleccionando dedos.

[FR-ex.# 461]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They sewed that guy's dick back on, they can sew Norman's pinky back on.**

Si a aquel tío le cosieron la **polla**, podrán coserle el meñique a Norman.

[FR-ex.# 462]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And I know exactly what the hell am I doing.**

(...) Sé exactamente qué **coño** hago.

[FR-ex.# 463]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If Norman lights his cigarette lighter 10 times in a fucking row.**

Si Norman enciende su bonito mechero diez **putas** veces seguidas.

[FR-ex.# 464]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You just met us and couldn't give a fuck about us, Ted.**

Nos acabas de conocer y te importamos un **carajo**.

[FR-ex.# 465]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) you can tell us all to go fuck off and walk right out through that goddamn door.**

Puedes mandarnos al **carajo** y salir por la **maldita** puerta.

[FR-ex.# 466]

**ORIGINAL VERSION**

**DUBBED VERSION**

**My finger, my fucking finger!**

Mi dedo, mi **jodido** dedo!

[FR-ex.# 467]

**ORIGINAL VERSION**

**DUBBED VERSION**

**My fucking finger!**

¡Mi **puto** dedo!

[FR-ex.# 468]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who the hell has plastic surgery at 6.30  
in the morning (...)**

¿Quién **coño** se hace cirugía plástica a las  
6.30 (...)?

[FR-ex.# 469]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Close the fucking door!**

¡Cierra la **puta** puerta!

## **-JACKIE BROWN-**

[JB-ex.# 470]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's a cheap-ass spray gun made outta  
South Miami.**

Un subfusil barato.

[JB-ex.# 471]

**ORIGINAL VERSION**

**DUBBED VERSION**

Can you believe that shit? (...) like they're proud of that shit.

¿Cómo pueden tener tanta cara? (...) están orgullosos de esa mierda.

[JB-ex.# 472]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) Styer Aug's a bad motherfucker. Listen ...

(...) Styer Aug's, es una **hija de puta** muy peligrosa.

[JB-ex.# 473]

**ORIGINAL VERSION**

**DUBBED VERSION**

Shit's expensive, man. Comes from Austria. My customers don't know shit about it, so there ain't no demand.

Además cuestan un pastón. Las hacen en Austria. Pero mis clientes no tienen ni **puta** idea de esto, así es que nadie me las pide.

[JB-ex.# 474]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) every motherfucker out there want one.

(...) todos los **cabrones** que la vean, la querrán.

[JB-ex.# 475]

**ORIGINAL VERSION**

**DUBBED VERSION**

Every nigga gotta have a 45. (...) cause nigga want to be "the killer". (...) has a serious fuckin' jammin' problem. (...) but some niggas out there, you can't tell

Todos los negros del mundo querían una 45 (...) porque querían parecerse al asesino. (...) tiene un **jodido** problema, se encasquilla un **huevo** (...) pero ya sabes

them anything.	cómo son esos negros, no tienen ni pajolera idea.
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[JB-ex.# 476]	
ORIGINAL VERSION	DUBBED VERSION
Nigga didn't have a pot to piss in or a window to throw it out 'for I set 'im up. Now, motherfuckers rollin' in cash. (...) of high-techh navigational shit on it.	Antes de que le colocara no tenía ni un orinal en el que <b>mear</b> , estaba tirado en la calle. Y ahora ese <b>hijo de puta</b> está forrado hasta los <b>cojones</b> (...) artilugios de alta tecnología.

[JB-ex.# 477]	
ORIGINAL VERSION	DUBBED VERSION
(...) motherfucer in the room, accept no substitute.	(...) los <b>hijos de puta</b> de una habitación, no aceptes imitaciones.

[JB-ex.# 478]	
ORIGINAL VERSION	DUBBED VERSION
And put your foot in your ass.	A darte una patada en el <b>culo</b> .

[JB-ex.# 479]	
ORIGINAL VERSION	DUBBED VERSION
He's just repeating shit he overheard.	Sólo repite las paridas que oye.

[JB-ex.# 480]	
ORIGINAL VERSION	DUBBED VERSION
(...) that's a long fuckin' time.	<i>No hay equivalente</i>

[JB-ex.# 481]

**ORIGINAL VERSION**

**DUBBED VERSION**

Start adding these motherfuckin' figures up (...)

Haz los **putos** cálculos (...)

[JB-ex.# 482]

**ORIGINAL VERSION**

**DUBBED VERSION**

Don't clown on me, bitch

No juegues conmigo, **zorra**.

[JB-ex.# 483]

**ORIGINAL VERSION**

**DUBBED VERSION**

What the fuck you doin' in jail?

¿Qué **coño** haces en la cárcel?

[JB-ex.# 484]

**ORIGINAL VERSION**

**DUBBED VERSION**

What the fuck you doin' that for?

¿Por qué **coño** hiciste eso?

[JB-ex.# 485]

**ORIGINAL VERSION**

**DUBBED VERSION**

Ain't you got better sense than to be drivin' drunk carrying a goddamn pistol?

Eres un **capullo**, negro ¿a quién se le ocurre conducir borracho con una pistola en la mano?

[JB-ex.# 486]

**ORIGINAL VERSION**

**DUBBED VERSION**

As bad as this shit is, this shit ain't as

*No hay equivalente*

bad as you think it is.

[JB-ex.# 487]

**ORIGINAL VERSION**

**DUBBED VERSION**

‘Course you’re scared. That’s what these motherfuckers get paid for-scarin’ the shit outta ya. That’s their job. And my job is to get you the fuck home...

Sí, sí, estás asustado. Para eso pagan a esos **hijos de puta**, hacen que te **cagues** de miedo. Ese es su **puto** trabajo.

[JB-ex.# 488]

**ORIGINAL VERSION**

**DUBBED VERSION**

So just calm your ass down, and I’ll see you tomorrow.

*No hay equivalente*

[JB-ex.# 489]

**ORIGINAL VERSION**

**DUBBED VERSION**

The judge doesn’t give a fuck about that.

Al juez eso le importa una **mierda**, te calificará como reincidente.

[JB-ex.# 490]

**ORIGINAL VERSION**

**DUBBED VERSION**

Black man comes in with ten thousand, they wanna fuck with ‘im. (...) that court cost shit. Fuck that shit, Jack.

Un negro se presenta con 10,000 pavos (...) un montón de **gilipollec**es sobre gastos de juicio, no soy **tonto**, Jack.

[JB-ex.# 491]

**ORIGINAL VERSION**

**DUBBED VERSION**

Dumb monkey-ass had a pistol on him.

Ese **gilipollas** la ha pringado bien.



[JB-ex.# 492]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who the fuck is that?**

¿Quién **coño** es?

[JB-ex.# 493]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look at you and your free ass. Come over here and give me a motherfuckin' hug.**

¿Cómo se siente tu **culo** en libertad?  
Vamos chico, dame un **puto** abrazo.

[JB-ex.# 494]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck can I say? I'm serious, man. What the fuck can I say?**

¿No sé qué decir, tío!

[JB-ex.# 495]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who was there for your ass?**

¿Quién ha salvado tu **culo**?

[JB-ex.# 496]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You goddamn right!**

No te quepa la menor duda.

[JB-ex.# 497]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You get your ass in trouble, I get your ass out. That's my job. And I don't mind tellin' ya, nigga.**

La **jodes** y tienes problemas y yo pongo tu **culo** a salvo. Ese es mi **puñetero** trabajo. Y no olvides nunca, negro que yo no fallo.



<b>man lives to fuck with the police. Stacin told me you ain't got shit to worry aobut. They just fuckin' wit ya. So we sic the junkyard dog on their ass, make 'em -</b>	disfruta <b>jodiendo</b> a los polis. Me ha dicho que no te preocupes. Que sólo intentan <b>joderte</b> . Así que podemos enviar a ese perro de presa tras ellos para que te olviden...
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[JB-ex.# 504]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>... stop fuckin' wit ya!</b>	Y no te <b>jodan</b> .

[JB-ex.# 505]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Man, it is late as hell, man.</b>	Es la <b>hostia</b> de tarde.

[JB-ex.# 506]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Why are you home? 'Cause I spent ten thousand dollars gittin' your ass home.</b>	¿Y por qué estás en casa? Estás en casa porque me gasté 10,000 dólares para sacar tu <b>culo</b> del trullo.

[JB-ex.# 507]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>(...) and hold onto this motherfucker, all right?</b>	(...) con esta belleza en tus manos, ¿vale?

[JB-ex.# 508]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>You pop up and rack this motherfucker.</b>	Y carga esta <b>hija de puta</b> .

[JB-ex.# 509]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck that shit, man. I ain't shootin' anybody.**

Y un **huevo**, tío. No pienso disparar a nadie.

[JB-ex.# 510]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck I tell you?**

Yo no te he dicho que te cargues a nadie.

[JB-ex.# 511]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Man, you must be out of your fucking mind (...)**

Debes estar como una **puta** cabra (...)

[JB-ex.# 512]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I ain't riding in no trunk for no minute.**

No pienso viajar en un **jodido** maletero ni un minuto.

[JB-ex.# 513]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I just ain't climbing in no dirty-ass trunk.**

Paso de meterme en este maletero de **mierda**.

[JB-ex.# 514]

**ORIGINAL VERSION**

**DUBBED VERSION**

Well, my ass has got a problem spending ten thousand dollars of my own goddamn money (...)

Y a mí no me gusta gastarme 10,000 pavos en sacar a negros ingratos de la cárcel

[JB-ex.# 515]

**ORIGINAL VERSION**

**DUBBED VERSION**

Well, if you owe me, get your ass in the trunk-

Pues si me debes una, métete ahí dentro.

[JB-ex.# 516]

**ORIGINAL VERSION**

**DUBBED VERSION**

I won't be locked in no goddamn trunk of no car.

No quiero estar ahí apretado como una puta sardina.

[JB-ex.# 517]

**ORIGINAL VERSION**

**DUBBED VERSION**

-You think I wanted to spend ten thousand dollars on your ass?

¿Crees que yo quería gastarme 10,000 pavos en un **capullo** como tú?

[JB-ex.# 518]

**ORIGINAL VERSION**

**DUBBED VERSION**

Look here, look here.

Pero meterme ahí dentro es una **putada**.

[JB-ex.# 519]

**ORIGINAL VERSION**

**DUBBED VERSION**

After we're through fuckin' with these Koreans, I take you to Roscoe's

Cuando **jodamos** a esos coreanos, te llevaré a Rosco'es Gofres yPollo.

**Chicken and Waffles.**

[JB-ex.# 520]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now exactly how long I gotta be in this motherfucker?**

¿Cuánto tiempo tengo que aguantar este coñazo?

[JB-ex.# 521]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hey, motherfucker, like, you hit my goddamn head.**

Eh, **hijo puta**, casi me das en la **maldita** cabeza.

[JB-ex.# 522]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You are a ponytail-wearing motherfucker.**

Eres un **mamón** con una **puta** coleta.

[JB-ex.# 523]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the hell is wrong with you?**

¿Qué **coño** te pasa?

[JB-ex.# 524]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And I should be watching my ass?**

*No hay equivalente*

[JB-ex.# 525]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I got some for-your-eyes-only shit to show you.**

Tengo algo en el coche, sólo para tus ojos.

[JB-ex.# 526]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) goddamn thing Beaumont can to keep from doin' those ten years, including tellin' the federal government everything they want to know about my ass.**

(...) hubiera hecho todo lo que estuviese en su mano para evitar cumplir esos 10 años, incluyendo contarle a los federales todo, con pelos y señales, sobre mi negro culo.

[JB-ex.# 527]

**DUBBED VERSION**

**ORIGINAL VERSION**

**Cheese-eating nigga like this fuck that up?**

¿Este negro muerto de hambre lo **jodiera** todo?

[JB-ex.# 528]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bad knees.**

Tengo las rodillas **jodidas**.

[JB-ex.# 529]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's a shitty flight to Cabo.**

El trayecto hasta el Cabo es una **puñetera mierda**.

[JB-ex.# 530]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking turbulence was unbelievable.**

Las turbulencias nos **putearon** el viaje.

[JB-ex.# 531]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn!**

**¡Joder!**

[JB-ex.# 532]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They're a bunch of fuckin' pricks in Customs.**

Esos tíos de Aduanas son unos **capullos**.

[JB-ex.# 533]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But all this criminal activity fucks up your shit for good with the big airlines. (...) your flying for the shittiest little shuttle fucking piece of shit Mexican airline that there is (...)**

Pero al estar fichada no pudo entrar en ninguna compañía importante. (...) Vuela con el puente aéreo más cutre de las líneas aéreas mexicanas más cutres que existen.

[JB-ex.# 534]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, Miss Brown, we don't give a fuck about you. (...) to cop a shit attitude. (...) clinging on to the one shitty job I was fortunate enough to get.**

Señorita Brown, usted nos importa una **mierda** (...) con esa estúpida actitud que muestra ahora (...) que se aferra desesperadamente a un trabajito de **mierda** que tuvo suerte de conseguir.



[JB-ex.# 535]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm not saying another goddamn word.**

No diré ni una **maldita** palabra más.

[JB-ex.# 536]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's my diet shit.**

Era mi desayuno.

[JB-ex.# 537]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck is that shit?**

¿Qué es esa **mierda**?

[JB-ex.# 538]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You planted that shit on me.**

*No hay equivalente*

[JB-ex.# 539]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, that shit ain't mine...**

*No hay equivalente*

[JB-ex.# 540]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm telling you, I don't know nothing'  
about that fuckin' shit.**

*No hay equivalente*

[JB-ex.# 541]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) who might know something about this fuckin' shit.

*No hay equivalente*

[JB-ex.# 542]

**ORIGINAL VERSION**

**DUBBED VERSION**

They fuckin' wit' her! (...) they call that shit intent. Same shit happen to a movie star (...)

Intentan **putearla** (...) la han acusado de posesión con intención. Hace lo mismo una estrella de cine (...)

[JB-ex.# 543]

**ORIGINAL VERSION**

**DUBBED VERSION**

Oh, shit. That shit rhymes.

**Joder.** Eso rima.

[JB-ex.# 544]

**ORIGINAL VERSION**

**DUBBED VERSION**

Very first motherfuckin' thing they did. (...) they roust my ass outta bed. Fuckin' scare my woman, Sheronda. She thought they were gonna take my ass away for sure.

Claro que sí, fue la primera **cabronada** que se les ocurrió (...) esos **cabrones** me sacaron de la cama. Le pegaron un susto de muerte a Sheronda, mi mujer. Creía que iban a meter mi **culo** en una celda.

[JB-ex.# 545]

**ORIGINAL VERSION**

**DUBBED VERSION**

What you call that shit?

¿Cómo se llama eso?

[JB-ex.# 546]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jackie ain't got time for all that shit-**

Jackie no tiene tiempo para esas gilipolleces.

[JB-ex.# 547]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I mean, gansters don't give a fuck-but for the average citizen, coupla nights in Cuntly fuck with your mind.**

A un gánster le importa un **huevo** pero a un ciudadano corriente un par de noches en el talego, le **joden** el coco.

[JB-ex.# 548]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If she had that shit-and mind you, I said "if"-it was just her shit to get high with.**

Si tenía esa **mierda**, y que conste que no lo aseguro debió comprarla para ella, para colocarse.

[JB-ex.# 549]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Okay, man. I got your little thousand bucks..**

Tengo tus mil pavos de **mierda**.

[JB-ex.# 550]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If I can't fly anymore, I'm gonna have a bitch of a time gettin' my brand.**

Si no me dejan volar, me costará muchísimo encontrar mi marca de tabaco.

[JB-ex.# 551]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They were fuckin' waitin' for my ass.**

Esos **cabrones** me esperaban.

[JB-ex.# 552]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I burnt those two Starsky and Hutch motherfuckers down. Then their asses lucked out and found that coke.**

*No hay equivalente*

[JB-ex.# 553]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't really know shit about what he does or how he does it-**

*No hay equivalente*

[JB-ex.# 554]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Who do you think got your ass outta jail?**

¿Quién **coño** crees que te ha sacado de la cárcel?

[JB-ex.# 555]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The same guy that put my ass in jail.**

El mismo tío que me metió en ella.

[JB-ex.# 556]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, shit. (...) that shit's uncalled for, baby, and I apologize. I 'magine they asked you a shitload of questions about**

Oh, mierda. (...) **joder**, menuda **putada** te han hecho, nena, lo siento). Seguro que esos **capullos** te hicieron la **hostia** de

it.

preguntas.

[JB-ex.# 557]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I think it's a gun pressing against my dick.**

Una dura pistola apretada contra mi **polla**.

[JB-ex.# 558]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the hell is wrong with you, Jackie?**

¿Qué **coño** te pasa, Jackie?

[JB-ex.# 559]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shut the fuck up, and don't you move.**

Cierra el pico y no muevas ni un pelo.

[JB-ex.# 560]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck is this?**

¿Qué **coño** es esto?

[JB-ex.# 561]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The cops didn't try and strangle my ass.**

La policía no ha intentado estrangularme.

[JB-ex.# 562]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm gonna unload both these motherfuckers.**

Voy a vaciarte dentro estas dos **hijas de puta** como no haga lo que te diga.

[JB-ex.# 563]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I understand, woman, damn!**

¡Sí, mujer, sí!

[JB-ex.# 564]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now sit your ass down on that sofa.**

Ahora siéntate en ese sofá.

[JB-ex.# 565]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The police start fucking with your mind.**

Lo ves, la policía te ha tocado el coco.

[JB-ex.# 566]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shut your raggedy ass up and sit down.**

Cierra tu **jodido** pico de loro y siéntate de una **puta** vez.

[JB-ex.# 567]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You wanna see some motherfucking silly?**

¡Una tontería, una tontería! ¿capullo?

[JB-ex.# 568]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You and me got one motherfucking thing to talk about.**

Tú y yo sólo tenemos que hablar de una **puta** cosa, amigo.

[JB-ex.# 569]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why don't you point that motherfucking gun at someone else?**

Deja de apuntarme con esa pistola.

[JB-ex.# 570]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Otherwise, fuck 'em.**

Si no, ¡que se **jodan!**

[JB-ex.# 571]

**ORIGINAL VERSION**

**DUBBED VERSION**

**My ass ain't the same.**

¡Mi **culo** no está igual!

[JB-ex.# 572]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Ain't worth a damn.**

Que no vale una **mierda.**

[JB-ex.# 573]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And that shit is more scary than Ordell.**

Y eso me asusta más que Ordell.

[JB-ex.# 574]

**ORIGINAL VERSION**

**DUBBED VERSION**

**No shit. You know how he makes his money?**

No me **joda.** ¿Sabe cómo lo gana?

[JB-ex.# 575]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll do everything I can to help you  
throw his ass in jail.**

Haré todo lo que pueda para que le cojan.

[JB-ex.# 576]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Godamn, girl. You gittin' high already.  
It's only two o'clock.**

Joder, tía, ¿ya te estás colocando?

[JB-ex.# 577]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm serious, you smoke too much of that  
shit. That shit robs you of your  
ambition.**

Fumas demasiada **mierda**. Esa basura te  
quita la ambición.

[JB-ex.# 578]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck!**

¡Joder, coño, qué asco!

[JB-ex.# 579]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Wanna fuck?**

¿Quieres **follar**?

[JB-ex.# 580]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You need nigga repellent keep the  
motherfuckers off your ass.**

Debes necesitar un spray anti-negros para  
alejar a tanto moscón.



[JB-ex.# 581]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bullshit, Jackie. You're a fine motherfucker.**

Y una **mierda**, Jackie. Estás maciza, **mamona**.

[JB-ex.# 582]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I bet you do a damn sight better than okay.**

Con un spray no tienes suficiente.

[JB-ex.# 583]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How the fuck they know that?**

¿Cómo **coño** lo saben?

[JB-ex.# 584]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, shit. That don't mean you gotta confirm it!**

Pero, ¿por qué **cojones** has tenido que confirmárselo?

[JB-ex.# 585]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn, you told me all that?**

¿Les has contado todo eso?

[JB-ex.# 586]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck's that got to do with it?!**

Y eso, ¿qué **coño** tiene que ver?

[JB-ex.# 587]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) they don't give fuck about that-**

(...) les importa una **mierda**.

[JB-ex.# 588]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That shit's seeming kind of risky now, you know?**

Verás, ese rollo es demasiado arriesgado.

[JB-ex.# 589]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) but realizes right away that shit's too competitive. (...) fuck that-moves over to guns. (...) No ones gives a shit.**

*No hay equivalente*

[JB-ex.# 590]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He still a fuck-up**

*No hay equivalente*

[JB-ex.# 591]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's a damn good idea.**

Es una idea **cojonuda**.

[JB-ex.# 592]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Yeah, but it's my money and I don't need no fucking partner.**

Sí, pero es mi dinero y no necesito una socia.

[JB-ex.# 593]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck that and moves over into guns.**

Lo envió todo a la **mierda** y se pasó a las armas.

[JB-ex.# 594]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, shit, Louis ain't had no pussy for a while.**

**Joder**, pobre Louis hace mucho que no prueba un **conejito**.

[JB-ex.# 595]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Man, she ain't have to say shit. I know Melanie.**

Esa **putilla** no ha abierto la boca, pero conozco a Melanie.

[JB-ex.# 596]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That bitch gonna be fucking you two minutes after I'm out the door.**

Se te habrá **follado** dos minutos después de que yo me fuera.

[JB-ex.# 597]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Melanie real good about throwing a fuck a nigga's way.**

No se corta un pelo, se **tira** a todo lo que pilla.

[JB-ex.# 598]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She ain't no damn good at it, but she likes to fuck.**

Lo hace de **puta** pena, pero le gusta **follar**.

[JB-ex.# 599]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But you fucked her anyway, uh?**

Pero te la **tiraste** de todas formas.

[JB-ex.# 600]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh shit.**

**Joder.**

[JB-ex.# 601]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She just one of the bitches I got set up.**

Sólo es una de las **zorras** a las que he montado un piso.

[JB-ex.# 602]

**ORIGINAL VERSION**

**DUBBED VERSION**

**To her dumb country ass, Compton is Hollywood.**

Para esa **tonta** del **culo**, Compton era Hollywood.

[JB-ex.# 603]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She trying to play your ass aginst me, ain't she?**

Intenta ponerte en mi contra, ¿verdad?

[JB-ex.# 604]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I know that bitch.**

Conozco a esa **zorra**.

[JB-ex.# 605]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why you keep her the fuck around.**

Por qué la sigues manteniendo.

[JB-ex.# 606]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She bitch a whole lot more than she used to but she white.**

Te da el **coñazo** mucho más que antes, pero es blanca.

[JB-ex.# 607]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, it's my ass facin' the penitentiary. You send some hardheaded roc whore, and she fucks things up-**

Es mi **culo** el que corre peligro. Como me envíes a una **puta** craquera, la va a joder

[JB-ex.# 608]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit**

**Joder**

[JB-ex.# 609]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck is up with this shit?**

¿A qué **coño** están jugando?

[JB-ex.# 610]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's 19 years of this shit.**

Llevo años rodeado de **mierda**.

[JB-ex.# 611]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He doesn't give a shit about the money.**

Max, tú mismo lo dijiste, el dinero les importa una **mierda**.

[JB-ex.# 612]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's what you do to go through with the shit you start.**

Eso es lo que se empieza a pensar cuando estás de **mierda** hasta el cuello.

[JB-ex.# 613]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I knew you'd pull some shit like that. Hold up, hold up, I ain't pulling no shit.**

Sabía que intentarías hacerme alguna **putada**. Tranqui, yo no te he hecho ninguna **putada**.

[JB-ex.# 614]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't give a shit . When my ass is on the line, no you don't.**

Me **cago** en tu ..., me la estoy jugando así es que no vuelvas a **putearme**. O lo hacemos a mi manera, o te **jodes**.

[JB-ex.# 615]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck it!**

Ni Jackie ni **pollas**.

[JB-ex.# 616]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She ought to see how the shit go down.**

Quería saber de qué iba el asunto.

[JB-ex.# 617]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Damn, that what you pissed off about?**

¿Estás **cabreada** por eso?

[JB-ex.# 618]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Because they gonna be watching my ass hard.**

Porque voy a tener a la poli muy encima.

[JB-ex.# 619]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now that you got them watching my ass, I'm gonna be in a bar.**

Pues, como me has echado esos perros encima, estaré en un bar.

[JB-ex.# 620]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Damn, who that blowing your pager up like that?**

Joder, ¿quién te llama tanto al busca?

[JB-ex.# 621]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That shit work my nerves, you and that motherfucker being so buddy-buddy**

¿Sabes? Me está empezando a tocar la moral que ese **hijo de puta** y tú seáis tan colegas.

[JB-ex.# 622]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If I wasn't so buddy-buddy with that motherfucker, this wouldn't work.**

Si no me llevase tan bien con ese **hijo de puta** esto se iría al **carajo**.

[JB-ex.# 623]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She's pissed off because she's not part of it.**

Y está **cabreada** porque no la dejan participar.

[JB-ex.# 624]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking paranoid.**

Está paranoico

[JB-ex.# 625]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's a goddamn man for ya. Can't even be faithful to a fuckin' movie star.**

*No hay equivalente*

[JB-ex.# 626]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Like we know what the fuck we're**

*No hay equivalente*



doing.

[JB-ex.# 627]

**ORIGINAL VERSION**

**DUBBED VERSION**

He weren't bullshittin' either, 'cause later he was suspended and forced to retire.

*No hay equivalente*

[JB-ex.# 628]

**ORIGINAL VERSION**

**DUBBED VERSION**

Nineteen years of this shit?

*No hay equivalente*

[JB-ex.# 629]

**ORIGINAL VERSION**

**DUBBED VERSION**

He don't give a shit about the money.

*No hay equivalente*

[JB-ex.# 630]

**ORIGINAL VERSION**

**DUBBED VERSION**

That's what you do to go through with that shit you start.

*No hay equivalente*

[JB-ex.# 631]

**ORIGINAL VERSION**

**DUBBED VERSION**

You could teach that bitch for days how it is 'tween me an' you, she never understand a damn word.

*No hay equivalente*

[JB-ex.# 632]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) take twenty damn minutes get her

*No hay equivalente*

ass out the door.

[JB-ex.# 633]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She don't know shit about the money.**

*No hay equivalente*

[JB-ex.# 634]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You tell him about this shit?**

*No hay equivalente*

[JB-ex.# 635]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) that would be the last  
motherfuckin' time he saw me.**

*No hay equivalente*

[JB-ex.# 636]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What's that fucker ever done for us?**

*No hay equivalente*

[JB-ex.# 637]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Chicken shit.**

*No hay equivalente*

[JB-ex.# 638]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I imagine shit needs to be done.**

*No hay equivalente*

[JB-ex.# 639]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You know, a good cop won't let you know he know you're fulla shit.**

¿Sabes? Un buen poli no dejará que notes que le has soltado el pegote.

[JB-ex.# 640]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That bitch Simone you saw in the mall, Simons. She wasn't here today because she done split on my ass.**

Simone, aquella **zorra** a la que viste en el centro. No se ha presentado aquí, me ha dejado plantado.

[JB-ex.# 641]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She's gone and all her shit's gone and so's my ten thousand dollars.**

Se ha pirado, está vacía y mis 10,000 dólares han volado.

[JB-ex.# 642]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She'd be in the same fuckin' place**

Estará en el mismo **jodido** sitio.

[JB-ex.# 643]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Chicken shit.**

Cobarde de **mierda**.

[JB-ex.# 644]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Listen, miss. I'm waiting for a drink**

*No hay equivalente*

and you spend half the fuckin' flight in the can.

[JB-ex.# 645]

**ORIGINAL VERSION**

**DUBBED VERSION**

Why, because I called you an asshole?

*No hay equivalente*

[JB-ex.# 646]

**ORIGINAL VERSION**

**DUBBED VERSION**

What the fuck you still doing here?

¿Por qué coño estáis todavía ahí?

[JB-ex.# 647]

**ORIGINAL VERSION**

**DUBBED VERSION**

Well, you the one in motherfuckin' charge.

¡Tú eres el que manda!

[JB-ex.# 648]

**ORIGINAL VERSION**

**DUBBED VERSION**

Grab that bitch by the hair, drag her ass out of there.

Entra, cógela por los pelos y llévala a rastras hasta allí.

[JB-ex.# 649]

**ORIGINAL VERSION**

**DUBBED VERSION**

Come on, we gotta go.

Sal de una puta vez.

[JB-ex.# 650]

**ORIGINAL VERSION**

**DUBBED VERSION**

Hey, kiss my ass, fuckward!

Que te den por culo, gillipollas.

[JB-ex.# 651]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck did Ordell ever do for us, uh?**

Ordell nunca ha hecho nada por nosotras.

[JB-ex.# 652]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get out of that damn uniform.**

*No hay equivalente*

[JB-ex.# 653]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Come one, goddammit, we're late!**

¡Venga, espabila, llegamos tarde!

[JB-ex.# 654]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jesus Christ, get a grip, Louis.**

¡Por Dios, Louis, contrólate!

[JB-ex.# 655]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck?**

¿Qué coño haces?

[JB-ex.# 656]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We shoulda been there already and we woulda been if it hadn't been for your fuckin' around!**

Ya deberíamos estar ahí, estoy hasta los huevos de tus **gilipollec**es.

[JB-ex.# 657]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm telling you, cut this shit out!**

Estate calladita, ¡coño!

[JB-ex.# 658]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Idiot. Could you just let go? Just  
straighten up, bitch!**

Idiota, quieres soltarme de una **puta** vez?  
No me va tu rollo, **zorra**.

[JB-ex.# 659]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking mongoloid!**

¡Subnormal!

[JB-ex.# 660]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Just stay right fuckin' here, all right?**

No te muevas de aquí, me **cago en la  
puta**.

[JB-ex.# 661]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shut up, bitch.**

*No hay equivalente*

[JB-ex.# 662]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking stay here!**

¡No te muevas!

[JB-ex.# 663]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck!**

¡Mala **puta!**

[JB-ex.# 664]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddammit, not till I tell ya.**

*No hay equivalente*

[JB-ex.# 665]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn, you. Gimme that bag.**

Dame la bolsa.

[JB-ex.# 666]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Give me the bag before I knock your**

Dame la bolsa o te suelto una **hostia.**

[JB-ex.# 667]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Take your fucking hands off**

*No hay equivalente*

[JB-ex.# 668]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Watch it, dipshit. You wanna rip the fuckin' bag?**

*No hay equivalente*

[JB-ex.# 669]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you with your chill pill.**

A la **mierda** tus calambres.

[JB-ex.# 670]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jesus, but if you two aren't the biggest fuck-ups I've ever seen in my life...**

**Jesús, Ordell y tú sois las pareja de chapuzas más grande que he visto en mi vida.**

[JB-ex.# 671]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I mean it. Don't say one fuckin' word.**

No digas ni una **puta** palabra más, ¿vale?

[JB-ex.# 672]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking cunt**

**Maldita zorra.**

[JB-ex.# 673]

**ORIGINAL VERSION**

**DUBBED VERSION**

**See, just where I fuckin' said it was!**

*No hay equivalente*

[JB-ex.# 674]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She got pissy on me because I wouldn't let her carry the bag**

Se puso **gilipollas** porque no dejé que llevara la bolsa.



[JB-ex.# 675]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She started running her fucking mouth about**

Y luego empezó a hincharme las **pelotas**.

[JB-ex.# 676]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It was totally fuckin' with my nerves.**

Me estaba poniendo de los **putos** nervios.

[JB-ex.# 677]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That ain't no fucking answer.**

Esa no es una **puta** respuesta.

[JB-ex.# 678]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What we don't want is that bitch surviving on us.**

No nos interesa que esa **zorra** sobreviva.

[JB-ex.# 679]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, I swear to fucking God, she came out with that bag and I took it from her.**

*No hay equivalente*

[JB-ex.# 680]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I swear to fucking God, man**

**Lo juro por Dios.**

[JB-ex.# 681]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You sure she ain't somewhere with a half-a-million dollars I worked my ass off to earn?**

¿Seguro que Melanie no está en un motel esperándote con el medio millón que conseguí trabajando como un **cabrón**?

[JB-ex.# 682]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you for asking me that.**

¡Que te **follen**!

[JB-ex.# 683]

**ORIGINAL VERSION**

**DUBBED VERSION**

**'Fore I blow that bitch's brains out, I'll ask her.**

Se lo preguntaré a esa **zorra** antes de volarle la cabeza.

[JB-ex.# 684]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck's that gonna gell you?**

Así , ¿qué vas a averiguar?

[JB-ex.# 685]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But, she put these fuckin' books in here to trick our ass.**

Pero ha puesto esos libros para engañarnos

[JB-ex.# 686]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Then she throws forty thousand in here, to rub the shit in my face, know what**

*No hay equivalente*

I'm saying? She wants me to know she ripped me off.

[JB-ex.# 687]

**ORIGINAL VERSION**

**DUBBED VERSION**

You see that motherfucker

Ves a ese.

[JB-ex.# 688]

**ORIGINAL VERSION**

**DUBBED VERSION**

You know he a bail bondsman, don't ya? You know all them motherfucker's is crooked as a barrel of snakes?

Él es un fiador, ¿verdad? y como todos, es un **hijo de puta** tramposo y sin ningún escrúpulo.

[JB-ex.# 689]

**ORIGINAL VERSION**

**DUBBED VERSION**

Man, I don't wanna hear your fuckin' excuses!

No quiero oír tus **estúpidas** excusas, Louis.

[JB-ex.# 690]

**ORIGINAL VERSION**

**DUBBED VERSION**

I ain't givin' you fuckin' excuses, I'm givin' you reasons.

No son excusas, ¿vale tío?

[JB-ex.# 691]

**ORIGINAL VERSION**

**DUBBED VERSION**

Oh, you gonna tell me the reason you lost all the goddamn money I got in the world! Let me tell you the reason, motherfucker! The reason is, your ass ain't worth a shit no more!

¿Puedes decirme por qué has perdido hasta el último centavo que tenía en este mundo? (...) **hijo puta**. La única razón es que ya no vales una **puta mierda**.

[JB-ex.# 692]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck happened to you, man?  
Shit, your ass use'ta be beautiful.**

Qué coño te ha pasado, tío? Antes eras de puta madre.

[JB-ex.# 693]

**ORIGINAL VERSION**

**DUBBED VERSION**

**.just wait a fucking second**

Dame un **puto** respiro.

[JB-ex.# 694]

**ORIGINAL VERSION**

**DUBBED VERSION**

**.and then somebody fucking killed her  
for it**

Y luego, alguien se la cargó por eso.

[JB-ex.# 695]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm in my underwear.**

Porque estaba en ropa interior, ¡**joder!**

[JB-ex.# 696]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't have an idea where the  
motherfucking money is.**

No tengo ni **puta** idea de donde está el **puto** dinero.

[JB-ex.# 697]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If it'd motherfucking make you happy?**

Así dejas de **putearme.**

[JB-ex.# 698]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) how the hell else am I supposed to let anybody know what happened?

*No hay equivalente*

[JB-ex.# 699]

**ORIGINAL VERSION**

**DUBBED VERSION**

I sure hope you haven't done anything dumb, Jackie.

Espero que no hayas cometido una estupidez.

[JB-ex.# 700]

**ORIGINAL VERSION**

**DUBBED VERSION**

I though you were fucking watching him.

Creía que vigilabais a ese **capullo**.

[JB-ex.# 701]

**ORIGINAL VERSION**

**DUBBED VERSION**

I ain't going no-goddamn-where anyway till I get my motherfucking money.

No me iré a ninguna parte hasta que recupere mi **puto** dinero.

[JB-ex.# 702]

**ORIGINAL VERSION**

**DUBBED VERSION**

(...) you wouldn't have that fuckin' boat, weren't for me.

No tendrías ese barco de **mierda**.

[JB-ex.# 703]

**ORIGINAL VERSION**

**DUBBED VERSION**

I'm seeing who my friends are, motherfucker

Ya veo quienes son mis amigos, **hijo de puta**.

[JB-ex.# 704]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Motherfucker hung up on me. Ingrate nigger. See, you bring a motherfucker up, next thing you know. Motherfucker. (...) Goddamn, girl how can you live like this?**

Será **hijo de puta**, ese **cabrón** me ha colgado, has visto que **cojones** tiene. ¿Lo ves? Ayudas a un **hijo de puta** a prosperar y cuando creen que son alguien te pierden el **jodido** respeto. **Hijo de puta. Joder, tía, ¿cómo puedes vivir así?**

[JB-ex.# 705]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This is some repugnant shit.**

Esto está lleno de **mierda**.

[JB-ex.# 706]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She hands me my motherfucking money.**

Quiero que me entregue mi **puto** dinero.

[JB-ex.# 707]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) I'll name her ass as my accessory. (...) in handcuffed motherfucking hand**

La acusaré de ser mi cómplice. (...) y los dos iremos a la cárcel y acabaremos con las **putas** manos esposadas.

[JB-ex.# 708]

**ORIGINAL VERSION**

**DUBBED VERSION**

**All he really gives a shit about is getting Ordell.**

*No hay equivalente*

[JB-ex.# 709]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck, what's wrong with you knocking on the door like the police? You looking to get shot?**

¿De qué **coño** vas llamando a la puerta como la **puta** policia? ¿quieres que te pegue un tiro?

[JB-ex.# 710]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You keep fuckin' with me, you're gonna be asleep forever.**

Como sigas **jodiéndome** serás tú el que acabe durmiendo para siempre.

[JB-ex.# 711]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get your ass in here.**

Vamos dentro.

[JB-ex.# 712]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You better freeze, motherfucker!**

¡Quieto, **hijo de puta!**

[JB-ex.# 713]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You know what the fuck I'm talkin' about.**

No, no, **cabronazo** ya sabes a qué me refiero.

[JB-ex.# 714]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I wanna hear that shit too.**

Yo también quiero saberlo.

[JB-ex.# 715]

**ORIGINAL VERSION**

**DUBBED VERSION**

**My ass may be dumb, but I'm not a dumbass.**

A lo mejor mi **culo** está tonto, pero no soy tonto del culo.

[JB-ex.# 716]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not that bullshit about Melanie. I didn't trust her ass neither, but I knew how to handle her. (...) I fuckin' told Louis he could've just given her ...**

No tiene nada que ver con esa **gilipollez** sobre Melanie. Yo tampoco me fiaba de ella pero sabía manejarla. Ya le dije al **gilipollas** de Louis que sólo hacía falta darle una buena **hostia**.

[JB-ex.# 717]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn**

Es la **hostia**.

[JB-ex.# 718]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She starts givin' me some bullshit about is ain't there. (...) I'm gonna shoot that bitch in the kneecap til I find out where my goddamn money is.**

Como empecéis con la típica chorrada de que no está ahí (...) a esa **zorra** en las rodillas hasta que descubra dónde está mi dinero.



[JB-ex.# 719]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look at me when I'm talking to you,motherfucker**

Mírame cuando te hablo, **hijo de puta.**

[JB-ex.# 720]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Last chance, motherfucker**

Última oportunidad, **mammon.**

[JB-ex.# 721]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You better be, motherfucker.**

Más te vale, **cabrón de mierda.**

[JB-ex.# 722]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't be fucking around herky-jerky up in here.**

No hagas ningún movimiento brusco o te abro un boquete.

[JB-ex.# 723]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hey, girl, what the hell you sitting in the goddamn dark for?**

¿Qué haces ahí sentada en la oscuridad?

## -KILL BILL, VOL. I y VOL. II-

[KB-ex.# 724]

### ORIGINAL VERSION

Got his little ass in the living room and acted a damn fool, that's what happened.

### DUBBED VERSION

El sinvergüenza de tu perro se ha metido en el salón y ha provocado este estropicio. Eso es lo que ha pasado, amorcito.

[KB-ex.# 725]

### ORIGINAL VERSION

Look bitch, I need to know if you're gonna start anymore shit around my baby girl

### DUBBED VERSION

Oye, puta, quiero saber si vas a volver a empezar estando aquí mi niña.

[KB-ex.# 726]

### ORIGINAL VERSION

Look... I know I fucked you over. I fucked you over bad. I wish to God I hadn't, but I did

### DUBBED VERSION

Oye... se cuánto te puteé. Te puteé cosa mala. Quisiera no haberlo hecho, pero lo hice.

[KB-ex.# 727]

### ORIGINAL VERSION

Bitch, you can stop right there

### DUBBED VERSION

Putá, eso no te valdrá de nada.

[KB-ex.# 728]

### ORIGINAL VERSION

And not a goddamn fuckin thing you've

### DUBBED VERSION

Y ninguna de las gilipolleces que hayas

<b>done in the subsequent</b>	<b>four years</b>	hecho en los últimos cuatro años.
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[KB-ex.# 729]		
<b>ORIGINAL VERSION</b>		<b>DUBBED VERSION</b>
<b>How bout tonight, bitch?</b>		¿Te parece esta noche, <b>puta</b> ?

[KB-ex.# 730]		
<b>ORIGINAL VERSION</b>		<b>DUBBED VERSION</b>
<b>Fuck you, bitch, I know he didn't qualify that shit, so you can just kiss my motherfuckin ass, Black Mamba.</b>		Al <b>carajo, puta</b> . Sé que él no se fijaba en eso, así es que bésame el <b>puñetero</b> culo, Bamba Negra.

[KB-ex.# 731]		
<b>ORIGINAL VERSION</b>		<b>DUBBED VERSION</b>
<b>Black Mamba, I shoulda been motherfuckin Black Mamba.</b>		Mamba Negra, yo debía haber sido la <b>puta</b> Mamba Negra.

[KB-ex.# 732]		
<b>ORIGINAL VERSION</b>		<b>DUBBED VERSION</b>
<b>Very funny, bitch. Very funny! motherfuckin Bl</b>		Muy gracioso, <b>puta</b> . Muy gracioso.

[KB-ex.# 733]		
<b>ORIGINAL VERSION</b>		<b>DUBBED VERSION</b>
<b>The tall drink of cocksucker ain't dead.</b>		Esta <b>jodida hija de perra</b> está viva.

[KB-ex.# 734]

**ORIGINAL VERSION**

**DUBBED VERSION**

For fuck's sake

Me cago en la leche.

•

[KB-ex.# 735]

**ORIGINAL VERSION**

**DUBBED VERSION**

Don't fuckin ssshhh me! If you think I came all the way down to Texas - in a dog and cat rainstorm no less - just to tuck sleeping beauty in bed - you got another fuckin thing comin -

*No hay equivalente*

[KB-ex.# 736]

**ORIGINAL VERSION**

**DUBBED VERSION**

You don't owe her Shit!! You don't owe her shit.

No le debes una **mierda**. No le debes una **mierda**.

[KB-ex.# 737]

**ORIGINAL VERSION**

**DUBBED VERSION**

Thought that was pretty fucking funny, didn't you?

Te habrá parecido muy gracioso, ¿verdad?

[KB-ex.# 738]

**ORIGINAL VERSION**

**DUBBED VERSION**

Word of advice shithead, don't you ever wake up.

Te daré un consejo, **caraculo**: no te despiertes jamás.

[KB-ex.# 739]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're not so damn pretty**

*No hay equivalente*

[KB-ex.# 740]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If you ever take your ass out of this  
Goddamn bed for as long as you fuckin  
live, I will beat you into the ground,  
bitch!**

*No hay equivalente*

[KB-ex.# 741]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The price is 75 a fuck, my friend.**

75 dólares el **polvo**, amigo.

[KB-ex.# 742]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Is she the cutest little blonde pussy you  
ever saw, or is she the cutest little  
blonde pussy, you ever saw?**

¿A qué es el **chochito** rubio más mono que  
hayas visto? O..., ¿a que es el **chochito**  
rubio más rico que has visto en tu vida?

[KB-ex.# 743]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If you're gonna act like a horse's ass....**

Pero si sigues actuando como una **cretina**.

[KB-ex.# 744]

**ORIGINAL VERSION**

**DUBBED VERSION**

And by the way, this little cunt's a spitter -it's a motor reflex thing but spit

Y por cierto, esta **zorrita** escupe –es un acto reflejo, pero te escupa o no, no le pegues.

[KB-ex.# 745]

**ORIGINAL VERSION**

**DUBBED VERSION**

Her plummin down there don't work no more, so feel free to cum in 'er all ya want.

Además, su horno ya no funciona así que puedes **correrte** dentro si quieres.

[KB-ex.# 746]

**ORIGINAL VERSION**

**DUBBED VERSION**

Oh, shit

Oh, **coño**.

[KB-ex.# 747]

**ORIGINAL VERSION**

**DUBBED VERSION**

Oh by the way, not all the time, but sometimes this cunt's cunt can get drier than a bucket of sand. If she dry, lube up with this and you'll be goo to go. **BON-APPETIT**, gentleman.

Por cierto, no pasa siempre, pero a veces tiene el **coño** más seco que un bacalao. Si pasa, ponle un poco de este lubricante y listo. Bon-appetit, amigo.

[KB-ex.# 748]

**ORIGINAL VERSION**

**DUBBED VERSION**

Ah, God damn.

Ah, **maldita sea**.

[KB-ex.# 749]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're the best-looking girl I've had today.**

Eres la mujer más guapa que me he tirado.

[KB-ex.# 750]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This shit ain't no peep show. Go out in the hall and I'll let ya know when it's your turn.**

*No hay equivalente*

[KB-ex.# 751]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bullshit!**

¡Mientes!

[KB-ex.# 752]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, ain't you the slice of cutie pie they said you was?**

Vaya, vaya, estás más buena de lo que decían.

[KB-ex.# 753]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jane Doe? We don't know shit about you, do we?**

Sin nombre, ¿eh? Vaya no sabemos una mierda de ti, ¿verdad?

[KB-ex.# 754]

**ORIGINAL VERSION**

**DUBBED VERSION**

Well Ma'am, I'm from Huntsville, Texas, my name's Buck, and I'm here to fuck.

Bueno, yo soy de Huntsville, Texas, me llamo Buck y vengo a follar.

[KB-ex.# 755]

**ORIGINAL VERSION**

**DUBBED VERSION**

Your name's Buck, right? And you came to fuck, right?

Te llamas Buck, ¿verdad? Y has venido a follar, ¿verdad?

[KB-ex.# 756]

**ORIGINAL VERSION**

**DUBBED VERSION**

Pussy Wagon". You fucker!

“Coñoneta”. ¡Desgraciado!

[KB-ex.# 757]

**ORIGINAL VERSION**

**DUBBED VERSION**

I could see the faces of the cunts who did this to me, and the dick responsible. Members all of Bill's brainchild; "The Deadly Viper Assassination Squad."

Veía los rostros de las putas que me habían hecho aquello y del cabrón responsable de ello. Todos ellos, miembros del “Escuadrón Asesino Víbora Letal”.

[KB-ex.# 758]

**ORIGINAL VERSION**

**DUBBED VERSION**

Shut up, get your ass out here

Cierra el pico, mueve el culo y sal aquí.



[KB-ex.# 759]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I collect your fuckin head. Just like this fucker here. Now if any of you sonsabitches got anything else to say, now's the fuckin time.**

Perder la **puta** cabeza. Igual que este **cabronazo**. Ahora, si alguno de vosotros **cabrones**, tiene algo más que añadir este es el **puto** momento.

[KB-ex.# 760]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Tear the bitch apart!**

Acabad con esa **puta**!

[KB-ex.# 761]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Silly rabbit...**

Niñata **estúpida**.

[KB-ex.# 762]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This is what you get for fucking around with yakuzas!**

Esto te pasa por querer andar **jodiendo** con los yakuzas!

[KB-ex.# 763]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Silly Caucasians girls likes to play with samurai swords.**

A la **tonta** niña blanca le gusta jugar con la espada samurai.

[KB-ex.# 764]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't laugh! Do you want to screw me, yes or no?**

No te rías, ¿quieres **follarme** sí o no?

[KB-ex.# 765]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How bout now, big boy, do you still wish to penetrate me...**

¿Y ahora qué, chicarrón? ¿aún quieres **metérmela?**

[KB-ex.# 766]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) and this bitch is starting to piss me off!**

¡Y esa **puta** está empezando a **cabrearme!**

[KB-ex.# 767]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I like it a lot, smartass**

Claro que sí, sabelotodo.

[KB-ex.# 768]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Epecially when Arlene looks so goddamn beautiful in it.**

Sobre todo estando Arlene tan **preciosísima** con él.

[KB-ex.# 769]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You don't owe me a damn thing.**

No me debes absolutamente nada.

[KB-ex.# 770]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the hell?**

¿Qué **diablos**?

[KB-ex.# 771]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Start some shit, and we'll be in a a fight.**

Organizar un follón y habrá movida.

[KB-ex.# 772]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Tell him to get his fucking ass back here!**

¡Dile que mueva el **puto culo** y venga a verme!

[KB-ex.# 773]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I own a fuckin' car wash.**

Yo no tengo un **puto** antro de esos.

[KB-ex.# 774]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That you're as useless as an asshole right here?**

De que eres tan inútil como un **culo** en el codo.

[KB-ex.# 775]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You just fucking convinced me.**

Esta **jodida** vez me has convencido.

[KB-ex.# 776]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You don't even know what fucking day you work.**

No sabes en qué **puto** día vives.

[KB-ex.# 777]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking with your cash is the only thing you kids seem to understand. OK?**

Dejaros sin el **puto** sueldo es lo único que parecéis entender los jóvenes.

[KB-ex.# 778]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That fuckin' hat**

Ese **puto** sombrero.

[KB-ex.# 779]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking**

Ya estoy harto.

[KB-ex.# 780]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How many times have I told you, don't wear that fucking hat here?**

¿Cuántas veces te he dicho que no lleses ese **puto** sombrero aquí?

[KB-ex.# 781]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That shit-kicker hat at home.**

Esa **mierda** de sombrero en casa.

[KB-ex.# 782]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hey, Budd, honey, the toilet's at it again. There's shitty water all over the floor.**

Oye, Budd, cielo, el retrete ha vuelto a atascarse. Hay agua sucia por todo el suelo.

[KB-ex.# 783]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Ain't nobody a badass with a double dose of rock salt dug deep in her tits.**

Nadie es tan peligroso con una dosis doble de sal gorda incrustada en las **tetas**.

[KB-ex.# 784]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You get your bony ass down here first thing in the morning**

Preséntate aquí mañana a primera hora.

[KB-ex.# 785]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This bitch is furious**

Esta **perra** está rabiosa.

[KB-ex.# 786]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I can't even imagine how bad that shit stings...**

No quiero ni imaginarme lo mucho que debe escocerte.

[KB-ex.# 787]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Wrong brother, ya hateful bitch.**

Te equivocas de hermano, **perra** odiosa.

[KB-ex.# 788]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll spray this whole Goddamn can in your eyeballs.**

Te voy a vaciar este **jodido** spray en los **malditos** ojos.

[KB-ex.# 789]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're gonna have plenty of fun carrying buckets of water up and down that fucker.**

Vas a pasártelo muy bien llevando cubos de agua arriba y abajo.

[KB-ex.# 790]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And like all rotten bastards, when they become old, they get lonely.**

Y todos los **cabronazos**, cuando se hacen viejos, se sienten solos.

[KB-ex.# 791]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I despise the Goddamn Japs.**

Desprecio a los japoneses.

[KB-ex.# 792]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not a goddamn thing.**

¡No sabes nada!

[KB-ex.# 793]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Come on, you bitch!**

Corta de una vez.

[KB-ex.# 794]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's a pretty fucked up way to die.**

Es una forma **jodida** de morir.

[KB-ex.# 795]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Horshit. I'm sure you do feel a little bit of both. But I know damn well you feel one more than you feel the other.**

Un cuerno. Ya sé que sientes un poco de ambas cosas. Pero sé muy bien que de una sientes más que de la otra.

[KB-ex.# 796]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bill thought she was so damn smart. I tried to tell him... Bill, she was just smart for a blonde**

Él la creía muy inteligente y yo intenté decirle... que era lista para ser rubia.

[KB-ex.# 797]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Regret that maybe the greatest warrior I have ever met, met her end at the hands of a bushwhackin, scrub, alacky piece of shit like you.**

Aflicción de que tal vez, el mejor guerrero que haya conocido jamás, haya fallecido a manos de un paleto, traidor, y un pedazo de **mierda** como tú.

[KB-ex.# 798]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bitch, you don't have a future**

**Put**a, tú no tienes futuro.

[KB-ex.# 799]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking bitch!**

**Hija de puta.**

[KB-ex.# 800]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll kill you, you're fuckin' dead.**

**Hija de puta, te mataré.**

[KB-ex.# 801]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You bitch, you bitch!**

**Cabrona.**

[KB-ex.# 802]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Lemme fuckin' at you!**

**Te voy a matar.**

[KB-ex.# 803]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're fucking dead!**

**Estás muerta, estás muerta!**



[KB-ex.# 804]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll fucking kill you, you bitch**

Te mataré, **puta**.

[KB-ex.# 805]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm just fuckin' with you!**

Sólo es una broma.

[KB-ex.# 806]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Goddamn**

¡**Maldito seas!**

[KB-ex.# 807]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck did you just shoot me with?**

¿Qué **cojones** es esto que me has disparado?

[KB-ex.# 808]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How long does this shit take to go into effect?**

¿Cuánto tarda este **jodido** dardo en hacer efecto?

[KB-ex.# 809]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck**

**Mierda.**

[KB-ex.# 810]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But I'm a fuckin' surgeon with this  
shotgun**

Pero tengo una puntería extraordinaria.

[KB-ex.# 811]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Well, guess what, bitch?**

¿Sabes una cosa, **puta**?

[KB-ex.# 812]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I could blow your fuckin' head off.**

¡Podría volarte la cabeza!

[KB-ex.# 813]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bullshit!**

Mientes!

[KB-ex.# 814]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm just scared shitless for my baby.**

Sólo tengo miedo por mi bebé.

[KB-ex.# 815]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't know what this fuckin' shit  
means.**

No sé lo que significa esta **mierda**.

[KB-ex.# 816]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I was tryin' to track down the fucking**

Sólo intentaba encontrar a los **cabronazos**

**assholes I thought I killed you.**

que creía que te habían matado.

[KB-ex.# 817]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're getting married to some fucking jerk.**

Vas a casarte con un **puto** cateto.

[KB-ex.# 818]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I overreacted**

Me **cabréé**.

[KB-ex.# 819]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm a murdering bastard.**

Un **cabrón** despiadado y lo sabes.

[KB-ex.# 820]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You can be a real cunt.**

Eres una auténtica **zorra**.

## **-DEATH PROOF-**

[DP-ex.# 821]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's not my fucking job**

No es mi **puto** trabajo.

[DP-ex.# 822]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm teasing you**

Estoy de **coña**.

[DP-ex.# 823]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm not angry**

No me **cabreo**.

[DP-ex.# 824]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Cursing at you**

Echando pestes.

[DP-ex.# 825]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Julia actino like a grumpy bitch**

Julia comportándose como una **toca-huevos**.

[DP-ex.# 826]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Jesus Christ, Shanna**

Estoy hasta los **cojones**, Shanna.

[DP-ex.# 827]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You bet your ass he's there**

Claro que sí, **coño**.

[DP-ex.# 828]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, shit**

Ah, por cierto.

[DP-ex.# 829]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We've just fucking met each other**

Acabamos de conocernos, **joder**.

[DP-ex.# 830]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If you don't bust their balls a little bit**

Si no les tocas un poco las **pelotas**, jamás llegan a respetarte.

[DP-ex.# 831]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We just made out on the coach for 20 minutes**

Nos pegamos el lote en el sofa.

[DP-ex.# 832]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We didn't do the thing**

No rematamos la faena.

[DP-ex.# 833]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I was straddling him**

Yo estaba encima.

[DP-ex.# 834]

**ORIGINAL VERSION**

**DUBBED VERSION**

**No hooking up**

No se **folla**.

[DP-ex.# 835]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) and a a few horny boys**

Tíos salidos.

[DP-ex.# 836]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Trying to get their fuck on with my daughter**

Intentando **follarse** a mi hija.

[DP-ex.# 837]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hell, yeah!**

Es la leche.

[DP-ex.# 838]

**ORIGINAL VERSION**

**DUBBED VERSION**

**A bunch of a half-naked poontang**

Un puñado de **chochos** semi-desnudos.

[DP-ex.# 839]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Come on, my ass**

No me jorobes.

[DP-ex.# 840]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Infamous “Butterfly”**

Famosa “Mariposa”.

[DP-ex.# 841]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Cut the shit**

Corta el rollo.

[DP-ex.# 842]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck is going on? What the fuck did you say about me on the radio?**

¿Qué **coño** está pasando? ¿Qué **coño** has dicho sobre mí en la radio?

[DP-ex.# 843]

**ORIGINAL VERSION**

**DUBBED VERSION**

**A kind of cute or kind of hot or kind of sexy or fucking historically funny but not funny looking guy who you could fuck**

Bastante guapo, bastante cachas o al menos gracioso que te **cagas**, pero la mar de sexy, un tío como para **follar**.

[DP-ex.# 844]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Skinny bitch**

**Guarra** esquelética.

[DP-ex.# 845]

**ORIGINAL VERSION**

**DUBBED VERSION**

**A whole lot of motherfucking white men**

Un montón de **hijos de puta** blancos.

[DP-ex.# 846]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Have had plenty of fun adoring my ass**

Se lo han pasado de **puta madre** reverenciando mi **culo**.



[DP-ex.# 847]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Lap dance**

Baile sexy.

[DP-ex.# 848]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's bullshit**

Y una mierda.

[DP-ex.# 849]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I will be forced to file you under, chickenshit.**

Solo que me temo que te apuntaré en la sección “jiñadas”.

[DP-ex.# 850]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Some geek comes over trying to be cool**

Si te entra un **cretino** intentando molarte.

[DP-ex.# 851]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Loosey-goosey**

Suelta y juguetona.

[DP-ex.# 852]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) hysterically funny, but not funny looking guy comes up and says it**

Bastante guapo, bastante cachas o al menos gracioso que te **cagas**, pero la mar



	de sexy.
--	----------

[DP-ex.# 853]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Good fucking question**

Una buena **puta** pregunta.

[DP-ex.# 854]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I had fuckability stock**

¿He hecho acciones de **follabilidad**?

[DP-ex.# 855]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Big-ass ... chink**

Potente.

[DP-ex.# 856]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Punky**

Gamberrita.

[DP-ex.# 857]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You scared the fuck out of**

¡Qué susto me has dado!

[DP-ex.# 858]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You shitty asshole**

¡Tonto de los **cojones**!

[DP-ex.# 859]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hardee-fucking-har**

Me parto el **culo**.

[DP-ex.# 860]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking ‘Nam**

**Puto** Vietnam.

[DP-ex.# 861]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You won’t get wet. I promise you!**

No te mojarás. Ni siquiera un poquito.

[DP-ex.# 862]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You know, most guys wouldn’t brag about that**

La mayoría de los tíos no se jactaría de eso.

[DP-ex.# 863]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don’t want it super fucking obvious**

No quiero que pegue el cante y todos se den cuenta de que estamos.

[DP-ex.# 864]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) to your car and make out**

A tu coche y nos morreamos.

[DP-ex.# 865]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Buying the booze, a fucking bitch Hill  
drink anything**

Pague una priva, una **puta** hará lo que sea.

[DP-ex.# 866]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Down these bitches' throats**

Se trinque al menos un chupito.

[DP-ex.# 867]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That puts them past point of fuck-it**

Que les haga decir: "a la **mierda**"

[DP-ex.# 868]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I could at least get Shanna to suck my  
banana**

Puedo conseguir que Shanna me **chupe la  
banana.**

[DP-ex.# 869]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The dude fucking art himself falling out  
of his time machine**

Se habrá cortado al caerse de su máquina  
del tiempo.

[DP-ex.# 870]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She's a skinny fake blonde bitch**

Es una **guarra** flaca, rubia teñida.

[DP-ex.# 871]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Stuntman**

Especialista de cine.

[DP-ex.# 872]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What's shaky, bacon?**

¿Qué hay de nuevo, colega?

[DP-ex.# 873]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's about fucking time**

¡Menos mal, **joder!**

[DP-ex.# 874]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Enjoy it, cocksucker**

Disfrútala, **zorra.**

[DP-ex.# 875]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You've earned it**

Te costó lo tuyo.

[DP-ex.# 876]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Half the guys she still fucks from the old class**

A la mitad de los tíos a los que aún se **folia.**

[DP-ex.# 877]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Work my ass off**

Romperme el **culo**.

[DP-ex.# 878]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, shit**

Oh, mierda.

[DP-ex.# 879]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck was that?**

¿De qué **coño** va todo eso?

[DP-ex.# 880]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(No English)**

Ni **zorra**.

[DP-ex.# 881]

**ORIGINAL VERSION**

**DUBBED VERSION**

**No fucking clue**

Ni **puta** idea.

[DP-ex.# 882]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's what I love about Austin.It's just  
so damm small**

Eso es lo que me gusta de Austin. **Joder**,  
es un sitio tan pequeño.

[DP-ex.# 883]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I think you got Mike laid tonight**

Creo que gracias a ti va a **echar un polvo.**

[DP-ex.# 884]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Look, double fucks**

Par de **capullas.**

[DP-ex.# 885]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I am not gonna fuck him**

No me lo voy a **follar.**

[DP-ex.# 886]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Wow, that's fucking scary**

Vaya, eso es **acojonante.**

[DP-ex.# 887]

**ORIGINAL VERSION**

**DUBBED VERSION**

**There ain't no way in hell anybody's walking Hawai from?**

¿Del que es imposible que nadie salga ileso?

[DP-ex.# 888]

**ORIGINAL VERSION**

**DUBBED VERSION**

**They take her and reinforce that fucker everywhere**

Lo cogen y lo refuerzan por todas partes.

[DP-ex.# 889]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck!**

*No hay equivalente*

[DP-ex.# 890]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You cocksucking motherfucker**

¿Adónde coño vas, cabronazo?

[DP-ex.# 891]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Just fucking let me out of here!**

Déjame salir de aquí.

[DP-ex.# 892]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll fucking rip your fucking ... stop the fucking car!**

Te arrancaré la **puñetera** ... que pares el puto coche.

[DP-ex.# 893]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why are you such a shit?**

*No hay equivalente*

[DP-ex.# 894]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What I think is so goddamn ghoulish, I hesitate to speak it out load.**

Lo que opino es tan macabro que no sé si decirlo en voz alta.

[DP-ex.# 895]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not a goddamn thing**

¿Qué **coño** quieres que hagamos?

[DP-ex.# 896]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Gals**

Chicas.

[DP-ex.# 897]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Probable the only way that diabolical degenerate can shoot his goo**

Probablemente es lo único que hace **correrse** a ese Diablo degenerado.

[DP-ex.# 898]

**ORIGINAL VERSION**

**DUBBED VERSION**

**She asked him for the fucking ride**

Ella le pidió a él que la llevara.

[DP-ex.# 899]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Son of a bitch**

**Hijo de puta.**

[DP-ex.# 900]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'd have a hell of a lot happier life if I did the alter**

Tendría una vida más feliz y de **puta madre** con lo último.



[DP-ex.# 901]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We made out in the hall for**

Nos morreamos en el hall.

[DP-ex.# 902]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He's damn good**

Es una pasada.

[DP-ex.# 903]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Damn, that sounds sexy**

**Joder**, suena tan sexy.

[DP-ex.# 904]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I need a big ass cup of coffee**

Necesito un café,

[DP-ex.# 905]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Damn!**

¡Qué coño!

[DP-ex.# 906]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I didn't stop to get you bitches groceries!**

No he parado para haceros la compra, **guarras.**

[DP-ex.# 907]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Motherfuckers!**

**Cabronaza.**

[DP-ex.# 908]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Where the hell are my keys!**

Mia, dónde estaban, me cago en la leche.

[DP-ex.# 909]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And get me the fucking smoke**

Y voy a comprar tabaco.

[DP-ex.# 910]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I can't believe the fucking Circle A carries Italian vogue**

En un súper así no pueden tener el *Vogue* italiano.

[DP-ex.# 911]

**ORIGINAL VERSION**

**DUBBED VERSION**

**what the fuck do you care?**

¡Qué coño te importa?

[DP-ex.# 912]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We're talking about fucking per diem here**

Las pagamos con las **putas** dietas.

[DP-ex.# 913]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We're lucky he's not asking for fucking krugerrand**

No nos piden monedas de oro.

[DP-ex.# 914]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Tim doesn't give a shit**

Le importa una **mierda**.

[DP-ex.# 915]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And I'm not talking fucking kinko's here, either, ok?**

Y no irás a cualquier copistería de **mierda**.

[DP-ex.# 916]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You have them do it fucking righ**

Para que no se note.

[DP-ex.# 917]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking hell, how does that happen?**

Qué potra, ¿cómo es posible?

[DP-ex.# 918]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hell, yeah!**

¡Es la leche!

[DP-ex.# 919]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The next job alter this one is definitely gonna suck**

El próximo será una **mierda** integral de curro.

[DP-ex.# 920]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're having one off with the Rock?**

¿Te estás tirando a the Rock?

[DP-ex.# 921]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Dick department**

Departamento **pollas**.

[DP-ex.# 922]

**ORIGINAL VERSION**

**DUBBED VERSION**

**No dick this trip**

Nada de **pollas** esta vez.

[DP-ex.# 923]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bitch, you two are still ...**

**Pedazo (de) puta**, vosotros dos aún ...

[DP-ex.# 924]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why did he fuck**

Porque se **folló** ...

[DP-ex.# 925]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Your ass is just mad**

No es para tanto.

[DP-ex.# 926]

ORIGINAL VERSION

DUBBED VERSION

He's a stand-in fucker

Es un **folla** dobles.

[DP-ex.# 927]

ORIGINAL VERSION

DUBBED VERSION

**Bitch, you need to get over that shit**

Tía, tienes que superar ya esa **mierda**.

[DP-ex.# 928]

ORIGINAL VERSION

DUBBED VERSION

He fucked her on my birthday

Se la **folló** el día de mi cumpleaños.

[DP-ex.# 929]

ORIGINAL VERSION

DUBBED VERSION

but he fucked another woman on my  
birthday

Pero estuvo **follando** con otra el día de mi  
cumpleaños.

[DP-ex.# 930]

ORIGINAL VERSION

DUBBED VERSION

were you two fucking

**Follabais**.

[DP-ex.# 931]

ORIGINAL VERSION

DUBBED VERSION

is b'cos girls will fuck him

Es porque las chicas **follan** con él.

[DP-ex.# 932]

**ORIGINAL VERSION**

**DUBBED VERSION**

**and if you fuck Cecil, you don't because one of his girlfriends**

Y si **follas** con Cecil jamás te conviertes en novia suya.

[DP-ex.# 933]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) if I fucked him**

Si **follara** con él.

[DP-ex.# 934]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And I'm just getting fucking old for that shit**

Y ya me estoy hacienda mayor para esa **mierda**.

[DP-ex.# 935]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're not fucking him**

No **follas** con él.

[DP-ex.# 936]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're not sucking him**

No se la **chupas**.

[DP-ex.# 937]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're not giving him any tongue**

Ni siquiera le besas con lengua.

[DP-ex.# 938]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck both of your**

A la **mierda** las dos.

[DP-ex.# 939]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You can start by giving him a handjob**

Puedes empezar por hacerle una **manola**.

[DP-ex.# 940]

**ORIGINAL VERSION**

**DUBBED VERSION**

**The bitch that ends up living in that big ass mansion of his**

La **puta** que acabe viviendo en esa enorme mansión que tiene el tío.

[DP-ex.# 941]

**ORIGINAL VERSION**

**DUBBED VERSION**

**A bit fucked up**

Un poco colocadas.

[DP-ex.# 942]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's dark as hell**

Estaba oscuro que te **cagas**.

[DP-ex.# 943]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You can't see shit**

No se veía una **mierda**.

[DP-ex.# 944]

**ORIGINAL VERSION**

**DUBBED VERSION**

**In that fucking thing**

En la **puta** zanja.

[DP-ex.# 945]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) have broken my fucking neck**

Me habría roto el **puto** cuello.

[DP-ex.# 946]

**ORIGINAL VERSION**

**DUBBED VERSION**

**So Zoe was fucking around**

Zoe iba de un lado a otro.

[DP-ex.# 947]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And damn if she doesn't fall in the  
fucking ditch**

**Hostia, puta**, y de pronto veo que se cae  
en la **puta** zanja.

[DP-ex.# 948]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm in the fucking ditch**

De golpe toqué fondo.

[DP-ex.# 949]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If I fell in that fucking thing**

Llego a caerme yo en la zanja.



[DP-ex.# 950]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I probably would have been fucking paralyzed**

Y lo menos que me pasa es que me quedo paralítica

[DP-ex.# 951]

**ORIGINAL VERSION**

**DUBBED VERSION**

**There's a few human beings that can fuck with Zoe on that front**

Hay pocos seres humanos capaces de superarla en ese terreno.

[DP-ex.# 952]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Check it out, bitch**

A ti, ¿qué te parece?

[DP-ex.# 953]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But in the world I live in a bitch needs a gun**

En el mundo en el que yo vivo, necesitas un arma.

[DP-ex.# 954]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I might get my ass raped**

Es muy posible que me violen.

[DP-ex.# 955]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck that!**

¡Qué coño!

[DP-ex.# 956]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Whenever the fuck I wanna do my laundry**

Cuando me dé la **puta** gana hacerlo.

[DP-ex.# 957]

**ORIGINAL VERSION**

**DUBBED VERSION**

**If a motherfucker's trying to rape me I don't want to give him a skin rash**

Ah, ¿un **hijo de puta** intenta violarme y voy y le provocho una erupción?

[DP-ex.# 958]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) motherfuckers who carry knives**

¿Sabes lo que les pasa a los que llevan navaja?

[DP-ex.# 959]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's the wild-west, motherfucker**

Es el lejano oeste, guapa.

[DP-ex.# 960]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck me swinging, balls out**

A toda **mierda**, con un **par de huevos**.

[DP-ex.# 961]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How in the fuck do you expect to do that?**

¿Cómo **cojones** esperas que consigamos eso?

[DP-ex.# 962]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Unless you want your ass kicked**

A no ser que quieras que te partan la cara.

[DP-ex.# 963]

**ORIGINAL VERSION**

**DUBBED VERSION**

**We're just taking the piss out of your, mate**

Te estamos tomando el pelo.

[DP-ex.# 964]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why in the fuck you want ...**

¿Para qué **cojones** quieres ...?

[DP-ex.# 965]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I am not bloody stupid**

No tan burra como para hacer eso.

[DP-ex.# 966]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's a fucking classic**

Es un **puto** clásico.

[DP-ex.# 967]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I blow the doors off that bitch**

Reventé las puertas de ese **puto** buga.

[DP-ex.# 968]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck are you two?**

¿Y qué **coño** sois vosotras?

[DP-ex.# 969]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I also watched car shit, too**

También veía las de coches.

[DP-ex.# 970]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not that Angelina J. bullshit**

No esa **mierda** con A. Jolie.

[DP-ex.# 971]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What do you horny gals want?**

¿Qué queréis, gatitas?

[DP-ex.# 972]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This shit is off the fucking hook**

**Joder**, este trasto es la **re-hostia**.

[DP-ex.# 973]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking legendary, mate**

**Mierda**, tía, es legendario.

[DP-ex.# 974]

**ORIGINAL VERSION**

**DUBBED VERSION**

**For christ's sake**

**Me cago en Dios**.

[DP-ex.# 975]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But my ass**

Pero, una **mierda**.

[DP-ex.# 976]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) to physically restrain your ass if necessary**

Para reducirte físicamente en caso de que fuera necesario.

[DP-ex.# 977]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Answer the question, motherfucker**

(...) guapa.

[DP-ex.# 978]

**ORIGINAL VERSION**

**DUBBED VERSION**

**On the fucking Vanishing Point Challenger**

En el **puto** challenger de V.P.

[DP-ex.# 979]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Into some stupid shit**

De una **maldita gilipollez**.

[DP-ex.# 980]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Doesn't mean I have lost my goddam mind**

No significa que yo haya perdido el **puto** juicio.

[DP-ex.# 981]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You know, you two got some fucking balls**

Hay que **joderse**, qué **huevos** tenéis.

[DP-ex.# 982]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not fucking around out here ...**

En vez de hacer el **gilipollas** en el quinto **coño**.

[DP-ex.# 983]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now you two have got the balls to ask me**

Y ahora tenéis los **huevos** de pedirme.

[DP-ex.# 984]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bullshit on that**

Y una **mierda**.

[DP-ex.# 985]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're gonna do some stupid shit**

Es una **gilipollez**.

[DP-ex.# 986]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) blow him**

¿**Chupársela?**

[DP-ex.# 987]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm gonna insinuate that Lee's gonna**

Le haré creer que Lee va a **chupársela**.

**blow him**

[DP-ex.# 988]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You don't say shit**

No dirás nada.

[DP-ex.# 989]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You don't even say crap**

No dirás ni una **mierda**.

[DP-ex.# 990]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Kicking your ass out**

Pararemos el coche .

[DP-ex.# 991]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) we told your ass to shut the fuck up**

Te habíamos dicho que no abrieras la **puta** boca.

[DP-ex.# 992]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Ain't you supposed to be my slave or some shit**

¿No eres mi esclava o no sé qué chorrada?

[DP-ex.# 993]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm the one on the fucking bonnet**

Soy yo la que va en el capot.

[DP-ex.# 994]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bonnet, my ass**

Y una **mierda** "capot".



[DP-ex.# 995]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You're on the hood**

Se dice "capo".

[DP-ex.# 996]

**ORIGINAL VERSION**

**DUBBED VERSION**

**This is my cute shit**

Éste es mi cinturón bueno.

[DP-ex.# 997]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck that**

Joder.

[DP-ex.# 998]

**ORIGINAL VERSION**

**DUBBED VERSION**

**don't even fucking think about asking  
me next time you want me to do your  
hair**

La próxima vez que me pidas que te  
arregle el pelo te voy a mandar a la  
mierda.

[DP-ex.# 999]

**ORIGINAL VERSION**

**DUBBED VERSION**

**bitch**

Guapa.

[DP-ex.# 1000]

**ORIGINAL VERSION**

**DUBBED VERSION**

**you ain't that fucking hard**

Tampoco eres tan dura.





[DP-ex.# 1001]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I ain't getting that shit**

Estoy hasta el moño.

[DP-ex.# 1002]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Don't get on my nerves right now. I've got shit on my mind**

Ahora no me toques los ovarios, tengo mucho en qué pensar.

[DP-ex.# 1003]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Faster, black bitch faster**

Más rápido, puta negra, más rápido.

[DP-ex.# 1004]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) for your bony ass**

Flaca de **mierda**.

[DP-ex.# 1005]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get your ass up here**

**Cagando leches** a mi lado.

[DP-ex.# 1006]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Check it out, bitch**

Que me dices **puta**.

[DP-ex.# 1007]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You wanna it fucking faster?**

¿Quieres ir más deprisa?

[DP-ex.# 1008]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck?**

¿Qué cojones?

[DP-ex.# 1009]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit! Here he comes**

¡Joder, aquí viene!

[DP-ex.# 1010]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you, motherfucker! Fuck you**

Vete a la mierda, cabrón.

[DP-ex.# 1011]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm sorry I called you a blank bitch**

Siento haberte llamado **puta** negra.

[DP-ex.# 1012]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I forgive you. Hold the fuck on**

Te perdono, agárrate fuerte.

[DP-ex.# 1013]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit**

**Me cago en la leche.**

[DP-ex.# 1014]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Suck this for a while, bitch!**

**Chupaos un poco de esto, putas.**

[DP-ex.# 1015]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you**

**Vete a la mierda, hijo de puta.**

[DP-ex.# 1016]

**ORIGINAL VERSION**

**DUBBED VERSION**

**(...) bitch**

**Puta.**

[DP-ex.# 1017]

**ORIGINAL VERSION**

**DUBBED VERSION**

**He's right on your fucking ass!**

**¡Ahí viene, (...)viene, le tienes pegado al culo!**

[DP-ex.# 1018]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck**

**Joder.**

[DP-ex.# 1019]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit, fuck!**

**Hostia, puta.**

[DP-ex.# 1020]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Run away with your ass**

**Cagando leches.**

[DP-ex.# 1021]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You better run, motherfucker!**

**Más te vale hijo de puta.**

[DP-ex.# 1022]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, shit! Goddam it!**

**Joder, la madre que la parió.**

[DP-ex.# 1023]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You fucking bitch!**

**Es una puta guarra.**

[DP-ex.# 1024]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Zoe the fucking cat**

**Zoe, la puta gata.**

[DP-ex.# 1025]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh hell, yeah!**

**Coño, claro que sí.**

[DP-ex.# 1026]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck that shit**

**Y una puta mierda.**

[DP-ex.# 1027]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Let's kill that bastard**

**Tenemos que matarlo.**

[DP-ex.# 1028]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get your ass in the back**

**Al asiento de atrás.**

[DP-ex.# 1029]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck this motherfucker**

**¡Que se joda ese cagado!**

[DP-ex.# 1030]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Where the fuck are you going**

**¿Dónde vas?**

[DP-ex.# 1031]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh fuck yeah, bitch**

Muy bien, tía.

[DP-ex.# 1032]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bring that shit**

Trae la mierda.

[DP-ex.# 1033]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Kick his ass, girl**

Dale caña, tía.

[DP-ex.# 1034]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Kick his motherfucking ass!**

Machaca a ese **hijo de puta.**

[DP-ex.# 1035]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you! Where do you think you're  
fucking going?**

¿Adónde te crees que vas?

[DP-ex.# 1036]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What's wrong with your ass,  
motherfucking cocksucker?**

¿Qué **coño** más está pasando ahora,  
**mamón gilipollas?**

[DP-ex.# 1037]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You don't like it up the ass**

No te gusta que te **dé** por el culo.

[DP-ex.# 1038]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Do you, you redneck lunatic bastard**

**Acojonado hijo de puta.**

[DP-ex.# 1039]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Oh, yeah. I'm gonna bust a nut up in this bitch right now**

Voy a **correrme** dentro de ese **mamón**.

[DP-ex.# 1040]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'm the horniest motherfucker on the road!**

Soy la **hija de puta** más **cachonda** de toda la carretera.

[DP-ex.# 1041]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Boo-yah, bitch**

¡Toma ya, **cabrón!**

[DP-ex.# 1042]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Tapping that ass (repetición)**

**Dándole por culo, dándole por culo.**

[DP-ex.# 1043]

ORIGINAL VERSION

DUBBED VERSION

Oh, fuck me!

Joder.

[DP-ex.# 1044]

ORIGINAL VERSION

DUBBED VERSION

You've been such a lunatic bastard!

Te has portado como un **cabrón hijo de puta**.

[DP-ex.# 1045]

ORIGINAL VERSION

DUBBED VERSION

Hay una serie de repeticiones de  
shit/motherfucker/bitch

*No hay equivalente*

[DP-ex.# 1046]

ORIGINAL VERSION

DUBBED VERSION

Jesus fucking Christ. It's about time

Ya esa hora, **joder** la madre que parió a esas **cabronas**.

## -INGLOURIOUS BASTERDS-

[IB-ex.# 1048]

ORIGINAL VERSION

DUBBED VERSION

I sure as hell didn't come down from

Yo no bajé de las **puñeteras** Montañas



<b>the goddamn Smoky Mountains, (...) of a fucking aeroplane to teach the Nazis lessons in humanity.</b>	Humeantes, (...) de un <b>puto</b> avión para enseñar a los Nazis humanidad.
--	--

[IB-ex.# 1049]

**ORIGINAL VERSION**

**DUBBED VERSION**

**That's why any and every son of a bitch we find wearing a Nazi uniform, they're going to die.**

Por eso todo **mal nacido** que encontremos con ese uniforme, morirá.

[IB-ex.# 1050]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How much more of these Jew Swine must I endure? (subtítulos en inglés, habla en alemán)**

¿Cuánto más debo aguantar de estos **cerdos judíos?** (subtitles in Spanish).

[IB-ex.# 1051]

**ORIGINAL VERSION**

**DUBBED VERSION**

**How is your English, Werner? Because if we need be, we got a couple of fellows who can translate.**

¿Te defiendes en mi idioma? Porque un par de mis hombres podrían traducirte.

[IB-ex.# 1052]

**ORIGINAL VERSION**

**DUBBED VERSION**

**An Austrian-Jew, got the fuck out of Munich while the getting was good.**

Un judío austriaco que se largó de Munich justo a tiempo.

[IB-ex.# 1053]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Became American, got drafted, come back to give y'all what for.**

Se nacionalizó, fue reclutado y ha vuelto a daros por **culo**.

[IB-ex.# 1054]

**ORIGINAL VERSION**

**DUBBED VERSION**

Besides you, we know there's another  
Kraut patrol fucking around here  
somewhere.

Aparte de vosotros, sabemos que hay otra  
patrulla teutona tocando los **cojones**.

[IB-ex.# 1055]

**ORIGINAL VERSION**

**DUBBED VERSION**

That orchard would be a goddamn  
sniper's delight

Ese huerto sería una gozada para probar  
puntería.

[IB-ex.# 1056]

**ORIGINAL VERSION**

**DUBBED VERSION**

I'm going to ask you one last goddamn  
time.

Voy a preguntártelo una vez más.

[IB-ex.# 1057]

**ORIGINAL VERSION**

**DUBBED VERSION**

And he's going to beat your ass to death  
with it

Y te dejará tieso a porrazos.

[IB-ex.# 1058]

**ORIGINAL VERSION**

**DUBBED VERSION**

Fuck you

Jódete.

[IB-ex.# 1059]

**ORIGINAL VERSION**

**DUBBED VERSION**

About now I'd be shitting my pants if I

Yo ahora mismo me estaría **cagando** en

was you	los pantalones.
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[IB-ex.# 1060]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
Teddy Fucking Williams knocks it out of the park!	¡El <b>cabrón</b> de Teddy Williams la manda a tomar por <b>culo</b> !

[IB-ex.# 1061]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
Fenway Park is on its feet for Teddy Fucking Ballgame	Fenway Park se pone en pie para pedir su <b>puto</b> batazo.

[IB-ex.# 1062]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
He went yard on that one, on to fucking Lansdowne Street!	La bola de los <b>cojones</b> se ha perdido en la calle Lansdowne.

[IB-ex.# 1063]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
Damn it, Hirschberg!	Me cago en la <b>puta</b> .

[IB-ex.# 1064]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
Get the fuck up! Batter up. You're on deck!	¡Levanta, <b>mamón</b> ! ¡Te toca batear corto!

[IB-ex.# 1065]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Get your ass in that car**

*No hay equivalente*

[IB-ex.# 1066]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shit! I apologise, Private, of course you did**

**Merde! Es evidente.**

[IB-ex.# 1067]

**ORIGINAL VERSION**

**DUBBED VERSION**

**What the fuck are we?**

¿Qué **coño** hacemos ahora?

[IB-ex.# 1068]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Like I said, what the fuck are we supposed to do?**

Lo que quiero saber es qué **coño** debemos hacer.

[IB-ex.# 1069]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Like a Katzenjammer Kid**

Como Hänsel y Gretel.

[IB-ex.# 1070]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You didn't say the goddamn rendezvous is in a fucking basement.**

No me dijo que el dichoso encuentro fuera en un sótano de mala muerte.

[IB-ex.# 1071]

**ORIGINAL VERSION**

**DUBBED VERSION**

**But if trouble does happen, we need you to make damn sure no Germans, or French, for that matter, escape from that basement.**

Pero si nos superan, quiero que se asegure de que ningún alemán, ni francés, ya puestos pueda escapar.

[IB-ex.# 1072]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I'll kick their ass in**

*No hay equivalente*

[IB-ex.# 1073]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Shut up slut!**

¡Cállate, zorra!

[IB-ex.# 1074]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I've had a gun pointed at your balls since you sat down.**

Le estoy apuntado a los **huevos** desde que se ha sentado.

[IB-ex.# 1075]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I hope you don't mind if I go out speaking the King's.**

No le importará que apure mi copa.

[IB-ex.# 1076]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I must say, damn good stuff, sir.**

Lo reconozco, un brebaje excelente.

[IB-ex.# 1077]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Say auf Wiedersehen to your Nazi balls.**

Diga auf Wiedersehen a sus **huevos** Nazis.

[IB-ex.# 1078]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I am a German, idiot.**

Soy alemán, **idiota**.

[IB-ex.# 1079]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Speak English pretty good for a German.**

Disparas bastante bien para ser alemán.

[IB-ex.# 1080]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Just take that fucking traitor, and get her out of my sight.**

Ven por esta traidora de **mierda** y llévatela de aquí.

[IB-ex.# 1081]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not so goddamn fast, doc. Tell him to go play with his dogs.**

No tan deprisa, doctor, que vaya a jugar con los perros.

[IB-ex.# 1082]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Why don't you try telling us what the fuck happened?**

¿Por qué no intentas contarnos qué **cojones** pasó.

[IB-ex.# 1083]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck a duck!**

¡Hay que **joderse!**

[IB-ex.# 1084]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And just limp your little ass up that rouge carpet**

Así podrás menearte por la alfombra rouge.

[IB-ex.# 1085]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I know this is a silly question before I ask it, but can you Americans speak any other language than English?**

Sé que es una pregunta estúpida y suena a chiste, pero, ¿podéis los americanos hablar algún otro idioma?

[IB-ex.# 1086]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It sounds like shit.**

Suena de pena.

[IB-ex.# 1087]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Like I said, third best. Just keep your fucking mouth shut.**

Lo que he dicho, el tercer hombre. Tú no abras la boca, **joder**.

[IB-ex.# 1088]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Remember in English**

Mantén esa expresión.



[IB-ex.# 1089]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Only a suicidal idiot like us would develop that footage.**

Sólo unos suicidas como nosotros revelarían esta película.

[IB-ex.# 1090]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Bring that fucker over here! Put his head down on that table.**

Pon a ese **cabrón** sobre la mesa.

[IB-ex.# 1091]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You either do what the fuck we tell you ...**

O haces lo que te decimos o ...

[IB-ex.# 1092]

**ORIGINAL VERSION**

**DUBBED VERSION**

**A by-product of kicking ass in the German cinema, no doubt.**

Supongo que es una consecuencia de su dominio aplastante del cine alemán.

[IB-ex.# 1093]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I have to go down and socialise with these Hun pigs**

Tengo que bajar a saludar a esos **cerdos**.

[IB-ex.# 1094]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fucking shithead. Faggot fuck. Fuck**

**Joder, hijo de puta, maricón, a la**



<b>you!</b>	<b>mierda, a tomar por culo.</b>
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[IB-ex.# 1095]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Bunch of shithead fuck.</b>	<b>Capullos, hijos de puta.</b>

[IB-ex.# 1096]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Fuck you too.</b>	<b>A la mierda todos.</b>

[IB-ex.# 1097]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>Goddamn Nazi farts, sons of bitches! Get your hands off me.</b>	<b>Cabrones, nazis de mierda me cago en vuestra madre. Soltadme de una vez.</b>

[IB-ex.# 1098]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>You fucking bratwurst-smelling... Go damn you! Get off!</b>	<b>Apestáis a salchicha, me cago en la leche. Soltadme.</b>

[IB-ex.# 1099]	
<b>ORIGINAL VERSION</b>	<b>DUBBED VERSION</b>
<b>You Jerry-bangin, Limburg-smelling.</b>	<b>A encular nazis, cabezas cuadradas.</b>

[IB-ex.# 1100]

**ORIGINAL VERSION**

**DUBBED VERSION**

**A damn good detective**

Y muy bueno, por cierto.

[IB-ex.# 1101]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Eliza on Ice**

Súper Ratón.

[IB-ex.# 1102]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Are you so used to the Nazis kissing your ass you've forgotten what the word "no" means?**

Tan acostumbrado está a que los nazis le besen el **culo** que ha olvidado lo que significa "no".

[IB-ex.# 1103]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Yeah, they made a deal. But they don't give a fuck about him. They need you.**

Sí, hizo un trato, pero él no les importa, sólo usted.

[IB-ex.# 1104]

**ORIGINAL VERSION**

**DUBBED VERSION**

**I don't blame you. Damn good deal.**

No me extraña, un trato **cojonudo**.

[IB-ex.# 1105]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Not one damn bit, sir.**

De ningún modo, señor.

[IB-ex.# 1106]

**ORIGINAL VERSION**

**DUBBED VERSION**

**You'd wear that goddamn uniform for the rest of your pecker-sucking life.**

Llevaría el **puto** uniforme el resto de su vida de **lameculos**.

[IB-ex.# 1107]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Hey Hirschberg, send that kraut sarge over.**

Eh, Hirschberg, trae acá a ese sargento kartoffen.

[IB-ex.# 1108]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Now if you ever wanna eat a sauerkraut sandwich again, you gotta show me on this map, where they are, you gotta tell me how many they are, and you gotta tell me, what kinda artillery they carrying with 'em?**

Así es que si quieres volver a comer bocadillo de chucrut algún día, tienes que mostrarme en este mapa dónde están, tienes que decirme cuántos son, y tienes que contarme qué tipo de artillería llevan con ellos. ¿Sí?

[IB-ex.# 1109]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's only the off spring of slaves that allows America to be competitive athletically. America olympic gold can measured in Negro sweat.**

Sólo la prole de los esclavos permite a América ser atléticamente competitiva. La medalla de oro olímpica americana puede medirse en sudor negro.

[IB-ex.# 1110]

**ORIGINAL VERSION**

**DUBBED VERSION**

**It's come to my attention you have a**

Me han informado de que usted tiene un

**negro in your employ, is that true?**

empleado negro, ¿es eso cierto?

[IB-ex.# 1111]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Knowing the Reich Minister as I do, I'm quite positive he wouldn't want the success or failure of his illustrious evening, dependent on the progress of a negro. So if it comes to pass we hold this event at your venue, talented no doubt, as your negro may be, you will operate the projectors.**

Conociendo como conozco al ministro del Reich, estoy seguro de que no querrá que el éxito o el fracaso de tan ilustre velada dependa de la habilidad de un negro. Así que, en el caso de que celebremos el acontecimiento en su local, con todo el talento que su negro pueda tener, manejará usted los proyectores.

[IB-ex.# 1112]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Am I the story of the Negro in America?**

¿Soy la historia de la raza negra en América?

[IB-ex.# 1113]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Negro's - gorilla's - brain - lips - smell - physical strength - penis size. But, if one were to determine what attributes the Jews share with a beast, it would be that of the rat.**

Con los negros serían los del gorila: cerebro, labios, olor, fuerza física y tamaño del pene. Pero si uno tuviera que determinar qué atributos comparten los judíos con una bestia, éstos serían los de la rata.

[IB-ex.# 1114]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Teach me. Teach me to run the machines, show the film. It's only you and the negro.**

Enséñeme. Enséñeme a manejar las máquinas que proyectan la película. Está usted sola con aquel hombre negro.

[IB-ex.# 1115]

**ORIGINAL VERSION**

**DUBBED VERSION**

**And that Monsieur, is what a Jew shares with a rat.**

Y eso, monsieur, es en lo que se parece un judío a una rata.

[IB-ex.# 1116]

**ORIGINAL VERSION**

**DUBBED VERSION**

**Fuck you and your Jew dogs.**

Vete a tomar por el culo, tú y tus perros judíos.

[IB-ex.# 1117]

**ORIGINAL VERSION**

**DUBBED VERSION**

**So the Führer said, he wouldn't be surprised if Hans weren't rooting out Jews like a truffle pig from the play pen.**

El Führer dijo que no le sorprendería que Hans descubriera judíos igual que un cerdo de corral que busca trufas.