UNIVERSIDAD DE ATACAMA
FACULTAD DE HUMANIDADES Y EDUCACIÓN
Departamento de Idiomas

FACULTAD DE HUMANIDADES Y EDUCACIÓN

DEPARTAMENTO DE IDIOMAS

DECODING INSULTS: A STUDY OF LATIN AMERICAN SPANISH SUBTITLING IN *INSIDE JOB*

SEMINAR TO APPLY FOR THE BACHELOR'S DEGREE IN TRADUCTOLOGY AND PROFESSIONAL TITLE OF ENGLISH-SPANISH TRANSLATOR AND INTERPRETER.

SEMINAR ADVISOR: Cristian Guerra Maya

THESIS STUDENTS: Antonia Constanza Guzmán Tello

Febe Elisabet Cortés Olivares

COPIAPÓ, CHILE 2025

UNIVERSIDAD
DE ATACAMA
FACULTAD DE HUMANIDADES
Y EDUCACIÓN
Departamento de Idiomas

FACULTAD DE HUMANIDADES Y EDUCACIÓN

DEPARTAMENTO DE IDIOMAS

DESCODIFICACIÓN DE LOS INSULTOS: UN ESTUDIO DE LA SUBTITULACIÓN AL ESPAÑOL LATINOAMERICANO EN *INSIDE JOB*

TRABAJO DE GRADO PARA OPTAR AL GRADO DE LICENCIADO EN TRADUCTOLOGÍA Y TÍTULO DE TRADUCTOR E INTÉRPRETE INGLÉS-ESPAÑOL.

PROFESOR PATROCINANTE: Cristian Guerra Maya

TESISTAS: Antonia Constanza Guzmán Tello

Febe Elisabet Cortés Olivares

COPIAPÓ, CHILE 2025

TABLE OF CONTENTS

ACKNOWLEDGEMENTS 3
ABSTRACT 4
RESUMEN 5
INTRODUCTION 6
1.1 Background and Context 6
1.2 Statement of the Research Problem 7
1.3 Significance of the Study 8
1.4 Delimitation 8
1.5 Purpose of the Study 9
1.6 Research Questions 11
1.7 Organization of the Dissertation 12
LITERATURE REVIEW 13
Cultural Aspects and Linguistic Considerations 13
Challenges and Strategies in Translating Insults 15
Strategies for Translating Insults 16
Challenges of Censorship and Platform Guidelines 17
Similarities and Differences among other Authors 18
THEORETICAL FRAMEWORK 22
1. Subtitling 25
1.1 Definition of Subtitling 25
1.2 Subtitling on Netflix 29
1.3 Netflix's Subtitling Process 33
2. Translation Techniques in Subtitling 35
2.1 Definition of Translation Techniques 35
2.2 Types of Translation Techniques Used in Subtitling 42
2.3 Application of Translation Techniques in Netflix Subtitles 47
3. Insults in American English 49
3.1 Linguistic Structures of Insults 49
3.2 Cultural and Social Context of Insults 58
3.3 Representation of Insults in Adult Animated Series 61
4. Translation of insults 65
4.1 Definition of Insults in Translation 65
4.2 Theories and Approaches to Translating Insults 67
4.3 Types of Insults in Translation 74
4.4 Classification of Insults in Translation 80
4.5 Scope and Limitations of Theories 83
4.6 Theoretical Gaps 84
4.7 Application of Theories to the Research Problem 84
4.8 Alignment with Research Objectives 85
4.9 Summary and Conclusion of the Theoretical Framework 85
METHODOLOGY 89
5.1 Research design 89
5.2 Participants 94
5.3 Data collection 97
5.6 Data analysis 99
5.7 Conclusion of methodology 111
CONCLUSION 113
1. Achievement of Main Aim and Specific Objectives 113
2. Research Questions Revisited 114
3. Methodological Reflection 116

3.1 Limitations 116
3.2 Contributions to the Field 116
3.3 Future Research Directions 117
4. Conclusion Recap 119
REFERENCES 120
ANNEXES 124

ACKNOWLEDGEMENTS

We sincerely thank our parents and siblings for their constant support, encouragement, and patience throughout this project. Their belief in us has been a steady source of motivation and strength during every stage of this journey.

We would also like to express our deep appreciation to our seminar advisor Cristian Guerra, whose guidance, dedication, and expert feedback were essential to the development and completion of this thesis. His support not only strengthened the quality of our work but also helped us grow academically and personally.

Finally, we wish to acknowledge our cats, whose companionship and calm presence provided comfort during long hours of study and writing. Their quiet company was a meaningful part of this journey.

To all of you, thank you.

ABSTRACT

Taboo language, specifically insults in audiovisual translation present complex challenges due to cultural and linguistic differences. The research focuses on the insults in the American animated series *Inside Job* from English into Latin American Spanish. The main aim of this study is to examine the application of translation techniques in rendering insults from the original English dialogue of the series. The researchers compiled a corpus of 583 insults, which was categorized and analyzed using four parameters: the original English insult, its Spanish translation, the applied translation techniques, and the type of insult. This non-experimental study systematically reviews these elements to identify patterns and evaluate translation effectiveness. The research results suggest that translators often use techniques such as taboo for taboo or substitution to adapt insults in the Latin American audience. The researchers may conclude that achieving effective audiovisual translation requires a balance between cultural sensitivity and linguistic fidelity to ensure that translated insults connect with the target audience while preserving their narrative and emotional impact.

Keywords: insults, swearwords, subtitling, translating insults, cultural-bound terms

RESUMEN

El lenguaje tabú, específicamente los insultos en la traducción audiovisual, plantea desafíos complejos debido a las diferencias culturales y lingüísticas. El estudio se centra en los insultos de la serie de animación estadounidense *Inside Job* desde el inglés hasta el español latinoamericano. El objetivo principal de este estudio es examinar la aplicación de técnicas de traducción a la hora de reproducir los insultos del diálogo original en inglés de la serie. Los investigadores compilaron un corpus de 583 insultos, que categorizaron y analizaron utilizando cuatro parámetros: el insulto original en inglés, su traducción al español, las técnicas de traducción aplicadas y el tipo de insulto. Este estudio no experimental revisa de manera sistemática estos elementos para identificar patrones y evaluar la efectividad de la traducción. Los resultados sugieren que los traductores a menudo utilizan técnicas como «tabú por tabú» o sustitución para adaptar los insultos al público latinoamericano. En conclusión, lograr una traducción audiovisual efectiva requiere un equilibrio entre la sensibilidad cultural y la fidelidad lingüística para asegurar que los insultos traducidos conecten con la audiencia objetivo, mientras se preserva su impacto narrativo y emocional.

Palabras clave: insultos, ofensas, subtítulos, traducción de insultos, términos culturales

INTRODUCTION

1.1 Background and Context

A vast amount of movies, series and television shows, especially those produced in the United States and translated into Spanish, hold considerable influence in today's media landscape due to the nature of their content. When focusing on translation, analyzing a series' content and the approach to translating insults becomes particularly intriguing. Translators often encounter various challenges, with handling taboo words and insults presenting a notable difficulty.

The series *Inside Job*, an American adult animated series created by Shion Takeuchi for Netflix, is known for its dark humor and frequent use of insults and offensive language. Set in a fictional world where conspiracy theories are real, the show follows the story of a secret government organization responsible for controlling these conspiracies. The characters in *Inside Job* navigate high-stakes scenarios in a satirical and often irreverent manner, often resorting to humor that includes taboo language and direct insults.

The decision to study *Inside Job* as the focus of this research stems from the show's unique linguistic characteristics. With its fast-paced dialogue and reliance on humor that often crosses cultural and linguistic boundaries, *Inside Job* presents an ideal case for examining the challenges and strategies involved in translating offensive language. The translation of profanity is particularly complex, as subtitlers must balance the need to maintain the humor, intensity, and intended meaning of the original insults while adapting them for, in our case, Latin American Spanish-speaking audience.

1.2 Statement of the Research Problem

The problem to be investigated is defined as follows: there are theoretical and empirical gaps in audiovisual translation, particularly in subtitles, and especially regarding swearing words or insults. This justification is based on recognizing that although the literature review or state of the art highlights the importance of translating insults, there are theoretical and empirical gaps that need to be resolved. In the theoretical area, numerous publications explore various aspects of audiovisual translation (AVT), particularly the subtitling of swear words. However, there is a gap in the application of translation techniques used in films or series. Additionally, many researchers have studied the antecedents and consequences of using offensive language in the media. Despite this interest, there is a gap in understanding the translation strategies required for effectively conveying such taboo words or expressions in subtitles across different cultures and languages. In the empirical area, the detected gap concerns the limited empirical data on the impact of different strategies on audience reception and understanding.

When reviewing the theory to understand why these gaps have occurred, several reasons emerge. The first is that written language carries more weight than spoken language (Díaz-Cintas & Remael, 2021). The second reason is that insults have different weights in each culture, requiring translators to be more careful. From a theoretical perspective, it is important to resolve this gap because translating insults is crucial for preserving the integrity and emotional intention of the original content. From a practical perspective, it is essential to resolve this knowledge gap because effective subtitling ensures that translated insults remain authentic and engaging for the Latin American audience.

1.3 Significance of the Study

This study is significant because it addresses the often-overlooked complexities of translating offensive language in audiovisual content, particularly in the context of subtitling. The selection of *Inside Job* highlights the importance of translating dark humor and offensive language, as these elements play a crucial role in defining the tone and character dynamics of the series. The results of this research provide insight into the methods used by translators to navigate the cultural and linguistic challenges presented by offensive language in subtitles.

By examining how offensive language is rendered in Latin American Spanish, the study adds to the growing field of audiovisual translations (AVT) research that focuses on how sensitive and culturally specific content is adapted for diverse audiences. It also contributed to a deeper understanding of the balance between linguistic fidelity and cultural adaptation that translators must achieve. In addition, the research may prove valuable to subtitling and translation professionals by providing a reference for best practices and strategies in dealing with offensive language in other media.

This project also has broader implications for media and cultural studies by demonstrating how translated language can shape viewers' perceptions of character identity, humor, and cultural references in cross-cultural contexts. By analyzing subtitled content, the study sheds light on the ways in which translation can both preserve and transform the impact of the original narrative on audiences.

1.4 Delimitation

In this undergraduate dissertation, we will explore the translation of insults within carefully defined parameters to ensure a focused and manageable investigation. We will set constraints related to the scope of the research, the period under investigation, the specific sample group targeted, exclusions concerning the population under study, and specify what aspects of the problem we will include and exclude from the investigation.

First, we will scrutinize the period from August to late November, providing a bounded historical context within which to analyze the phenomenon. This periodization allows for a comprehensive examination while avoiding the complexities of broader historical epochs. Second, we will primarily target a specific sample group, namely audiovisual translators. This focused approach ensures relevance to the intended audience and facilitates a more in-depth understanding of the issue at hand.

We will impose constraints on the population under study by excluding individuals based on certain criteria. For instance, we may exclude individuals below a certain age bracket or those with specific medical conditions to maintain homogeneity within the sample group. Additionally, we will limit the geographical scope to Latin American audiences to prevent potential confounders from diverse regional contexts.

The investigation will encompass various aspects deemed crucial to the research topic, including cultural influences related to the translation of insults. By including these elements, we aim to provide a comprehensive analysis that captures the multidimensional nature of the phenomenon under investigation.

However, we will exclude certain aspects from the investigation to maintain focus and coherence. For example, we will not explore factors such as the economic impact of the series and sociopolitical themes depicted in detail, as they fall outside the purview of this study.

In sum, by delineating these parameters, we aim to achieve a refined and targeted analysis, contributing to a clearer understanding of the translation of insults within the specified context. This strategic approach not only enhances the rigor of the research but also ensures its relevance and applicability to the intended audience.

1.5 Purpose of the Study

The main aim of this study is to examine the application of translation techniques

in rendering insults from the original English dialogue of the American animated series *Inside Job* into the Latin American Spanish subtitled version.

This research seeks to evaluate how effectively these techniques preserve the intent, tone, and cultural intricacies of the original insults while addressing the linguistic and cultural challenges inherent in audiovisual translation.

Specific Objectives:

- To identify and classify swear words used in the original English dialogue of the animated series.

The objective of this is to systematically identify and classify the offensive language present in the source material, including both explicit and implicit swear words and expressions. The study aims to establish a comprehensive linguistic database that serves as the foundation for subsequent analysis. Particular attention is paid to the context, frequency, and pragmatic function of these expressions within the dialogue, as these factors are critical in understanding their intended impact and reception by the source audience.

- To analyze and evaluate effectiveness of the translation techniques employed in "*Inside Job*", specifically in terms of preserving the original intent and impact of the dialogue.

This objective examines the strategies adopted by translators to adapt offensive language from the source text into the target language. The study evaluates the effectiveness of these techniques based on their ability to maintain the tone, meaning, and narrative function of the original dialogue. Metrics such as cultural relevance, audience reception, and narrative coherence are employed to assess whether the translation achieves equivalence or compromises key aspects of the source material intent. A particular focus is placed on the challenges posed by linguistic and cultural differences between English and Latin American Spanish.

- To identify the different word-classes fulfilled by the taboo words and their morphological variants in the source text.

This objective entails a thorough examination of the grammatical and morphological composition of taboo words, encompassing their word-class functions (e.g., nouns, verbs, adjectives) and variations (e.g., diminutives, augmentatives, or compounding forms). The study's primary objective is to ascertain the patterns that influence their translation by comprehending the manner in which these words are structured and utilized within sentences. This in-depth linguistic analysis offers insights into how translators navigate shifts in structure, register, and tone when adapting these expressions into subtitles.

1.6 Research Questions

This study undertakes a detailed examination of the translation dynamics within the Spanish subtitles of the series *Inside Job*, focusing on offensive language, including various types of insults and forms of swearing. The research questions guiding this investigation include:

What are the most frequently used swear words and insults in the original English dialogue of *Inside Job*, and how do they vary across different characters or episodes within the series?

What translation techniques (e.g. taboo for taboo, censorship, euphemism) are employed in the Latin American Spanish subtitled version of the show to translate the swear words, in terms of linguistic and cultural discrepancies between the original and translated text?

How do translation choices, particularly those concerning swear words and insults, affect the portrayal of characters and their relationships within *Inside Job* in scenes involving confrontations or comedic interactions?

What are the linguistic characteristics and grammatical functions of swear words and insults in the source text of *Inside Job*? Do these characteristics contribute to the tone, style, and impact of the dialogue?

What are the morphological variations observed in the insults and swear words across different characters or episodes?

1.7 Organization of the Dissertation

The introduction begins by thoroughly exploring the background, context, and research problem, establishing a strong foundation for the study. It highlights the research's significance, clarifies delimitations, and clearly states the purpose and research questions. Following this, the literature review conducts an in-depth analysis of audiovisual translation themes, particularly focusing on the translation of insults and insult types. This section effectively synthesizes existing research, contributing to a deep understanding of the challenges involved in translating offensive language. Building on this foundation, the theoretical framework examines various relevant aspects, such as subtitling, translation techniques, definitions, types of translation techniques, and the types and translation of insults, laying the groundwork for later analysis. The methodology section meticulously details the research design, participants, data collection process, as well as validity, reliability, and analysis procedures. It introduces a comprehensive statistical analysis plan with a focus on translation equivalence analysis, presenting findings with substantial implications. As the study concludes, the objectives are revisited, the research questions are addressed, limitations are thoughtfully considered, and the study's significant contributions to the field of audiovisual translation are underscored. The bibliography provides a carefully curated list of sources, adding scholarly rigor to the entire research project.

LITERATURE REVIEW

This study analyzes the translation of insults in the 2021 animated series *Inside Job*, specifically focusing on how these insults were adapted for Latin American Spanish subtitles. To achieve the study's objective, the researchers followed a series of steps to identify relevant research on the translation of insults within translation studies, particularly examining work published over the past thirty years. Using keywords such as "insults," "swear words," "taboo language," and "swearing," the researchers conducted searches in databases like Google Scholar and ResearchGate. The literature review highlights that translating insults and offensive language requires a high level of expertise and cultural awareness from translators. These challenges underline the complexity of their role in maintaining cultural intricacies. Striking a balance between linguistic accuracy and cultural sensitivity is especially critical in audiovisual translation.

The analysis centers on the hypothesis that successful translation of insults requires a careful balance between linguistic fidelity to the original and respect for the cultural norms of the target audience. The thesis examines how specific translation techniques affect not only the meaning but also the emotional and cultural resonance of the original insults. Through a detailed analysis of *Inside Job*'s subtitles, this study aims to highlight the broader implications of translating offensive language in audiovisual media, offering a framework for future research in this domain.

Cultural Aspects and Linguistic Considerations

Translating insults and offensive language is a multifaceted task that must account for both linguistic and cultural variables. Insults are not mere words; they carry deep cultural connotations that reflect societal norms, values, and taboos. As Torres (2016) points out, translating taboo words in audiovisual media involves striking a balance between the original meaning and the sensitivities of the target audience. The challenge lies in maintaining the force of the original language while adapting it to fit the cultural context of the receiving audience.

Culture plays a crucial role in determining how insults are perceived. What might be considered a mild rebuke in one culture could be seen as deeply offensive in another. For example, the term "puta," analyzed by Wilkinson (2021) in the Spanish series *Paquita Salas*, carries different connotations in various Spanish-speaking regions. While the word might be colloquially acceptable in some areas, its translation into English often fails to convey the same weight or offensiveness, leading to a disconnection between the original intent and the subtitled version.

Moreover, audience expectations and cultural norms heavily influence the translation process. As Hjort (2009) observes, younger viewers tend to be more tolerant of strong language in subtitles, favoring translations that retain the impact of the original insults. However, translators are often bound by the cultural standards of the broader audience, including censorship rules and societal expectations, which may call for a softened or euphemized version of the offensive language.

In the case of audiovisual media such as *Inside Job*, translators must also contend with the fast-paced nature of the dialogue, which can amplify the impact of insults. When translating for a Latin American audience, subtitlers must navigate a complex landscape of regional variations in Spanish, ensuring that the translated insults resonate appropriately with the target audience. For instance, certain words that might be offensive in Mexico may not carry the same weight in Argentina or Colombia. Therefore, translators must be acutely aware of these regional differences to avoid miscommunication or unintended offense.

Pedersen (2018) highlights the influence of local subtitling traditions and user preferences, particularly in global platforms like Netflix. His research underscores how subtitling guidelines, while often standardized across platforms, still allow for significant regional variation based on audience feedback. This interplay between global standards and local expectations is crucial for understanding how translations, especially of offensive language, evolve in different cultural contexts.

In translating insults for *Inside Job*, strategies like omission, euphemism, and mitigation are frequently employed to maintain a balance between fidelity to the original and sensitivity toward the audience. Omission, for instance, may be used to avoid controversial language altogether, while euphemism softens the blow of offensive terms. However, as studies by Hjort (2009) and Torres (2016) suggest, these strategies can sometimes attract more attention than the original insult, causing a rupture in the audience's suspension of disbelief. This delicate balancing act underscores the complexity of translating insults in a way that feels natural and true to the source material while being culturally appropriate.

Challenges and Strategies in Translating Insults

The translation of insults in audiovisual media presents a unique set of challenges, requiring translators to navigate cultural, linguistic, and contextual factors. Unlike ordinary dialogue, insults are loaded with emotional, social, and sometimes political undertones that vary significantly across cultures. Translators must decide how to render these words and expressions into the target language while maintaining the essence of the original insult without offending or alienating the audience.

One of the primary challenges is fidelity to the original text. Translators often face the dilemma of preserving the raw emotional intensity of an insult or mitigating it to align with the cultural norms of the target audience. According to Gedik (2020), translators tend to omit or soften swear words in professional translations, driven largely by censorship and the social expectations of the target culture. However, this practice can dilute the impact of the original dialogue and disrupt the character dynamics or narrative structure of the audiovisual work.

A notable example of this challenge is the translation of the term “puta” from Spanish into English, as discussed in Wilkinson's (2021) analysis of *Paquita Salas*. Translators often struggle to capture the cultural weight and emotional resonance of this insult in English,

where direct equivalents either seem too mild or overly harsh. This leads to translations that, while linguistically accurate, fail to convey the same cultural significance or character implications as the original language.

Similarly, Han and Wang (2014) emphasize that the translation of swear words in subtitles must strike a balance between linguistic fidelity and cultural appropriateness. In some cases, literal translations may be inappropriate for the target culture, as certain insults could be considered more offensive than intended. For example, insults in English may carry different connotations when translated into languages such as Arabic or Chinese, where cultural norms around language use differ significantly.

Strategies for Translating Insults

Translators employ a range of strategies to address the challenges of translating insults, each with distinct advantages and limitations shaped by context and audience expectations. Omission is one of the most common approaches, where offensive language is entirely excluded from the translation. While this strategy can sidestep potential backlash or censorship, it often sacrifices subtle and emotional intensity. As Hjort (2009) observes, audiences familiar with the original language may notice missing dialogue elements, leading to dissatisfaction with the translation.

Euphemization offers an alternative, replacing offensive terms with milder expressions that convey a similar meaning without provoking controversy. This strategy is particularly prevalent in cultures with low tolerance for explicit language. For instance, Azhar (2019) highlights the use of euphemisms in the Indonesian translation of the Netflix series *Sex Education*, where cultural norms dictate softer renditions of sexual and taboo language. Although euphemisms maintain the flow of dialogue, they often dilute the impact of the original insult, potentially altering how characters or situations are perceived by the audience.

Mitigation and softening, another frequently used strategy, involves reducing the intensity of insults to align with conservative cultural norms. For example, Gedik's (2020) analysis of Turkish-English translations reveals that swear words are often softened to meet cultural expectations. However, this approach can sometimes compromise the authenticity and emotional depth of the original dialogue, distancing the audience from the source material's intent.

Neutralization takes a different route, stripping insults of their emotional or cultural significance to render them more generic in the target language. This strategy is useful when a direct translation would be overly jarring or offensive, but it comes at a cost. Pedersen (2018) emphasizes that neutralization risks alienating the audience from the emotional core of the narrative, particularly when insults are pivotal to character dynamics.

Lastly, cultural substitution replaces source-language insults with equivalents from the target culture. This strategy ensures the audience can grasp the emotional weight and intent of the insult more readily, though it may compromise the cultural authenticity of the source material. Ávila-Cabrera (2016) illustrates how cultural substitution can effectively bridge gaps when no direct equivalent exists, provided the original tone and intent are preserved.

Challenges of Censorship and Platform Guidelines

One of the most significant challenges in translating insults is the imposition of censorship, either through government regulations or platform-specific guidelines. Streaming platforms like Netflix, for example, often have to adapt their content to different regional standards. Pedersen (2018) notes that while Netflix provides interlingual subtitling guidelines, these are heavily influenced by local traditions and viewer preferences, leading to considerable variation in how insults are translated.

Censorship can also drive translators to employ mitigation or omission strategies more frequently than they might otherwise. For example, Gedik (2020) found that cultural norms around profanity in Turkish media often led to the complete omission of swear words in English-to-Turkish translations. Similarly, Azhar (2019) highlights how Indonesian translations of Western media frequently omit or soften offensive language to align with local moral standards.

However, as research shows, viewers are not always in favor of censorship-driven omissions. Hjort (2009) reveals that many younger audiences prefer faithful translations of swear words in subtitles, even when the language is strong, arguing that it preserves the authenticity of the viewing experience. This suggests that while censorship may push translators toward softer language, audience preferences—especially in an increasingly globalized and media-savvy world—often lean toward more direct and faithful renditions.

Similarities and Differences among other Authors

The complexities of translating taboo language and swearing have been explored by numerous scholars, each emphasizing different strategies and approaches to balancing cultural sensitivities, audience preferences, and linguistic accuracy. While there are many areas of agreement, there are also notable divergences in how scholars address these challenges.

Similarities

Several studies converge on the idea that strategies such as omission, softening, and euphemism are frequently used to reduce the offensive load of swear words. Sejdiraj (2022) and Moura (2024) both highlight the prevalence of these strategies, particularly in contexts where strong language may clash with cultural or audience expectations. Moura takes this a step further, delving into audience reception and demonstrating how the softening of swear words can sometimes backfire, breaking the “contract of illusion” and drawing unwanted attention to the subtitles. This reflects a broader concern within

audiovisual translation (AVT), where altering the impact of language can disrupt the viewer's immersion in the narrative.

Similarly, the work of Ben Slamia (2020) and Abu-Rayyash et al. (2023) underscores the importance of euphemism and omission in translations tailored for culturally sensitive contexts, such as Arabic-speaking regions. In these settings, translators often opt for less offensive terms or omit the offensive language entirely to align with local cultural values and norms. This highlights a recurring theme in AVT: that translators must always consider the cultural sensitivities of the target audience when handling strong or taboo language.

Cultural considerations are also a common thread among scholars like Ghiyasi Hashemizadeh & Samir (2023) and Mounadil (2023). These studies focus on the translation of offensive terms into Persian and Arabic, exploring how translators must navigate intricate cultural taboos. The frequent substitution or censorship of explicit language is a shared finding in both studies, reflecting the heightened sensitivity to taboo language in these regions. Xavier (2022) also agrees with this view, noting that the neutralization of offensive language is a common practice across various languages and cultures. However, Xavier suggests that evolving subtitling standards, especially in the context of streaming platforms, may require further research to understand how these practices are adapting to modern viewer expectations.

A recurring theme in the literature is the neutralization of offensive language, particularly in languages where swear words are less culturally acceptable. Vainio-Puhju (2020) and Tuhkanen (2017) discuss how, in Finnish subtitles, translators often downplay or omit swear words to maintain cultural norms. While this strategy serves to protect the cultural integrity of the target language, it sometimes undermines the emotional intensity of the original dialogue, thereby altering the audience's perception of the characters and plot.

Differences

Despite the similarities in approach, there are significant differences in emphasis among the scholars. Moura (2024), for example, focuses heavily on how altering the offensiveness of swear words can negatively affect viewer engagement. Moura's research highlights how softened subtitles can break the illusion of the narrative, particularly when both the original and translated text are visible to the audience, which can lead to cognitive dissonance. This is especially relevant in today's globalized media consumption environment, where audiences may be familiar with the original language or have expectations for a more authentic translation.

In contrast, Sejdiraj (2022) takes a different angle, primarily exploring the role of dubbing in preserving or altering the ideological value of taboo expressions, particularly in long-running series like *South Park*. Sejdiraj's analysis focuses on how dubbing, rather than subtitling, transforms the offensive language, with less attention paid to audience reception. This marks a clear distinction between scholars who emphasize dubbing versus those who focus on subtitling. For instance, Moura (2024), Xavier (2022), and Tuhkanen (2017) are more concerned with subtitling and the specific challenges that come with it, including the visual tension created when viewers see both the original and translated dialogue.

This difference in focus—dubbing vs. subtitling—shapes the analyses of the authors. Moura (2024), for instance, argues that subtitling can often disrupt the viewing experience when swear words are softened, a concern that is less relevant to dubbing, where the original dialogue is entirely replaced. In contrast, dubbing allows for more flexibility in rendering swear words, as the viewer does not have the original text to compare against the translation.

Finally, scholars differ in the methodologies they employ to analyze these translation strategies. Xavier (2022) introduces a three-layered typology for analyzing subtitling strategies, offering a more structured and comprehensive method for evaluating translations of taboo language. This typology contrasts with the simpler models used by Ben Slamia (2020) and Vainio-Puhju (2020), who focus more narrowly on specific

strategies such as omission and euphemism. Xavier's model provides a broader framework for understanding how translators navigate cultural and linguistic challenges, suggesting that future research could benefit from more systematic approaches to analyzing AVT.

This research examines the translation of insults in the animated series *Inside Job* (2021), focusing on the intricate challenges translators face when adapting offensive language for Latin American subtitles. The analysis underscores the essential balance between linguistic precision and cultural sensitivity, revealing the complex decision-making processes influenced by factors such as maintaining the original structure versus enhancing comprehension. As the researchers conduct the literature review, the researchers explore the dynamic and evolving field of translation studies. In this context, translators play a crucial role as mediators who influence cultural and linguistic representations. Their work demands a careful equilibrium between fidelity to the original text and responsiveness to changing social norms and ethical considerations. Through their contributions, translators enrich the academic discourse within translation studies.

THEORETICAL FRAMEWORK

The purpose of this theoretical framework is to establish the foundational theories that underpin the analysis of subtitling as a crucial component in audiovisual translation. Subtitling extends beyond mere linguistic conversion; it operates at the intersection of language, culture, and accessibility. This section examines how subtitling functions not only as a tool for translation but also as a medium that fosters inclusivity and cross-cultural understanding. By addressing the technical, linguistic, and cultural challenges inherent in subtitling, this framework highlights the complex interplay between the constraints of the medium and the creative strategies required to meet the demands of global audiences.

To achieve this, the theoretical framework is structured into several key areas. First, it explores the definition and scope of subtitling, distinguishing between intralingual and interlingual subtitling and their respective roles in modern media. Next, it delves into the unique constraints of subtitling, including spatial, temporal, and synchrony challenges, and how these shape translation practices. The framework then discusses the application of translation theories—such as Molina and Albir's translation techniques and Venuti's domestication and foreignization—to the subtitling process. Finally, the analysis focuses on the role of subtitling in translating offensive language, particularly insults, in adult animated series, emphasizing how these elements contribute to narrative and cultural dynamics.

Through this approach, the framework provides a comprehensive foundation for understanding the complexities of subtitling in contemporary media. It aims to align the theoretical insights with the research objectives, offering a structured basis for analyzing the translation techniques and strategies employed in subtitling practices.

Furthermore, this study uses several key terms that require clear and contextualized definitions to ground the analysis. Domestication refers to the process of adapting a translated text to make it more accessible and relatable to the target audience, often minimizing the source text's cultural elements (Venuti, 1995). In this study, domestication

is explored in the context of subtitles that localize cultural references to resonate with Latin American viewers.

Foreignization is defined as the strategy of preserving cultural elements from the source text, aiming to expose the target audience to the original culture (Venuti, 1995). This approach is examined in the translation of culturally specific references in the audiovisual content under analysis.

Offensive language encompasses expressions or terms that violate social norms, which vary in intensity and interpretation based on cultural and pragmatic contexts (Pinker, 2008; McEnery, 2005). In the context of this study, offensive language includes insults and expletives found in adult animated series, highlighting their role in narrative and character development.

These definitions ensure a consistent understanding of the core concepts, allowing for an in-depth analysis of the translation strategies applied to the subtitling of offensive language and cultural elements.

In addition, the relationship between the theories outlined in this framework lies in their complementary nature, which collectively supports a holistic understanding of subtitling practices. Molina and Albir's (2002) translation techniques provide a practical foundation for analyzing the specific methods employed to adapt content within the constraints of subtitling. These techniques directly interact with Venuti's (1995) domestication and foreignization strategies by addressing how translators balance cultural adaptation and preservation.

Venuti's strategies, in turn, are enriched by Díaz Cintas and Remael's (2007) insights into the technical and linguistic challenges of audiovisual translation. By combining cultural and technical perspectives, the framework captures the dual demands of ensuring both cultural authenticity and seamless integration into the audiovisual medium. For example,

the spatial and temporal limitations discussed by Díaz Cintas and Remael directly influence the application of domestication and foreignization strategies in subtitles.

The integration of Pinker's (2008) and McEnery's (2005) examinations of offensive language further strengthens this relationship by providing a pragmatic lens through which to evaluate the emotional and cultural intricacies of insults and expletives. These theories align with the translation techniques and strategies to explore how offensive language is adapted to maintain its impact while respecting cultural sensitivities.

Together, these theories create a cohesive framework that addresses the interconnected dimensions of translation techniques, cultural considerations, and technical constraints, ensuring a comprehensive approach to analyzing subtitling practices.

The application of these theories to the research problem is critical for addressing the challenges of subtitling offensive language in adult animated series. Molina and Albir's (2002) translation techniques offer practical tools for analyzing the specific methods employed to handle linguistic constraints, such as space and time limitations. These techniques provide insight into how translators adapt offensive language while maintaining narrative coherence and emotional impact.

Venuti's (1995) domestication and foreignization strategies allow for an in-depth exploration of cultural dynamics, particularly how subtitling mediates between the source and target cultures. This is especially relevant when translating offensive expressions that carry cultural connotations, as translators must decide whether to localize or preserve the original cultural markers.

Díaz Cintas and Remael's (2007) perspectives on audiovisual translation emphasize the technical challenges of synchronization and readability. Their insights are applied to evaluate how subtitles balance technical precision with the need to convey the intensity and intent of offensive language.

Pinker's (2008) and McEnery's (2005) classifications of offensive language are integrated to examine the pragmatic functions of insults in the source material. This allows the research to assess how these functions are preserved, altered, or lost in the subtitling process, ensuring that the translations align with audience expectations and cultural sensitivities.

Finally, these theoretical perspectives connect the practical, cultural, and linguistic dimensions of subtitling to the specific challenges posed by offensive language in adult animated series. This comprehensive approach ensures that research questions are addressed with depth and rigor, providing valuable insights into the complexities of audiovisual translation.

1. Subtitling

1.1 Definition of Subtitling

Subtitles have become an indispensable feature for modern audiences who enjoy movies, series, documentaries, or any audiovisual content in its original language. Their value extends far beyond personal preference. Subtitles provide access for people with hearing impairments, enabling them to fully engage with media content. They also offer practical solutions for viewing in noisy or quiet environments, allowing audiences to follow along without the need for headphones or speakers, whether in bustling public spaces or serene, noise-sensitive settings. Furthermore, subtitles transcend linguistic barriers, making audiovisual content accessible to global audiences, fostering cultural exchange, and facilitating language learning. Subtitles also ensure that those who may struggle to hear dialogue clearly can still appreciate the intricacies of storytelling and character development.

Gottlieb (2001, as cited in Chiaro, 2009) defines subtitling as "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written

text presented on the screen in sync with the original written message." This process involves more than a simple translation of spoken dialogue into text; it demands precision in displaying written text at the bottom of the screen, accurately conveying the original dialogue while preserving its meaning and intricacies.

Beyond dialogue, subtitling also translates other textual elements on screen, such as signs, graffiti, or letters, and incorporates relevant audio information, including songs or voiceovers, to provide viewers with a comprehensive understanding of the narrative context (Díaz-Cintas y Remael, 2007). This attention to detail ensures that the viewer experiences the story as holistically as possible, bridging gaps between audio, visuals, and text.

For subtitles to be effective, they must synchronize seamlessly with both the visuals and the dialogue, accurately reflect the meaning of the source language, and be legible within the limited time they appear on screen (Díaz-Cintas y Remael, 2007). Achieving this balance ensures that subtitles do not detract from the viewing experience but instead enhance accessibility and comprehension for diverse audiences.

Shuttleworth and Cowie (cited in Khalaf, 2016) emphasize that subtitling is a synchronized process that ensures viewers can follow the narrative without disruption. Similarly, O'Connell (2007, as cited in Khalaf, 2016) highlights how subtitles augment the original audio by embedding written text on screen. This multifaceted approach underscores the critical role of subtitling in modern audiovisual media: it is not merely a tool for translation but a key mechanism for promoting inclusion, understanding, and cultural exchange in a globally connected world.

Ultimately, subtitling stands as a vital bridge between creators and audiences, ensuring that content is both accessible and impactful for everyone, regardless of their linguistic or auditory abilities.

1.1.1 Intralingual vs. Interlingual Subtitling

The distinction between intralingual and interlingual subtitling lies at the heart of subtitling practices, each addressing unique audiences and serving distinct purposes. Intralingual subtitling converts spoken language into written text within the same language, offering accessibility for the deaf and hard-of-hearing (SDH), supporting language learning, creating karaoke effects, or accommodating dialectal differences. Despite its utility, some scholars hesitate to classify intralingual subtitling as translation, given the absence of linguistic transfer. Interlingual subtitling, on the other hand, transcends language boundaries, translating content from one language to another while catering to both hearing and SDH audiences. This practice emphasizes cross-cultural communication and accessibility, particularly in an increasingly globalized media landscape.

Díaz Cintas and Remael (2007) highlight an often-overlooked professional practice: interlingual subtitles designed specifically for SDH audiences. With the advent of DVDs and the growing demand for accessible media, this hybrid approach has gained prominence, challenging conventional categorizations. Such developments reflect the evolving nature of subtitling, as it adapts to meet the diverse needs of modern audiences.

Jakobson's linguistic perspective (as cited in Spanakaki, 2007) further enriches the discussion, classifying subtitling into intralingual (within the same language) and interlingual (between languages). From a technical standpoint, subtitles can also be categorized as open (non-optional and displayed with the video) or closed (optional and activated by the viewer). This technical distinction underscores how viewers engage with subtitle content, with open subtitles demanding attention and closed subtitles allowing for a more personalized experience.

The interplay between these linguistic and technical dimensions reveals subtitling's dual role: enhancing accessibility and fostering cultural exchange. Intralingual subtitles accommodate specific needs within a single language, while interlingual subtitles bridge

linguistic divides, enabling audiences to connect with diverse cultures. Ultimately, subtitling is not merely a tool for understanding content but a dynamic medium that democratizes access to information and promotes inclusivity. As media evolves, so too must subtitling practices, ensuring they remain responsive to the ever-changing needs of global audiences.

1.1.2 Subtitling Constraints (Space, Time, Synchrony)

Pedersen (2011) identifies three primary constraints that define the subtitling process: spatial, temporal, and those inherent in the transition from spoken to written language. These constraints are pivotal in ensuring subtitles are not only readable and accurate but also seamlessly integrated into the audiovisual experience. Addressing these challenges requires translators to balance linguistic fidelity with technical and cultural considerations, particularly in a rapidly evolving media landscape.

Spatial constraints directly impact the placement and volume of text displayed on screen, limiting translators to two lines with a set number of characters. While the exact character limits vary depending on client specifications, device type, and other factors, contemporary practice often adheres to an average of 36 characters per line, or 72 characters across two lines. This limitation demands conciseness and creativity from translators, who must convey meaning without sacrificing essential context. As the screen size and resolution vary across viewing platforms—from cinema screens to smartphones—spatial constraints have become increasingly complex to navigate.

Temporal constraints, equally critical, dictate the duration each subtitle appears on screen. Subtitles must remain visible long enough for viewers to read and process them comfortably, avoiding cognitive overload. As Díaz Cintas and Remael (2007) emphasize, the interaction between the spoken word, the image, and the subtitle determines the pacing of the audiovisual medium. Translators must synchronize subtitles with dialogue and imagery, ensuring semantic accuracy while adapting to specific project guidelines.

Inadequate timing can disrupt the viewing experience, undermining the narrative's emotional and informational impact.

The subtitling process also involves synchrony constraints, which require the perfect alignment of subtitles with audiovisual elements. Translators must account for the interplay between visual and textual elements, ensuring subtitles are culturally appropriate and contextually accurate representations of the source language. Synchrony challenges intensify in multilingual or culturally complex content, where idiomatic expressions and cultural references require careful adaptation to resonate with the target audience.

As streaming platforms and mobile viewing dominate global media consumption, these constraints take on renewed significance. Viewers in diverse cultural and linguistic contexts, including regions like Chile, demand subtitles that are both accessible and engaging. Translators must therefore innovate within these constraints, crafting subtitles that enhance rather than detract from the viewing experience. Ultimately, subtitling is not merely a technical task but a complex art form that bridges linguistic and cultural divides, enriching global storytelling in an era of unprecedented media access.

1.2 Subtitling on Netflix

Subtitling on Netflix exemplifies a commitment to accessibility and global engagement, offering on-screen text that conveys dialogue and relevant audio details in multiple languages. This feature not only enhances the viewing experience for deaf and hard-of-hearing audiences but also enables international audiences to connect with content in languages other than the original audio. By providing customizable subtitle options—allowing adjustments to font size, color, and background—Netflix empowers viewers to tailor their experience to their personal preferences, reinforcing the platform's user-centric approach.

Beyond accessibility, subtitles play a vital role in facilitating audience comprehension, particularly during fast-paced or complex scenes where visual or auditory details may be

challenging to process. Netflix's dedication to maintaining high standards of subtitle quality is evident in its integration of automated systems and human translators. This hybrid approach ensures not only linguistic clarity but also cultural relevance, as highlighted by Díaz Cintas and Remael (2007). By leveraging user feedback, Netflix continuously refines its subtitling services, adapting to the evolving expectations of its diverse audience.

The platform's emphasis on inclusivity and engagement through subtitling underscores its broader mission: to make global content universally accessible. Customizable subtitle options and consistent quality control reflect a deliberate effort to break down linguistic and cultural barriers, enabling audiences from all walks of life to participate in a shared entertainment experience. In doing so, Netflix not only enhances accessibility but also fosters cultural exchange, illustrating how subtitling serves as both a practical tool and a bridge to connect global communities.

1.2.1 Netflix's Global Subtitling Standards

Netflix's *Global Subtitling Standards* emphasize the pivotal role of subtitles and closed captions in making content accessible and engaging for audiences worldwide. These standards highlight the necessity of accurate, natural translations that seamlessly integrate with the visual narrative without distracting viewers. While grammatical correctness is essential, the system explicitly rejects translations that appear awkward or unnatural. Additionally, strict reading speed requirements ensure subtitles remain both readable and appropriately timed, underlining their importance in delivering a smooth and immersive viewing experience. These measures are fundamental to supporting Netflix's mission of reaching global audiences.

The *Netflix Timed Text Style Guide* serves as the cornerstone of these standards, dictating language-specific, timing, and file-type requirements for all subtitled content, including Originals and non-Originals. For instance, subtitles must adhere to precise timing constraints, with a minimum duration of five-sixths of a second and a maximum of seven

seconds per event. Translators must keep subtitles concise, typically limiting them to two lines with a maximum of 36 characters per line. Proper line breaks—occurring after punctuation or before conjunctions and prepositions—ensure a natural reading flow. Conversely, separating articles from nouns, adjectives from nouns, or subject pronouns from verbs is strictly prohibited, as such errors disrupt the viewer's experience.

Positioning guidelines further reinforce accessibility and readability. Subtitles are generally center-justified and placed at the bottom or top of the screen, with exceptions for vertical positioning in Japanese subtitles. To maintain clarity, subtitles must avoid overlapping with on-screen text; when unavoidable, they should be strategically positioned in the least obstructive area. Consistency is another cornerstone of Netflix's standards, with translators required to maintain uniformity across episodes and seasons by using consistency tables, such as KNPs or formality tables.

Subtitles for plot-relevant text, including titles, dedications, and captions like "Based on True Events" or "In Loving Memory of…," must adhere to language-specific style guidelines to ensure coherence. While currency amounts should retain their original format, brand names should be localized to align with the target territory's common usage, enhancing relatability without sacrificing authenticity.

By upholding these rigorous standards, Netflix ensures that subtitles are not merely functional tools but integral components of the viewing experience. These guidelines demonstrate Netflix's commitment to accessibility, linguistic precision, and cultural sensitivity, ultimately fostering global connectivity and inclusivity through its content. As streaming platforms continue to expand their reach, maintaining such high standards is crucial to bridging linguistic and cultural divides in an increasingly interconnected world.

1.2.2 Challenges of Subtitling for a Multilingual Audience

Subtitling for a global streaming platform like Netflix transcends the act of merely translating dialogue; it is a complex process that requires careful navigation of cultural

intricacies to deliver an authentic, immersive experience for diverse audiences. As Netflix continues expanding into new markets, the demand for high-quality subtitling grows, necessitating precision, cultural sensitivity, and technical expertise to create seamless viewing experiences for multilingual audiences.

One of the foremost challenges in subtitling lies in preserving the cultural authenticity of the original content. Translating cultural references, humor, and idiomatic expressions demands not only linguistic skill but also a profound understanding of both the source and target cultures. Jokes, wordplay, and culturally specific elements often lack direct equivalents, requiring creative solutions to maintain their intent and impact (Díaz Cintas & Remael, 2007). Balancing fidelity to the source material with resonance in the target culture is a delicate act that defines successful subtitling.

Cultural sensitivity is equally critical, as translators must avoid causing offense or misunderstanding while ensuring accuracy. Pedersen (2011) emphasizes the need for translators to rephrase or adapt content judiciously to reflect the spirit of the original while aligning with the norms and expectations of the target culture. This requires translators to deeply analyze context, as even seemingly straightforward phrases may carry different connotations depending on the cultural setting. Capturing these subtleties ensures the final product faithfully mirrors the original dialogue's intent.

Another challenge is the technical limitation of space and time in subtitles. Translators must distill complex ideas or lengthy conversations into concise, clear text that fits within the screen's confines without sacrificing meaning. The essence of the dialogue must be preserved, demanding both creativity and precision. Furthermore, Netflix's specific guidelines on subtitle formatting, timing, and synchronization necessitate meticulous adherence to ensure compatibility across various devices and an uninterrupted viewing experience (Netflix, n.d.).

Consistency across episodes or seasons also plays a pivotal role in creating a cohesive narrative experience. Translators often develop glossaries and style guides to maintain

uniformity in terminology, tone, and style throughout the content (Pedersen, 2011). This consistency enhances the viewer's connection to the narrative and characters, preserving immersion.

Lastly, the ever-evolving nature of language presents an ongoing challenge for translators, particularly when working on content for younger audiences or those rich in internet slang and pop culture references. Staying updated on contemporary linguistic trends is essential to ensure translations remain relevant and resonate with modern viewers.

Ultimately, subtitling for platforms like Netflix is as much an art as it is a technical and linguistic endeavor. Translators must strike a balance between authenticity and accessibility, accuracy and cultural sensitivity, and creativity and technical precision. By doing so, they play a crucial role in breaking linguistic barriers and fostering cultural exchange, ensuring that global audiences can fully engage with the content in a way that feels both natural and inclusive.

1.3 Netflix's Subtitling Process

1.3.1 Workflow and Tools in Netflix Subtitling

Netflix employs a rigorous subtitling process to ensure the highest quality across all its translated content. Professional translators work from a detailed script, carefully translating dialogue while considering cultural intricacies, idiomatic expressions, and slang to make the content relatable to the target audience (Díaz Cintas & Remael, 2007). Once created, Netflix uses "timed text" to synchronize subtitles with the video's audio, ensuring that dialogue flows naturally and viewers can easily follow the storyline.

Additionally, Netflix offers a range of customization options, allowing viewers to adjust font size, color, and background, which enhances readability for individuals with visual impairments or specific preferences regarding subtitle appearance.

Netflix adheres to Web Content Accessibility Guidelines (WCAG), ensuring that its subtitles, including closed captions, are accessible to a wide audience. Localization plays a central role in Netflix's subtitling strategy. By offering subtitles in over 25 languages, Netflix ensures its content is culturally and linguistically relevant to its global audience. Subtitling tools such as Annotation Edit, EzTitles, and Subtitle Edit streamline the subtitling workflow, enabling translators to meet the platform's high-quality standards (Pedersen, 2011).

1.3.2 Quality Control and Review in Netflix Subtitles

Netflix strictly enforces quality control measures throughout its subtitling process to consistently meet high standards. It divides these measures into four main categories, each addressing a specific aspect of the production and localization workflow.

The first type, Production quality control (QC), focuses on maintaining the integrity of the captured image. This phase is responsible for identifying and flagging technical issues such as lens flare, overexposure, or underexposure, ensuring that each take aligns with the intended creative and technical expectations (Netflix, n.d.).

Next is QC Operations, a team that reviews transcoded material to safeguard the customer experience. Their primary objective is to detect and resolve potential issues that could negatively influence content consumption, such as incorrect file deliveries or technical errors that may degrade the overall viewing quality (Netflix, n.d.).

Branded Content QC is another key aspect of Netflix's quality control framework. This process ensures the technical quality of all Netflix Branded Content. The focus is on identifying and reporting any technical anomalies that might disrupt the accurate representation of the creative vision, thereby preserving the viewer's experience (Netflix, n.d.).

Lastly, Localization QC guarantees the quality and consistency of translated content across multiple episodes and seasons. Localization QC specialists carefully review timed text assets, make necessary modifications, and categorize the reasons for these adjustments. This process ensures that subtitles adhere to style guides and maintain a high standard of translation fidelity and consistency throughout the platform (Netflix, n.d.).

2. Translation Techniques in Subtitling

2.1 Definition of Translation Techniques

Translation techniques, as defined by Molina and Hurtado (2002), serve as analytical tools to understand and classify how equivalence functions in translation. These procedures focus on addressing specific challenges at a micro-textual level, such as sentences, clauses, and words, providing a systematic framework for linguistic transfer. By emphasizing the intricacies of meaning, cultural context, and pragmatics, translation techniques highlight the intricate balance between fidelity to the source text (ST) and the target text's (TT) communicative effectiveness.

Unlike broader approaches, translation techniques operate at a granular level to ensure accuracy and integrity. Vinay and Darbelnet's (1958) pioneering work underscored how these choices directly influence both linguistic equivalence and the transmission of cultural meaning. For instance, a literal technique might prioritize direct equivalence, while modulation or adaptation might better convey cultural subtleties. This micro-level application complements broader decisions made through translation methods, which represent the overarching strategies guiding a translator's work.

Molina and Hurtado (2002) delineate translation techniques from two related categories. Translation methods encompass the translator's overall approach, such as adhering closely to the ST through literal translation or localizing content to resonate with the target audience. Meanwhile, translation techniques are dynamic, situational procedures employed to resolve challenges during the translation process, such as interpreting

idiomatic expressions or culturally specific terms. Baker (2018) emphasizes how these strategies not only address linguistic barriers but also navigate cultural and contextual challenges in real time.

In practice, multiple techniques often overlap within a single translation. A translator may combine literal translation for technical terms with modulation or compensation for culturally complex expressions. This complexity reflects the inherently interpretative nature of translation. Jakobson's (1959) assertion that translation is "a form of interpretation" highlights the translator's responsibility to consider both linguistic accuracy and cultural resonance. For instance, audiovisual translators adapting culturally specific insults might employ omission, euphemism, or compensation to align the expression's impact with the target audience's norms (Díaz Cintas & Remael, 2007).

Ultimately, translation techniques are not mere linguistic tools but cultural mediators. They demand a deep understanding of the interplay between language and culture, as well as the ability to adapt techniques to the specific demands of each text. As Newmark (1988) noted, the goal is to achieve an "equivalence of effect," ensuring that the TT evokes responses comparable to those of the ST audience. This dual focus on fidelity and functionality underscores the translator's pivotal role as both a linguistic and cultural bridge, navigating the layered complexities of meaning across languages.

Translation techniques are indispensable in the intricate process of rendering texts across linguistic and cultural boundaries. By distinguishing techniques from strategies and methods, translation studies illuminate the multi-dimensional nature of translation. Far from being a mechanical process, translation emerges as a deeply interpretative art, wherein the translator's choices shape the text's ability to resonate within its new cultural framework.

2.1.1 Historical and Epistemological Review

Translation is not merely a process that begins once the translator fully comprehends the original text; it is integral to the act of understanding itself. Far from being a secondary step, translation is foundational, existing within an epistemological space that shapes what we can know, how we come to know it, and how we communicate this knowledge (Hanks, 2014). This intrinsic connection between translation and cognition underscores the complexity of rendering meaning across linguistic and cultural boundaries.

Historically, translation has transcended its technical function to become a powerful cultural and political tool. As Lawrence Venuti (1995) illustrates, translators often operate under a veneer of invisibility, their work subtly shaped by dominant ideologies. Throughout history, translation has been wielded by political and religious institutions to dictate cultural exchange, selectively transmitting or suppressing knowledge. Ancient civilizations, for instance, used translation to reinforce power structures, choosing what was deemed worthy of transfer into another language. This practice continues today, particularly in subtitling, where societal norms compel translators to modify or omit culturally sensitive content, such as taboo language or insults (Díaz Cintas & Remael, 2007).

The epistemological dimension of translation reveals that it is not merely a technical conversion of words but an active construction and communication of knowledge. Antoine Berman (1984) addresses the "deformation" inherent in translation, particularly when handling culturally specific elements. Translators inevitably make subjective choices, altering meanings as they strive to balance fidelity to the source text with the expectations of the target audience. For example, insults, deeply embedded with cultural and emotional significance, present a unique challenge. Translators must navigate between linguistic precision and cultural sensitivity, often adapting or neutralizing terms to align with the target culture's norms (Hatim & Mason, 1997).

Viewed through this lens, translation is an interpretive act that shapes meaning and mediates knowledge across societies. It challenges the notion of universal translatability,

highlighting the subjectivity involved in perceiving and communicating ideas. As Mona Baker (2018) argues, culturally charged content such as insults exemplifies the complexities of translation, as their connotations and emotional impacts vary widely between cultures. This interpretive act forces us to confront the limitations of understanding across linguistic divides, emphasizing the critical role of translators in navigating these gaps.

Hanks's (2014) conception of translation as an epistemological tool extends beyond the text, implicating the translator in ethical decisions about what is appropriate for the target audience. These decisions, particularly around controversial topics such as offensive language, shape how the source material is perceived. Scholars like Mona Baker (2006) and Susan Bassnett (2002) have examined how translations reflect and reinforce power dynamics, positioning translators as gatekeepers of cultural exchange. By determining which elements to preserve or adapt, translators do not merely convey meaning—they produce knowledge, often crafting interpretations that diverge from the source text.

Ultimately, translation is a profoundly subjective and interpretive process that mediates between cultures and constructs meaning. It is a site where linguistic, cultural, and ethical considerations converge, revealing the intricate dynamics of power, perception, and communication. Far from being a neutral act, translation is a transformative one, shaping how societies understand and engage with one another across linguistic and cultural boundaries.

2.1.2 Subtitling Translation: Definition and Challenges

Subtitling is a multifaceted process that involves converting spoken dialogue into text displayed on the screen, primarily aimed at deaf and hard-of-hearing audiences or viewers unfamiliar with the language of the audiovisual content. When subtitles are translated into another language, the task becomes even more intricate, requiring the subtitler to preserve the essence of the source language while ensuring synchronization

with the original dialogue. This dual task—subtitling and translation—demands precision, creativity, and adaptability to meet both technical and linguistic requirements.

The subtitling process is inherently challenging, constrained by spatial and temporal limitations that force translators to condense dialogue without sacrificing meaning or narrative flow. These restrictions necessitate innovative strategies to ensure subtitles remain readable and aligned with the audiovisual content. Moreover, subtitlers must navigate three interrelated challenges: technical, cultural, and linguistic. Technical challenges stem from screen size, font legibility, and the synchronization of subtitles with speech and visual cues. These factors demand meticulous attention to detail to ensure subtitles do not distract from the viewing experience.

Cultural challenges add another layer of complexity, as subtitlers must adapt references, idioms, and culturally specific expressions to resonate with the target audience while maintaining the authenticity of the source material. This process requires a deep understanding of both source and target cultures, as well as the ability to bridge cultural gaps without losing the intended impact. Linguistic challenges further complicate subtitling, as translators grapple with grammar, syntax, and language-specific intricacies. The task becomes especially demanding when dealing with wordplay, idiomatic expressions, or emotionally charged dialogue that must retain its power in the target language.

Subtitling is more than a technical exercise; it is a creative act that balances accessibility, cultural exchange, and linguistic fidelity. Translators must make deliberate choices that prioritize audience comprehension while preserving the artistic and narrative integrity of the audiovisual work. Ultimately, subtitling exemplifies the intersection of technology, language, and culture, serving as a crucial medium for bridging linguistic divides and fostering global communication. As audiovisual content continues to reach broader audiences, the role of subtitling will remain essential, evolving to meet the demands of an increasingly interconnected world.

2.1.2.1 Technical Challenges

Subtitling poses significant technical challenges, primarily due to limitations in space, time, and positioning. The space constraint restricts subtitles to a maximum of 35 characters per line, with no more than two lines displayed at a time (Díaz Cintas & Remael, 2007). This necessitates the careful selection and condensation of words, requiring translators to distill complex dialogue into concise, readable subtitles. However, this brevity often results in the omission of subtle expressions or cultural references, potentially diminishing the audience's full understanding of the original content. The delicate balance between readability and fidelity underscores the intricacy of subtitle creation.

Time constraints further complicate the task. Subtitles are displayed for a maximum of six seconds, compelling translators to condense dialogue while preserving meaning and clarity (Pedersen, 2011). This temporal limitation forces translators to prioritize essential information over secondary details, demanding a high level of skill in word choice and dialogue restructuring. The challenge lies not only in ensuring accuracy but also in crafting subtitles that audiences can process quickly without losing the flow of the audiovisual content.

Positioning on the screen adds another layer of complexity. Subtitles are traditionally placed at the bottom center of the screen within a defined space—720 pixels wide by 576 pixels high—and positioned at least 10% away from the frame edges to avoid obstructing visual elements (Díaz Cintas & Remael, 2007). This placement must strike a balance between visibility and unobtrusiveness, ensuring that subtitles enhance rather than detract from the viewer's experience. Proper positioning is crucial to maintaining a seamless integration of text and image, enabling the audience to focus on both the visuals and the dialogue.

These technical challenges highlight the intricacies of subtitling as a craft that demands both precision and creativity. Translators must navigate constraints in space, time, and

positioning while striving to preserve the integrity and emotional resonance of the original content. Ultimately, subtitling is not merely a technical endeavor but an art form that shapes how audiences engage with audiovisual narratives across linguistic and cultural boundaries. As technology advances and global media consumption evolves, the need for innovative solutions to these challenges becomes ever more pressing, reaffirming subtitling's role in promoting accessibility and cross-cultural communication.

2.1.2.2 Cultural Challenges

Cultural elements introduce additional complexities in subtitling, as translators must navigate terms related to customs, activities, and unique concepts that may not have direct equivalents in the target language (Gottlieb, 2001). Subtitlers need to consider these cultural differences to provide an enjoyable and accurate viewing experience for audiences from diverse backgrounds. Understanding the distinct set of values, customs, and expressions of each culture is essential in preserving the integrity of the content (Díaz Cintas & Remael, 2007).

Humor is one of the most challenging cultural elements to translate. The subtleties of humor often rely on wordplay, cultural references, or allusions that may not easily translate across languages (Chiaro, 2009). In many cases, the humor in a television series or film is more important than the literal meaning of the dialogue. This can pose a significant challenge for subtitlers, who must find equivalent expressions in the target language that preserve the intended comedic effect. Translators often overlook implicit humor or fail to find appropriate equivalents because the source culture deeply embeds the humor.

Similarly, taboo and swear words challenge subtitlers because of their culturally specific meanings. Subtitlers may retain certain taboo expressions in some subtitles, but they often omit or alter them in others to align with the norms of the target culture (Díaz Cintas & Remael, 2007). For instance, one culture may accept certain language that another culture

finds highly offensive, compelling subtitlers to make delicate decisions about retaining or modifying such expressions.

2.1.2.3 Linguistic Challenges

Subtitlers also face considerable linguistic challenges, particularly when dealing with idiomatic expressions, diction, humor, and pragmatic meanings. Translating idioms is particularly difficult. Their meanings are often tied to specific cultural contexts and do not always have direct equivalents in the target language (Baker, 2018). For example, idiomatic phrases that are deeply rooted in the source culture may lose their significance or relevance when translated literally, requiring creative solutions that preserve both the intent and tone of the original dialogue.

Overall, subtitlers must navigate these technical, cultural, and linguistic challenges to produce subtitles that are not only accurate but also resonate with audiences across different cultures and languages. Through careful attention to word choice, cultural sensitivity, and time constraints, subtitlers play a crucial role in bridging linguistic divides in audiovisual media.

2.2 Types of Translation Techniques Used in Subtitling

Translation techniques according to Molina and Albir (2002) are a method used to analyze and classify how a translation is commensurate with the source text. This translation technique has five characteristics, namely 1) influencing the result of the translation, 2) classified by comparison, 3) influencing the micro units in the text, 4) naturally discursive and contextual or not interrelated but based on certain contexts, and 5) is functional. According to Molina and Albir (2002; 510) are classified into 18 types of techniques, these are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, establish equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

2.2.1 Amplification and Description for Clarity

Amplification is a translation technique that involves introducing additional details or information that may not be explicitly formulated in the source language. This can be done by adding words, paraphrasing, or providing footnotes to clarify the translation and ensure that the target audience fully understands the text. In subtitling, amplification is particularly valuable for conveying the intended message clearly, especially when terms or concepts in the source language lack direct equivalents in the target language (Molina & Hurtado Albir, 2002).

This technique is commonly used in literary and academic translations to provide context or explain unfamiliar terms. However, its relevance is amplified in the context of audiovisual translation, where space and time constraints are inherent challenges. Despite these limitations, it is crucial for the message to remain accurate and accessible. Amplification ensures that even within these constraints, essential intricacies are not lost. According to Molina and Hurtado Albir (2002), amplification contrasts with reduction, as the former adds details to enhance understanding while the latter condenses information to simplify the message.

A typical scenario where amplification is necessary arises in the translation of idiomatic expressions. Idioms often do not have direct equivalents in other languages and may lose their intended meaning if translated literally. For instance, the English idiom “He’s the black sheep of the family” would need amplification when translated into Spanish: “Él es el miembro de la familia que es diferente a los demás.” In this case, additional words are required to fully convey the concept, as the Spanish language lacks a direct equivalent that captures the idiom’s metaphorical meaning.

Amplification also comes into play when translating culturally specific items, such as proper names or traditional dishes. For example, when translating the Indonesian dish “gado-gado,” simply retaining the original term would be insufficient for audiences unfamiliar with Indonesian cuisine. Instead, amplification would involve adding an

explanation such as “It is a popular Indonesian salad dish” to ensure that the audience understands the cultural reference. This technique not only bridges linguistic gaps but also aids in cultural transference, providing clarity while maintaining the authenticity of the source material (Díaz Cintas & Remael, 2007).

The application of amplification varies depending on the medium and the target audience. In audiovisual translation, particularly in subtitling for films or television series, amplification is often achieved through explanatory subtitles or notes that clarify cultural references or specialized terms. However, translators must carefully balance clarity with the need to preserve the natural flow of dialogue. Overusing amplification can disrupt the narrative, making the subtitles cumbersome and distracting for the viewer (Pedersen, 2011). Therefore, while amplification serves as a useful tool, translators must employ it judiciously to avoid compromising the viewing experience.

In some cases, amplification involves explicative paraphrasing, where information implicit in the source language is made explicit in the target language. This approach is particularly helpful when translating for audiences unfamiliar with certain cultural or contextual references. By making the implicit explicit, the translator ensures that the content remains accessible to the target audience while preserving the integrity of the original message. The goal is to strike a balance between enhancing the audience's understanding and maintaining the intended meaning of the source text (Baker, 2018).

Amplification is a critical technique in translation, particularly in contexts like subtitling, where maintaining both clarity and cultural relevance is paramount. By carefully adding details, paraphrasing, or providing necessary explanations, translators can overcome linguistic and cultural barriers to create a more comprehensible and culturally sensitive translation.

2.2.2 Compensation and Reduction in Subtitles

Compensation is a technique used when it is impossible to replicate a stylistic effect or piece of information from the source language in the same position in the target text. In subtitling, this is often necessary due to constraints of space and time, requiring the translator to introduce the omitted element elsewhere. For example, if the translator cannot directly translate a joke or cultural reference within the subtitle's time limit, they may convey a similar humorous or culturally appropriate comment during another moment in the dialogue, capturing the original tone and intent.

Reduction, on the other hand, involves deliberately condensing the source language content. This technique removes nonessential details or simplifies the information to fit the subtitle's spatial and temporal limitations. As Molina (2002) explains, reduction is the opposite of amplification, as it minimizes certain elements that are either redundant or implied within the target culture, ensuring the core meaning is still conveyed without overwhelming the viewer with excessive detail.

One example of compensation in subtitles occurs when translating idiomatic expressions or cultural references that have no direct equivalent in the target language. For instance, the English phrase *"She opened a Pandora's box"* can be translated into Spanish as *"Ella destapó una caja de sorpresas"*. Although the cultural reference has changed, the original meaning remains intact through a different metaphor familiar to the target audience.

In contrast, reduction can be seen when a source sentence is too long to fit within the subtitle's character limit. For instance, the English sentence *"The seminar covered a wide range of topics from technology to leadership skills"* can be reduced in Spanish to *"El seminario abarcó temas de tecnología y liderazgo."* Here, the phrase *"a wide range of topics"* is condensed to *"temas"*, while the essential message remains clear to the viewer.

Compensation and reduction are often used together in subtitling, with translators reducing one part of the text to accommodate a compensated element elsewhere. This balance ensures both the style and content of the original are reflected, despite the constraints of the subtitle format.

Both techniques require a deep understanding of the cultural and linguistic complexities of both the source and target languages. Compensation often demands creativity, as the translator must adapt the content in a way that resonates with the target audience while remaining faithful to the original. Reduction, meanwhile, requires critical decision-making about which elements of the original can be omitted without losing the core message.

Compensation is closely related to techniques like modulation, where the form of the message is changed to suit the target language, and adaptation, where cultural references are adjusted to be more relevant to the target audience. Reduction often pairs with generalization, as translators may need to simplify or generalize specific terms that are too complex or culturally bound to translate accurately within the confines of a subtitle.

2.2.3 Compensation for Cultural References

Cultural elements present a significant challenge in translation, especially when they cannot be directly transferred into the target language due to differences in cultural context, norms, or the absence of equivalent terms. In subtitling, this challenge is heightened by space and time limitations, requiring translators to find creative ways to convey the same cultural significance or emotional impact without translating the cultural reference verbatim.

Cultural references can include idiomatic expressions, historical events, famous personalities, traditional customs, or other elements deeply embedded in the source culture. When these references fail to resonate with the target audience, translators must adapt or replace them with cultural equivalents that are more familiar to the audience or offer additional clarifications.

2.2.4 The Significance of Subtitling

Subtitling for the deaf and hard of hearing (SDH) plays a crucial role in ensuring accessibility to both essential information and entertainment for individuals with hearing impairments. SDH subtitles enable these audiences to fully engage with films, television shows, and series by providing a written form of auditory information. This inclusion fosters a broader, more inclusive audience by allowing those who might otherwise be excluded to appreciate the narrative, emotions, and variations of the content.

Moreover, subtitles are not only valuable for individuals with hearing impairments; they also significantly enhance accessibility for speakers of other languages. Streaming platforms such as Netflix and Amazon Prime have adopted subtitling practices that allow viewers from different linguistic backgrounds to enjoy content in their native language. Subtitles thus facilitate a deeper understanding of the dialogue and context, helping viewers relate to the discourse more effectively. For instance, when a film is presented in a language that differs from the viewer's native tongue, subtitles bridge the linguistic gap, enabling audiences to grasp the subtleties of character interaction and plot development (Díaz Cintas & Remael, 2007). The presence of well-crafted subtitles allows diverse audiences to fully engage with media content, thereby extending its reach and impact.

2.3 Application of Translation Techniques in Netflix Subtitles

As one of the world's leading entertainment platforms, Netflix provides a vast array of shows and movies to global audiences, and subtitles are central to this effort. Subtitling for a multilingual audience, however, requires more than just converting spoken words into another language. Translators must thoroughly understand each scene, including the dialogue, emotions, and narrative flow, to effectively capture the intended meaning in the subtitles. Key factors such as character dynamics, cultural context, and background information all influence how subtitles are crafted to ensure that they resonate with viewers (Pedersen, 2011).

Maintaining consistency in tone and style across subtitles is essential to preserving the immersive experience. A coherent approach ensures that viewers remain fully engaged with the storyline, without distractions caused by abrupt shifts in translation quality or style. The challenge for translators is to balance the literal translation of the dialogue with the need to convey the original tone, mood, and intention of the content, all while adhering to the technical constraints of subtitle length and timing.

2.3.1 Handling Culture-Specific Items (CSIs)

Cultural-specific items (CSIs), such as references to local customs, idiomatic expressions, and culturally bound jokes, are integral to the richness of storytelling but often pose significant challenges for translators. These elements require a deep understanding of both the source and target cultures to ensure that translations remain faithful to the original content while being understandable to the target audience. Adapting these cultural references is crucial, as a literal translation may obscure the meaning or cause confusion.

Translators often collaborate with other professionals and subject-matter experts to ensure the highest quality of translation for CSIs. This collaborative process includes peer review, which allows translators to refine their work based on constructive feedback, identify inconsistencies, and address potential misunderstandings before the final product is released (Díaz Cintas & Anderman, 2009). Through this method, the accuracy and cultural sensitivity of the translation are enhanced, ensuring that the audience's experience remains seamless.

2.3.2 Dealing with Humor and Wordplay in Subtitling

Translating humor and wordplay presents one of the most intricate challenges in subtitling due to the specific connotations, cultural references, and linguistic features that may not have direct equivalents in the target language. Humor often relies on puns, metaphors, and sarcasm, which may not translate easily into another language without

losing their impact or meaning (Chiaro, 2010). Therefore, translators must navigate these linguistic subtleties with great skill, employing creative solutions to preserve the humor's richness and depth.

Cultural sensitivity is especially critical when dealing with humor, as jokes that disregard cultural norms or sensitivities can lead to misinterpretations or even offense. Translators must conduct thorough research into the cultural context of the source material, ensuring that their translations respect the target culture's values while maintaining the original content's humor (Pedersen, 2011). Consulting native speakers and cultural experts can further aid translators in avoiding potential pitfalls and ensuring the humor resonates appropriately with the audience. By adopting these strategies, Netflix and other streaming platforms can effectively deliver content that transcends cultural and linguistic boundaries, engaging a diverse, global audience.

3. Insults in American English

Insults are an integral part of everyday language, frequently appearing in casual conversations, social interactions, and across various forms of media, including movies, television shows, and social media. According to Pinker (2008), insults, specifically those involving swearing, can be categorized into distinct types based on their linguistic and social functions. Swearing serves multiple roles in communication, ranging from expressing emotions to enhancing social bonds or even shocking and offending others. These types of swearing, each with its own purpose and impact, reflect the versatility of offensive language in American English.

3.1 Linguistic Structures of Insults

This subsection explores the different ways in which insults function linguistically, drawing on key theories from scholars like Ávila-Cabrera (2016), Steven Pinker (2008) and Tony McEnery (2005) to categorize the various types of swearing, each fulfilling distinct roles within social and linguistic interactions. For example, Ávila-Cabrera (2016)

identifies two categories, one is Offensive in which are three subcategories: Abusive Swearwords, Expletives and Invectives. The second category is Taboo.

Abusive swearwords are offensive, disrespectful, or insulting terms that often carry metaphorical curses. These expressions can be categorized into four distinct types, each reflecting a unique aspect of linguistic aggression.

The first type, cursing, involves invoking a higher power, frequently in a ritualistic manner, with the intention of inflicting harm or expressing frustration. Interestingly, cursing does not always rely on explicit foul language to convey its potency. For example, the phrase “Goddamn you!” exemplifies this type of verbal aggression, blending spiritual invocation with strong intent.

Another dimension of abusive language lies in its derogatory tone. Here, swearwords are employed to express disdain, criticism, or contempt. Phrases such as “that was a shitty excuse” illustrate this use, where the choice of words underscores the speaker’s negative judgment. Similarly, statements like “This is a shitty piece of work” or “I’m sick of fucking hearing it” highlight the role of coarse language in amplifying the emotional weight of criticism.

The third type, insults, is perhaps the most direct form of abusive language. These expressions are crafted with the explicit intention of verbally attacking or offending someone. For instance, phrases like “Fuck you, maniac” or “A real fucking animal” showcase the raw and confrontational nature of insults, where the aim is to demean or provoke.

Lastly, oaths represent a different facet of abusive language. While oaths often signify formal promises, they can also take the form of metaphorical curses, expressing intense emotions or commitments in a loose, dramatic manner. A common example is “I swear on my mother’s eternal soul,” where the oath blends hyperbole with an underlying curse-like intensity.

These categories demonstrate the multifaceted nature of abusive swearwords and their intricate roles in communication.

Expletives are words or phrases commonly used to express strong emotions such as anger, frustration, joy, or surprise. Rather than being directed at a specific individual, these expressions act as an emotional release for the speaker in reaction to a particular situation. A key category of expletives includes exclamatory swearwords or phrases, which are employed to convey intense feelings during moments of stress, frustration, or surprise without addressing anyone directly. Examples of such exclamations include “Shit!”, “Fuck!”, “Holy shit!”, and “Fucking hell!”.

An invective is a more refined form of insult, often used in formal or indirect contexts. Unlike conventional swearwords, invectives avoid overtly offensive language, instead relying on irony, wit, and wordplay to convey disrespect in a subtle manner. This detailed approach enables the speaker to express disdain without resorting to vulgarity. A key type of invective includes subtle insults, which deliver disparagement in an understated way. Examples of such expressions include “You’re a real piece of work,” “Check out the big brain on Brett,” and “It’s the one job basically any woman can get.”

Taboo language encompasses a broad spectrum of offensive expressions and can be categorized into ten distinct subcategories. The first is profane or blasphemous language, which involves swearing that disrespects sacred entities. While profanity conveys irreverence and does not necessarily target religious figures like “God” or “Jesus,” blasphemy specifically insults religion or objects of religious significance (Wajnryb, 2005, as cited in Ávila-Cabrera, 2016). Examples include “Jesus Christ” and “Goddamn.” Another subcategory includes animal terms, which use animal names in a derogatory sense, such as “Bitch,” “Pig,” and “Ass.” Ethnic, racial, or gender slurs, deeply offensive expressions targeting specific social or cultural groups, form a third category, with examples like “Nigger,” “Fag,” and “Dago.” A fourth subcategory involves references to

psychological or physical conditions, often mocking or belittling physical or mental health issues, such as “Retard” or “Lard ass.”

Taboo language also includes references to sexual acts or anatomy, with examples like “Blow job” or “Cunt.” Another category pertains to urination or scatological references, such as “I gotta take a squirt” or “Shit.” Filth, characterized by graphic or revolting descriptions, is another subcategory, with expressions like “You shit in your pants and dive in and swim.” Terms related to drugs or excessive alcohol consumption, such as “Joe the Pot Man,” are also considered taboo. Additionally, language suggesting violence, like “I’m gonna fucking blow you away,” and references to death or killing, such as “He was gonna blow you to hell,” complete this classification of taboo expressions.

Pinker (2008) identifies five primary types of swearing, each serving a distinct communicative purpose in everyday interactions. Dysphemism swearing is deliberately used to offend or shock the listener, employing abrasive or unsettling language to provoke negative reactions or discomfort. An example is, “What the hell is wrong with you?!” Abusive swearing, on the other hand, specifically targets an individual’s character, intelligence, or appearance, aiming to diminish their self-esteem or social standing. An example of this type is, “Stupid idiot, bastard.”

Idiomatic swearing is employed casually in social settings to foster camaraderie or familiarity among individuals. Unlike dysphemistic or abusive swearing, it lacks malice and is not intended to insult but rather to bond, as in, “That was fucking awesome!” Emphatic swearing is used to intensify or emphasize the emotional weight of a statement, adding urgency or importance, such as, “I am so damn tired!” Finally, cathartic swearing serves as an emotional release in response to sudden pain, frustration, or anger, allowing individuals to cope with stress or discomfort through verbal expression, exemplified by, “Oh, shit!” after stubbing a toe.

These five categories illustrate how swearing is strategically employed by speakers to convey a wide range of emotions and reactions, depending on the context (Pinker, 2008).

McEnery (2005) provides a detailed categorization of the syntactic and pragmatic roles of insults in English, illustrating the versatility and adaptability of swearing across various linguistic contexts. Insults often function as predicative negative adjectives, expressing disapproval or negative evaluations, as seen in examples like “The film is shit.” They can also serve as adverbial boosters, intensifying the degree of an adjective or action, such as in “He is fucking huge.” Cursing expletives, aimed directly at individuals to convey anger, hostility, or frustration, include examples like “Fuck you.” Another usage is destinational swearing, where harsh or aggressive instructions are given, such as “Fuck off.”

Swearing may act as emphatic adverbs or adjectives, heightening the intensity of actions or descriptions, as in “She fucking did it.” Figurative extensions of literal meanings create new expressions that convey humor or irony, like “To fuck about.” Swear words also appear in idiomatic set phrases, which hold fixed idiomatic meanings, such as “I don’t give a fuck.” General expletives are used in spontaneous reactions to convey surprise or shock, as seen in “Shit, bro.” Additionally, swearing functions as premodifying intensifiers of negative adjectives, magnifying criticism, as in “You’re such a fucking racist.”

Further roles include pronominal forms with undefined referents, expressing frustration or targeting an unspecified subject, such as “It’s a fucking joke.” Religious oaths used for emphasis, like “Jesus, he is so stupid,” invoke sacred terms to intensify strong emotions, aligning with swearing's expressive function. Together, these classifications by McEnery (2005) and Pinker (2008) underscore the complexity of swearing and insults as linguistic phenomena. They highlight swearing's role as a dynamic tool for expressing emotions, shaping social interactions, and enhancing communication, making it a distinct and culturally embedded feature of human language.

Swearing’s role in communication is more than just about offending; it involves context, tone, and intent, transforming how speakers and listeners engage with one another. These categorizations emphasize the multifaceted nature of insults and swearing, positioning

them as dynamic elements of language with a wide range of social, emotional, and pragmatic functions (McEnery, 2005; Pinker, 2008).

Table 1

Comparative table of swearing taxonomies by Pinker (2008) and McEnery (2005)

Category	Pinker (2008)	McEnery (2005)
Dysphemism swearing	Swearing used to offend or shock, intended to provoke a negative emotional response.	Not explicitly categorized, though similar to Cursing Expletive (used to convey anger or hostility).
Abusive swearing	Targets an individual's character, intelligence, or appearance to diminish their self-esteem.	Comparable to Predicative Negative Adjective, which expresses disapproval or negative evaluation.
Idiomatic swearing	Used casually to create familiarity or camaraderie, devoid of malicious intent.	Related to Idiomatic 'Set Phrase', which are fixed phrases used in various contexts.
Emphatic swearing	Enhances the intensity or emotional weight of a statement.	Similar to Emphatic Adverb/Adjective, where swearing intensifies a statement or description.
Cathartic swearing	Used as an emotional release in response to pain, frustration, or anger.	No direct equivalent in McEnery's taxonomy, though General Expletives could serve a similar function.
Predicative negative adjective	Not explicitly covered.	Swearing used as negative adjectives to express disapproval or negative evaluations.
Adverbial booster	Not explicitly covered.	Swearing functions as an adverb, intensifying adjectives or actions.
Cursing expletive	Not explicitly covered.	Direct offensive expressions aimed at a person to convey hostility.
Destinational usage	Not explicitly covered.	Swearing used to tell someone to go somewhere in a harsh manner (e.g., "Fuck off").
Figurative extension of meaning	Not explicitly covered.	Swear words take on figurative meanings, often creating humorous or ironic expressions.
Premodifying intensifying adjective	Not explicitly covered.	Swear words used as premodifiers to intensify negative adjectives (e.g., "You're such a fucking racist").
Pronominal form with undefined referent	Not explicitly covered.	Swearing with an undefined or ambiguous referent, expressing general frustration.

Religious oaths used for emphasis	Not explicitly covered.	Religious terms used to emphasize emotions, functioning similarly to traditional swearing.

Pinker (2008) emphasizes the emotional and social roles of swearing, such as its use in bonding, expressing frustration, or releasing tension, illustrated through categories like Cathartic and Emphatic Swearing. In contrast, McEnery (2005) offers a more syntactic and pragmatic perspective, examining how swear words function as adjectives, adverbs, and within fixed expressions or idioms. Together, these analyses highlight the multifaceted nature of swearing, encompassing both emotional expression and linguistic structure.

Both scholars illustrate that swearing is a versatile linguistic tool that operates within different contexts to fulfill a variety of communicative purposes, ranging from emotional expression to reinforcing social dynamics.

3.1.1 Grammatical Patterns in Insults

Swear words exhibit a high degree of grammatical flexibility, allowing them to function in various syntactic roles within sentences. According to Andersson and Trudgill (1990), despite the relatively small pool of taboo concepts and terms, these words can be combined with other lexical items to form complex expressions. Swear words appear not only as isolated exclamations but also as compound words, fixed phrases, and idiomatic expressions, highlighting their versatility and adaptability across various linguistic structures. This versatility highlights how swearing serves both linguistic and social functions, depending on the context in which it is used.

Standalone utterances represent one of the most common grammatical patterns for swearing. In this context, swear words function as expletives or abusive expressions, standing alone to convey intense emotions such as anger, surprise, or frustration (Andersson & Trudgill, 1990). These utterances serve a cathartic role by providing an

immediate emotional release. For example, phrases like “shit!”, “Jesus Christ!”, “you bastard!”, or “god damn you!” are often used in spontaneous outbursts that do not require further syntactic elaboration. Their primary function is to express a visceral reaction to a situation.

Swear words also appear as 'adsentences', which are loosely connected to the main clause of a sentence. This pattern allows for additional emotional emphasis, as the swear word either precedes or follows the main sentence (Jay, 2000). The adsentence structure is typically used to underscore a reaction or emotion related to the content of the primary clause. For example, in “Shit, I forgot all about it,” the swear word introduces the sentence, reflecting the speaker's frustration or surprise. Similarly, in “I’m late again, damn!” the expletive at the end reinforces the speaker's annoyance or regret.

Another grammatical role that swearwords often take is that of key components within a sentence, where they function as subjects, verbs, adverbs, or adjectives. In these cases, swear words become an integral part of the sentence's structure, modifying the meaning or tone of the utterance (Pinker, 2008). For instance, in “That stupid bastard came to see me,” the swear word “bastard” serves as the subject of the sentence, directly insulting the person being referenced. Similarly, “He fucks everything” uses the swear word “fucks” as a verb to emphasize the action being described, while “She drives like a damn lunatic” uses “damn” as an adverb to intensify the description of the subject’s behavior.

Some languages incorporate swear words into the morphological structure of other words, using them as prefixes, suffixes, or even infixes. This process of word formation creates compound or derivational terms that blend the taboo element with other lexical items, resulting in expressions that often carry intensified or humorous connotations. For example, in Swedish, the word “skitbra” combines “skit” (meaning “shit”) with “bra” (meaning “good”) to form a colloquial expression equivalent to “really good” (Goddard, 2015). Similarly, “bilbelvet” in some languages combines “bil” (car) with “belvet” (hell), illustrating how swear words can enhance or modify other terms to create new, contextually appropriate expressions.

Swear words exhibit remarkable grammatical adaptability, appearing in various syntactic roles and forming complex, context-specific expressions. Their ability to function as standalone exclamations, sentence modifiers, or integral grammatical components allows speakers to modulate the intensity and tone of their speech, depending on the social and emotional context. This flexibility not only underscores the linguistic richness of swearing but also highlights its social utility in managing interpersonal dynamics and emotional expression.

3.1.2 Use of Intensifiers and Modifiers

Swear words are remarkably grammatically versatile, capable of functioning as primary or secondary predicates, objects, modifiers, and intensifiers (Napoli & Hoeksema, 2009). The use of intensifiers and modifiers is crucial in amplifying the emotional impact of an expression or refining the meaning of an insult. These linguistic elements make language more expressive, vivid, and emotionally charged, enabling speakers to convey strong emotions such as aggression, frustration, or passion with enhanced clarity and precision.

Intensifiers play a pivotal role in swearing by amplifying the emotional weight of a statement. Often functioning as adverbs, they precede adjectives or verbs, heightening the intensity of the expression. In the context of swearing, intensifiers transform simple phrases into powerful emotional outbursts, elevating the tone and making insults more impactful. For instance, adding an intensifier like “fucking” to a sentence significantly increases the emotional stakes, turning a mild criticism into a forceful condemnation. As Culpeper (2011) notes, intensifiers amplify the perceived severity of an insult, making the language more aggressive and direct. Examples include “You’re fucking annoying” or “That was so stupid.”

While intensifiers heighten emotional force, modifiers add specificity and detail to insults. These do not necessarily increase intensity but sharpen the insult’s focus, making it more

targeted and descriptive. Modifiers specify the nature of the criticism, enhancing its precision and allowing the speaker to highlight particular traits or actions they aim to disparage. For example, phrases like “stupid bastard” or “lazy idiot” specify the criticism, making it more cutting. Examples include “You’re a stupid bastard,” “That was a pathetic excuse,” and “You lazy idiot.”

Nouns can also serve as powerful modifiers, reinforcing the derogatory nature of an insult. These nouns often refer to worthless or negative objects, intensifying the criticism and adding vivid imagery to degrade the target. Examples include “You lazy piece of shit,” “You lying sack of crap,” and “You dirty rat.”

The effectiveness of intensifiers and modifiers can be seen in their ability to transform basic statements into vivid, emotionally charged expressions. Without these linguistic tools, insults can seem mild or vague. However, their inclusion turns simple criticisms into forceful, precise attacks. For example, “That’s stupid” becomes “That’s really stupid” with an intensifier like “really,” or “That’s fucking stupid” with the addition of “fucking.” Similarly, modifiers sharpen the insult, as in “You’re an idiot” versus “You’re a lazy idiot” or “You’re a complete idiot.” Combining intensifiers and modifiers, such as “You’re a fucking lazy idiot,” creates multilayered insults that are both forceful and precise.

In conclusion, intensifiers and modifiers are essential in shaping the emotional impact, specificity, and clarity of insults. They enable speakers to convey feelings with heightened intensity and precision, transforming ordinary insults into powerful expressions that resonate more strongly with the listener. As Culpeper (2011) highlights, these tools are fundamental to the art of swearing, enhancing both the communicative effectiveness and emotional power of the language used.

3.2 Cultural and Social Context of Insults

Insults are not merely collections of offensive words or sentences; they are deeply culture-dependent speech acts that vary significantly based on context. The speaker

typically modifies the propositional content of an insult to fit the social and contextual requirements of the given situation. According to scholars such as Jucker (2000) and Gabriel (1988), insults must produce cognitive effects that elicit a response from the addressee. The recipient must actively perceive and react to the offensive nature of the utterance for it to qualify as an insult. If the addressee does not recognize or cannot perceive the insult, one could argue that the insult does not occur. Moreover, the intention behind an insult is not always sufficient to label an utterance as offensive, since the speaker may unintentionally create an insulting situation without being fully aware of the implications. This suggests that insults are not only context-dependent but also reliant on cultural interpretations, highlighting the need for a flexible approach in understanding their dynamics.

An insult, typically defined as a communicative act aimed at offending the interlocutor or others, often stems from language or actions perceived as rude or insensitive (Jucker, 2000; Fiedler, 2007). The evolution of languages plays a significant role in the shifting connotations of insults, with words previously considered innocuous gaining derogatory meanings, and others losing their offensive charge over time. These changes occur within specific cultural contexts and can transcend cultural boundaries, making it difficult to maintain consistent interpretations of insults even within the same language. This fluidity underscores the cross-cultural challenges involved in accurately translating or interpreting insults, as their meanings can vary significantly depending on the social and historical context in which they are used.

3.2.1 Regional Variations in Insults

The unique characteristics of the morphology, syntax, and semantics of insults influence interlocutors or characters, as the structure of the language and the contextual attributes combined with the socio-cultural background determine their impact. Speakers position languages on a spectrum ranging from those that encourage rich linguistic creativity for generating insults to those that, due to cultural constraints, rarely produce

new offensive coinages. The meaning of insults is highly context-dependent, making them an ideal area of interest in pragmatic studies and cross-cultural communication. The cultural framework largely determines how people perceive the offensiveness of an insult.

Expletives, for example, serve as a means for individuals to channel their emotions, such as anger, frustration, or impotence, often functioning as a form of catharsis. In many cultures, insults provide a "safety valve," allowing individuals to release aggressive tendencies in a verbal rather than physical manner (Bernal, 2008; Günthner, 2011). This notion of insults as a socially acceptable outlet for negative emotions suggests that, in some cultures, people view insulting others as a refined and civilized way to manage conflict without resorting to physical violence, even though verbal exchanges may sometimes escalate into physical altercations.

3.2.2 Gender and Insults: Societal Expectations

In most cultures, people often consider insults taboo, as they transgress social norms and verbal etiquette. Dictionaries frequently define insults from a moralistic perspective, with frequent references to "bad language," "blasphemy," and other socially condemned forms of expression. Verbal abuse, particularly gendered insults, often reflects broader social inequalities, serving as an identity marker for marginalized groups, including certain classes, genders, and races (Bernal, 2008; Günthner, 2011). Insults targeting race or gender are common in many social settings, reflecting deep-rooted societal prejudices and power dynamics.

Gendered insults are phrases or terms disproportionately applied to individuals based on their gender, often reflecting societal expectations or norms. While slurs often target individuals based on their perceived membership in a particular identity group, gendered insults are not limited to slurs. For example, racialized insults, such as "savage," historically directed at Native American populations (Mieder, 1993), carry significant historical and cultural baggage but do not function in the same way as explicit slurs like "redskin." Gendered insults can sometimes overlap with slurs. People often use terms such

as 'bitch' and 'cunt' as slurs directed primarily at women, highlighting the intersection of gender and verbal abuse. Similarly, politically charged insults like “feminazi” serve to degrade individuals based on both their gender and political beliefs.

There is also room for debate regarding terms like “slut,” which some argue fall into a grey area between slurs and general insults. These terms often reflect societal attitudes toward gender and sexuality, illustrating the complex ways in which language reinforces gender norms. The intersectionality of insults—where gender, race, and other identity markers converge—complicates the classification and translation of these terms, as their meanings are highly contingent on social, cultural, and historical contexts.

3.3 Representation of Insults in Adult Animated Series

The use of insults in adult animated series, such as *Inside Job* (2021), functions as a multifaceted linguistic tool that extends beyond mere shock value. Insults in these shows serve as mechanisms for satire, social commentary, and character development, offering insights into the complexities of human interactions and societal structures. Series like South Park, Rick and Morty, and BoJack Horseman employ insults to challenge societal norms, provoke thought, and expose the absurdities of modern life. These series utilize offensive language not solely for comedic purposes but also to provide critical commentary on contemporary social issues.

Kubíčková (2022) emphasizes that, although South Park frequently features swearing and profane language, only instances in which the speaker intentionally sought to attack the hearer's face or where the hearer perceived offense were categorized as insults. This distinction underscores the show’s intentional use of insults as a direct form of confrontation rather than casual swearing. Similarly, Grobelna (2023) examines the role of swear words in *BoJack Horseman*, noting that such language often serves as an emotional outlet for the characters. Swear words in *BoJack Horseman* function as a form of catharsis, allowing characters to express extreme emotions or add emphasis to their statements. Grobelna further emphasizes that while these words may seem offensive, their

impact ranges from mild to moderate, and they frequently contribute to positive social dynamics, fostering a sense of camaraderie or social bonding among characters.

In the case of *Rick and Morty*, Yusuf (2024) found that the show frequently employs taboo language, with obscenity being the most prevalent form, followed by name-calling, insults, and vulgarity. Less commonly, the series includes profanity, sexual harassment terms, and blasphemy. This deliberate use of offensive language is a stylistic choice that enhances the series' edgy humor and appeal. The language not only pushes the boundaries of conventional TV but also reinforces the show's reputation for challenging its audience through controversial and thought-provoking content.

These studies collectively demonstrate that insults in adult animated series not only serve comedic purposes but also engage with complex emotions and social dynamics, contributing to the uniqueness of each show's narrative approach. Humor in these series often stems from the irreverence and directness of their language, with insults acting as a critical tool for breaking taboos and engaging with controversial subjects. For instance, in *Inside Job*, characters use insults not only to demean or belittle others but also to convey deeper frustrations and cynicism. The series portrays a world teetering between conspiracy and reality, where insults reflect the characters' disillusionment with the systems they inhabit.

3.3.1 Satire and Social Commentary through Insults

In many adult animated series, insults serve as powerful tools for satire and social commentary. People strategically employ insults not merely as offensive language but to critique societal structures, challenge authority, and reveal underlying cultural and political tensions. Through sharp and irreverent humor, these insults break down social hierarchies, expose hypocrisy, and highlight the absurdities of power. Verbal attacks in these contexts often target figures of authority or entrenched cultural norms, serving as a form of resistance against oppressive systems or ideologies.

In this satirical context, insults disrupt the status quo by allowing characters to subvert expectations and challenge power dynamics. By mocking figures of authority or attacking established societal values, insults communicate messages of dissent and rebellion. This subversive use of language aligns with the core function of satire: to hold a mirror to society and prompt reflection through exaggerated humor. The deliberate incorporation of offensive language in this manner plays with audience discomfort, using insults to provoke deeper engagement with issues related to politics, morality, and social constructs.

Inside Job exemplifies this satirical approach, using insults and witty dialogue to critique conspiracy theories, corporate dysfunction, and governmental control. The show's humor, delivered through biting insults, serves to expose the flaws in societal institutions, drawing attention to the absurdity and corruption within these structures. The series' portrayal of Cognito Inc., a shadowy organization that manipulates global conspiracies, acts as a satire of real-world corporate environments and bureaucratic inefficiencies. Through this lens, *Inside Job* offers a critique of the failings of modern institutions while making these heavy themes accessible and entertaining for viewers.

3.3.2 Reception of Offensive Language in Popular Media

The reception of offensive language, particularly insults, in popular media has been a long-standing subject of controversy and debate. While some audiences appreciate the raw, unfiltered nature of insults in shows, others find their use inappropriate or offensive. This divide in perception largely depends on cultural norms, individual sensibilities, and the context in which the language is used (Bednarek, 2019a). In adult animated series like *Inside Job*, insults often serve as tools for satire, provoking a range of reactions. Some viewers admire the boldness and sharp satire of these expressions, while critics contend that such language often crosses into offensive territory, particularly when it challenges conventional norms or social boundaries.

Offensive language in media is part of a dynamic linguistic landscape where people continuously negotiate meaning. What one viewer might perceive as vulgar or disrespectful, another might find humorous or insightful, depending on their cultural background, personal values, or media literacy (Fägersten & Bednarek, 2022). The controversial use of insults frequently sparks polarized reactions: some audiences denounce the language for pushing boundaries too far, while others appreciate the boldness and willingness of media creators to challenge societal norms through humor and irreverence. Despite such backlash, shows that engage with offensive language often maintain strong fan bases, who resonate with the social critique and rebellion embedded in this type of humor (Fägersten & Bednarek, 2022).

The perception of offensive language in popular media, particularly on television, is shaped by various intersecting factors, including censorship, cultural values, and prevailing social attitudes. As Bednarek (2020) highlights, swear words are frequently employed in TV series to enhance character development, realism, humor, and narrative coherence. However, their presence can be polarizing, with some viewers lodging complaints about their negative influence on everyday language and societal values (Kaye & Sapolsky, 2001; Sapolsky et al., 2010, as cited in Fägersten & Bednarek, 2022). In situational comedies, swearing often serves a comedic purpose, but its use in non-humorous contexts can contribute to the perception that such language is inappropriate or offensive. Moreover, catchphrases that incorporate swear words complicate this issue further by encouraging their use in real-life interactions, thus reinforcing the link between media language and broader social behaviors (Darlington, 2014, as cited in Fägersten & Bednarek, 2022).

The reception of offensive language in media is not uniform. It depends on a variety of cultural and contextual factors, ranging from media literacy to personal and societal norms. While some viewers see offensive language as an essential tool for satire and social commentary, others regard it as a threat to moral and social standards, illustrating the complex role that media plays in shaping language and societal values.

4. Translation of insults

4.1 Definition of Insults in Translation

Insults are often classified as forms of obscene language, verbal abuse, or derogatory remarks. These definitions commonly involve ethical considerations, which, while important, should not interfere with the objective study of language and its functions (Martínez & Yus, 2000). Insults are more than mere offensive terms; they are expressions or phrases deliberately constructed to emotionally harm the recipient. Birtalan (2023) observes that insults function as emphatic expressions of emotions, intentions, or manifestations of aggression. By their very nature, they breach social norms and etiquette, often eliciting immediate and intense reactions from their targets.

The process of translating insults is complex, as it requires navigating linguistic, pragmatic, and cultural dimensions. Insults, as forms of offensive or derogatory language, present unique challenges because their impact depends heavily on the context and cultural connotations within which they are used. Translation is not merely a mechanical task of rendering the literal meaning of insults but rather involves conveying their illocutionary force—the intended emotional and social effect on the recipient (Newmark, 1988). As translators work to balance the denotative meaning (the direct, dictionary definition) with the connotative values (the implied, emotional undertones), they must ensure that the insult's communicative function is preserved. Translators face particular challenges when dealing with swear words or taboo expressions, as these terms carry varying degrees of weight and acceptability across cultures (Mohamed et al., 2021).

In the realm of audiovisual translation (AVT), translating insults is further complicated by the interaction between language, culture, and the visual context of the media. Insults often convey deeper emotional undertones and cultural values that transcend simple word-for-word translation. Venuti (1995) argues that translators must balance domestication and foreignization strategies. Domestication involves adapting the insult to make it culturally appropriate for the target audience, while foreignization retains the intensity and context

of the original insult. This delicate equilibrium requires the translator to remain faithful to the source material while ensuring cultural sensitivity, as insults may vary significantly in their offensiveness or meaning across languages and societies. Thus, the translator's role becomes one of managing these complexities, ensuring that the translated insult fulfills its intended function while maintaining cultural relevance and impact.

4.1.1 Offensive Language in Translation: A Conceptual Framework

Translating offensive language, particularly insults, demands a systematic approach that integrates insights from sociolinguistics and pragmatics. Venuti (1995) emphasizes that offensive language must be understood within its cultural and contextual specificity before it can be effectively translated. A robust conceptual framework for translating insults should involve analyzing the social semiotics of the source language—how cultural context shapes the meaning and reception of insults. This analysis requires translators to assess both the interpersonal function of the insult and its broader societal implications. It is essential to determine whether the offensiveness of the insult stems from its semantic content (the actual words used) or its pragmatic force (how the words are used to achieve a communicative goal), as this distinction will guide the translation strategy. In many cultures, offensive language is pervasive, but the degree of tolerance for such language varies according to cultural norms, societal values, beliefs, and other contextual factors (Ávila-Cabrera, 2016, as cited in Hernando, 2022). Translators often encounter difficulties when trying to convey the same degree of offensiveness in the target language, as the cultural undertones of offensive language may not align between the source language (SL) and target language (TL). This challenge requires a deep understanding of both cultures to preserve the intended effect of the insult. In subtitling, for example, the transfer of offensive language can sometimes alter the values conveyed by the source culture, leading to translations that do not accurately reflect the original meaning (Ávila-Cabrera, 2016, as cited in Hernando, 2022).

4.1.2 Cross-Cultural Differences in Perception of Insults

The perception of insults varies dramatically across cultures, introducing ethnographic considerations into the translation process. According to House (2015), insults are deeply embedded in cultural schemas, and what is considered offensive in one culture may be seen as mild or even humorous in another. Cultures that prioritize high-context communication—where much of the meaning is implied rather than explicitly stated—may interpret indirect insults differently from cultures that favor low-context communication, where directness is valued. Translators must often adapt or substitute insults to align with the communicative preferences and taboo thresholds of the target culture, ensuring that the intended meaning is preserved without causing unintended offense.

Furthermore, Yus and Martínez (2013) emphasize that the constant evolution of languages significantly affects the translation of insults. Terms once considered innocuous can evolve to carry offensive connotations over time, while society may soften the impact of words formerly deemed highly derogatory. These transformations can occur within specific cultural groups and across different cultures. For instance, words considered acceptable in informal speech in one society may be deeply offensive in another, even if they originally shared a similar meaning.

To successfully translate insults, a refined comprehension of both cultural contexts and evolving linguistic dynamics is essential. Translators must be equipped with the knowledge of both the source and target cultures, employing strategies that respect cultural sensitivities while effectively conveying the original intent of the insults. This cross-cultural awareness enhances the translation process, promoting deeper understanding and fostering meaningful communication among diverse cultural groups. It facilitates more effective and seamless cross-linguistic interactions.

4.2 Theories and Approaches to Translating Insults

Translating insults is a multifaceted task that combines linguistic, cultural, and pragmatic challenges. Insults, as expressions of offensive language, carry cultural and emotional weight that varies across languages and societies. Translators must carefully navigate these complexities to ensure that the translated insults retain their intended impact while respecting the cultural norms of the target audience.

Several key theories and approaches provide valuable frameworks for addressing the challenges of translating insults in audiovisual media. These include functional equivalence, skopos theory, domestication and foreignization, and pragmatic approaches. Each offers unique insights into the translator's decision-making process when dealing with insults in subtitling.

Birtalan (2023) explains that translating insults is particularly challenging due to their reliance on numerous non-linguistic elements. Translators must consider these factors when searching for equivalent insults in the target language that resemble the source language in significant ways. The goal is to maintain a similar cognitive impact and level of mental effort for the recipient in the target language. Insults are complex, multidimensional concepts that encompass aspects like semantic meaning, level of offensiveness, frequency of use, and social or physical constraints.

Mateo (1997), as cited in Yus and Martínez (2000), argues that an effective translation must convey not only the explicit content of the original text but also its implicit elements, including connotations and emotional undertones. This entails capturing the illocutionary force, which reflects the speaker's intended meaning behind the translated utterances.

4.2.1 Functional Equivalence in Insults Translation

Functional equivalence, as proposed by Nida (1964), prioritizes achieving the same effect on the target audience as the original text has on its audience. When applied to insults, this approach emphasizes preserving the emotional and social impact of the

expression rather than opting for a literal, word-for-word translation. For instance, the English insult “You’re an idiot!” might be translated as “¡Eres un imbécil!” in Latin American Spanish, maintaining both the tone and the intent. This theory proves particularly useful when addressing culturally specific insults that lack direct equivalents in the target language. In such cases, translators often adapt the phrasing to align with the cultural and linguistic norms of the target audience, ensuring that the insult retains its emotional resonance.

Several scholars and researchers (e.g., Gottlieb, 2001; Pedersen, 2005, 2017, as cited in Mohamed & Al Sarhani, 2021) argue that functional equivalence represents the most essential form of equivalence in subtitling. This is due to the limitations of time and space in subtitles, which make other forms of equivalence less relevant. Pedersen (2017) (as cited in Mohamed & Al Sarhani, 2021) further emphasizes the importance of conveying the intended meaning rather than focusing on a word-for-word translation.

Overall, functional equivalence plays a crucial role in maintaining the impact, tone, and intended effect of the original expression. The aim is not to translate the insult word-for-word but to convey its emotional force and the speaker's intent within the cultural and linguistic context of the target audience. This is particularly important because insults often rely on cultural references, wordplay, or specific subtleties that might not have a direct equivalent in another language.

4.2.2 Skopos Theory Applied to Insults Translation

The Skopos theory developed by Vermeer (1989) emphasized the purpose (or Skopos) of the translation, which is critical when dealing with insults. The overall communicative goal of the translation guides the translator's choices. When translating insults, the focus is on how the offensive language serves the text’s broader function, whether to shock, degrade or entertain. This approach allows for greater strategic freedom, as the translator can modify or adapt the insult according to the cultural and

communicative context of the target audience, while still fulfilling the insult's intended purpose/function.

Under these circumstances, Skopos Theory, by treating translation as a purposeful action, aims to offer a fresh perspective on various elements, including the status of the source and target texts, their interrelationship, the concept of translation, the translator's role, as well as translation standards and strategies (Du, 2012).

Moreover, Vermeer posits that, based on action theory, a purpose drives every action, and since people consider translation an action, it must also have a specific goal. The commissioner defines this goal for each translation. Skopos Theory addresses some of the shortcomings of traditional translation theories by focusing on this purpose-driven approach. Within the framework of Skopos Theory, the primary considerations do not include concepts like right or wrong, or faithfulness versus unfaithfulness. Instead, the purpose (or Skopos) of the translation dictates the entire translation process. Du (2012) supports the idea that translators may need to employ different strategies in varying contexts, highlighting the source text as just one of several factors influencing the translation.

For instance, imagine a scene in a novel where a character says, "You're such a loser!" to insult someone. A literal translation may not convey the same impact in another language. Applying Skopos Theory, the translator would aim to express the same contempt, possibly using a culturally appropriate phrase like "¡Eres un inútil!" in Spanish, or another equivalent that captures the intended disdain.

4.2.3 Venuti's Domestication and Foreignization Strategies

Lawrence Venuti's strategies of Domestication and Foreignization (1995) explore the cultural dimensions of translation, offering translators guidance on whether to adapt

insults to the target culture (domestication) or retain their original cultural context (foreignization). Each approach offers unique advantages. Domestication involves adapting an insult, such as translating "Son of a bitch" into the culturally equivalent Spanish expression "Hijo de tu madre," ensuring that the intended meaning is immediately understood by the audience without requiring additional context. In contrast, foreignization preserves the insult in its original form, like retaining "Son of a bitch," introducing the audience to the linguistic norms of the source culture and maintaining authenticity, though it may demand more effort from the audience to grasp its full connotations. Venuti's framework is particularly relevant in global streaming platforms like Netflix, where content must resonate with audiences from diverse cultural backgrounds while preserving its cultural integrity.

4.2.4 Pragmatic Approaches to Translating Insults

Pragmatic theories emphasize the role of context in shaping the translation of insults. Insults derive much of their meaning from situational dynamics, including tone, relationship between speakers, and cultural norms. For example:

- The insult "*You dork*" spoken in a lighthearted tone between friends may require a different translation than the same phrase used in a heated argument.

Non-verbal cues such as facial expressions and gestures also influence the interpretation of insults in audiovisual media. Translators must consider these cues to ensure that the translated insult aligns with the scene's overall tone and intent.

4.2.5 Relationship between Theories

The theories applied in this research are inherently interconnected, forming a cohesive framework for analyzing the complexities of translating insults in audiovisual media. Each theory offers a unique perspective, yet together they provide a comprehensive approach to understanding and addressing the challenges faced by translators. Their

interrelation lies in their shared emphasis on balancing fidelity to the source text, cultural adaptation, and the communicative purpose of the translation.

Functional Equivalence and Skopos Theory both prioritize the effect of the translation on the target audience. Functional Equivalence ensures that the emotional and communicative impact of the source text is preserved, while Skopos Theory expands this principle by emphasizing the translation's specific purpose in its new context. This dual perspective helps translators maintain the intended tone and narrative function of insults while adapting them to the audience and medium. For instance, when translating humor-laden insults, Functional Equivalence preserves the comedic effect, while Skopos Theory determines whether the humor should be softened or heightened based on the target audience's cultural sensitivities.

Skopos Theory also aligns with Venuti's Domestication and Foreignization strategies by focusing on the translator's role in deciding how much to adapt or retain cultural elements. Skopos Theory's purpose-driven approach informs the choice between domestication—making the insult relatable to the target audience—and foreignization—preserving the cultural authenticity of the source language. For example, an insult in an adult animated series might be domesticated to align with the humor preferences of the target audience or foreignized to introduce them to the cultural context of the original dialogue.

Pragmatic Approaches complement Functional Equivalence by addressing how contextual factors such as tone, relationships, and non-verbal cues shape insults. While Functional Equivalence ensures the insult's impact is retained, Pragmatic Approaches help translators interpret the interactional dynamics of insults and adapt their strategies accordingly. For example, a sarcastic insult might require a subtle translation to preserve its variation, whereas a direct and confrontational insult might demand a more literal approach.

Venuti's Domestication and Foreignization strategies are inherently pragmatic, as the decision to domesticate or foreignize often depends on contextual and cultural

considerations. Pragmatic Approaches guide translators in evaluating the situational dynamics of insults, determining whether a domestic or foreignized translation is more suitable. For instance, cultural references embedded in insults may require domestication for better comprehensibility, but a foreignized approach might enhance authenticity, particularly in globally distributed content like Netflix subtitles.

Together, these theories create a unified yet flexible framework that addresses the multifaceted nature of translating insults. Functional Equivalence ensures emotional and narrative fidelity, Skopos Theory provides a purpose-driven approach to adaptation, Domestication/Foreignization balances cultural relevance and authenticity, and Pragmatics underscores the importance of context and interaction. By integrating these perspectives, this research offers a robust methodology for analyzing the translation of insults, ensuring linguistic accuracy and cultural appropriateness in audiovisual subtitling.

4.2.6 Justification for Selection

The selected theories were chosen because they address the linguistic, cultural, and technical dimensions of subtitling insults, offering a comprehensive framework for tackling the research problem. Their combined application ensures that the study is grounded in established theoretical perspectives while remaining flexible enough to address the intricacies of audiovisual translation.

By leveraging these theories, the research provides actionable insights into the practice of translating insults, contributing to both academic discourse and professional practices in audiovisual translation. This alignment underscores the relevance and necessity of these theories in understanding and improving subtitling practices for global platforms like Netflix.

4.2.7 Adopted Model/Framework

This research employs a hybrid framework that integrates Functional Equivalence (Nida, 1964), Skopos Theory (Vermeer, 1989), Venuti's concepts of Domestication and Foreignization (1995), and Pragmatic Approaches to translation. This multifaceted approach was chosen to address the complex challenges of translating insults in audiovisual media, where linguistic, cultural, and contextual elements converge. Functional Equivalence serves as a foundation for preserving the emotional impact of the original insult. Skopos Theory highlights the importance of adapting the translation to its intended purpose and target audience. Domestication and Foreignization inform decisions about cultural adaptation or preservation, while Pragmatics ensures that contextual dynamics, such as tone and relational subtleties, are effectively reflected in the translation. Together, this integrated model enables a comprehensive analysis of how subtitling practices can achieve a balance between accuracy, accessibility, and cultural relevance.

4.2.8 Development of Hypotheses

The theoretical framework forms the basis for the following research hypotheses. First, the application of Functional Equivalence ensures that translated insults retain their intended emotional and narrative impact in audiovisual media. Second, Skopos Theory facilitates the cultural and contextual adaptation of insults in subtitling, enhancing audience comprehension and engagement. Third, domestication strategies prove more effective than foreignization when translating culturally specific insults for Latin American audiences. Finally, pragmatic approaches improve both the accuracy and contextual relevance of insults in subtitled content. These hypotheses, grounded in the selected theoretical perspectives, aim to explore how each framework contributes to subtitling practices.

4.3 Types of Insults in Translation

The translation of insults is a complex task that requires careful consideration of various factors, such as the linguistic and cultural context of both the source and target

languages. Insults can be explicit or implied, and their translation must account for both their literal meanings and their emotional impact. As a result, different types of insults demand distinct translation methodologies, ranging from literal approaches to more adaptive or creative strategies that accommodate cultural differences.

Pinker (2008) categorizes swear words into five distinct types: Dysphemism Swearing, Abusive Swearing, Idiomatic Swearing, Emphatic Swearing, and Cathartic Swearing. Each of these types presents unique challenges for the translator, requiring a tailored approach to ensure that both the meaning and emotional force of the insult are accurately conveyed in the target language.

Swearing, as a linguistic phenomenon, manifests in various forms, each serving distinct communicative and social functions. Scholars such as Pinker (2007) and Wulandari (2017, as cited in Andini & Amilia, 2022) have identified different categories of swearing that highlight its versatility and role in human interaction. These categories—dysphemism swearing, abusive swearing, idiomatic swearing, emphatic swearing, and cathartic swearing—illustrate how swearing goes beyond mere profanity and engages with deeper emotional, social, and contextual meanings.

Dysphemism Swearing involves the use of offensive or derogatory language directly aimed at someone, typically in his or her presence. The primary purpose of this type of swearing is to provoke a negative or confrontational reaction, making the listener feel demeaned or attacked. Dysphemism often functions to express disapproval or to criticize an individual in a socially aggressive manner. For example, using the slur “faggot” instead of “homosexual” conveys a derogatory intent designed to insult and marginalize the listener (Wulandari, 2017, as cited in Andini & Amilia, 2022). This type of swearing significantly reinforces power dynamics and social hierarchies, particularly when speakers use offensive language to belittle or assert dominance over others (Jay & Janschewitz, 2008).

Speakers closely relate abusive swearing to dysphemism but explicitly use it to insult or threaten someone. They often employ this form of swearing during arguments or moments of heightened tension and rude behavior to degrade the other person. Abusive swearing functions as a verbal attack designed to demean or demoralize the listener. For example, phrases like “Fuck you, asshole!” are common expressions of abusive swearing, intended to provoke an immediate emotional response (Wulandari, 2007, as cited in Andini & Amilia, 2022). Abusive swearing can also serve as a tool for establishing social boundaries, as those who engage in it often signal their disregard for social norms or politeness conventions (Stapleton, 2010).

Idiomatic Swearing differs from other forms in that the meaning of the expression cannot be easily derived from the individual words themselves. Instead, it relies on a metaphorical or figurative understanding of language, often incorporating taboo words in a non-literal way. According to Pinker (2007), idiomatic swearing typically includes phrases such as “clean out your shit” or “she pissed away her inheritance,” where the words convey meanings beyond their direct definitions. Speakers closely relate idiomatic swearing to dysphemism but explicitly use it to insult or threaten someone. They often employ idiomatic swearing during arguments or moments of heightened tension and rude behavior to degrade the other person.

Emphatic Swearing is primarily used to intensify the meaning of a statement, adding emphasis and strength to the speaker’s words. This type of swearing highlights the size, importance, or emotional intensity of a particular subject. By inserting swear words into a sentence, speakers can amplify their message and convey their feelings more forcefully. For example, the phrase “This picture is fucking amazing” incorporates the expletive not as an insult but as a means to emphasize the speaker's enthusiasm and admiration for the subject (Pinker, 2007). Emphatic swearing creates a sense of urgency or excitement in conversation, drawing attention to the speaker’s emotional state (Jay, 2009).

Cathartic Swearing serves as an emotional release, allowing individuals to express intense feelings of frustration, anger, or pain. This form of swearing typically occurs in response

to a stressful or negative event, where the use of expletives helps to vent emotions that might otherwise remain unspoken. Cathartic swearing is often spontaneous, happening in moments of sudden pain or stress, such as shouting “Oh, shit!” after stubbing a toe or encountering an unexpected problem (Jay & Janschewitz, 2008). In this context, the swear words function as a coping mechanism, offering psychological relief and enabling the speaker to manage their emotions more effectively (Stephens, Atkins, & Kingston, 2009). Cathartic swearing does not necessarily target anyone and can happen regardless of whether others are present.

4.3.1 Literal vs. Creative Approaches to Translating Insults

When translating insults, the choice between a literal or creative approach depends largely on the cultural context and the specific function of the insult within the narrative. Literal translation aims to preserve the exact words and structure of the original insult, maintaining its surface meaning. However, as Jakobson (1959) observes, literal translation often fails to capture the cultural and pragmatic undertones of insults, especially when transferring offensive language between cultures with differing values. A literal approach may also diminish the insult’s impact if the direct translation lacks the same connotations in the target language.

In contrast, a creative approach seeks to adapt the insult to the cultural context of the target language, ensuring that its emotional and rhetorical effect is preserved. This strategy often involves the use of cultural substitution, where the translator replaces the original insult with one that is more relevant or impactful for the target audience (Venuti, 1995). For instance, the English insult “You're such a loser!” may be translated literally. However, a culturally resonant adaptation in Spanish could be “¡Eres un fracasado!” This creative approach preserves the derogatory intent while ensuring the insult retains equivalent emotional impact within the target culture.

4.3.2 Euphemization and Censorship in Insult Translation

Euphemization is a common strategy employed in the translation of insults, particularly when the target culture has stricter norms regarding offensive language. As Fawcett (1997) explains, translators are often compelled to soften or omit offensive terms to avoid violating societal or regulatory standards in the target culture. Euphemization involves replacing highly offensive insults with milder expressions, a practice that can sometimes result in a loss of authenticity or the dilution of the insult's original impact (Hatim & Mason, 1997). For example, translating a crude insult like “You bastard!” as “You scoundrel!” may preserve the intent of the insult but weakens its emotional force. Furthermore, Davoodi (2009) presents four translation techniques that may be used for translating insults, which are: Censorship, Substitution, Taboo for Taboo and Euphemism. Additionally, Newmark (1987) (as cited in Gil-Bardají, & Presas, 2008) presents the Direct Translation (also known as through translation).

Censorship is one of the simplest approaches to translating taboo words, where the translator omits or replaces the problematic term with something neutral. However, this strategy doesn't always work well, especially when the taboo word is important to the meaning or context of the original text. In such cases, removing or altering the term can significantly change the message or tone of the text.

Substitution is another option to translating taboo words is to replace them with alternative words or phrases in the target language that carry a similar connotative meaning to the original. Although the phrasing may differ, the intended message is still communicated to the audience. However, this technique risks altering the original meaning of the statement. Another method involves substituting the taboo term with a different term in the target language, though this approach frequently distorts the intended meaning. That is, one method for translating insults is to replace them with alternative terms in the target language.

Taboo for Taboo refers when some translators still choose to render taboo words with other taboo terms, even when aware that these words may be unacceptable in certain cultures. This approach can achieve a highly accurate translation but may also offend readers or viewers. Despite knowing that such expressions may not be acceptable to the target audience or society, the translator might still opt to retain the taboo language. Davoodi (2009) explains that this technique is often used when translators prioritize preserving the original's impact over conforming to cultural sensitivities.

Euphemism is a strategy that replaces offensive words or phrases with more acceptable alternatives. This approach offers a way to convey inappropriate language without causing offense. To effectively use euphemisms in translating taboo words, translators need a strong understanding of both the source and target cultures to capture similar meaning and emotion. With this technique, some taboo terms from the source language are rendered into less offensive, culturally acceptable euphemistic equivalents in the target language.

Finally, Direct Translation is a technique that literally translates common collocations, organization names, components of compound words, and more. It usually relies on dictionaries.

On the other hand, censorship plays a pivotal role in the translation of insults, particularly in media contexts where profanity and offensive language are subject to regulation. Fägersten, Stapleton, and Hjort (2024) argue that censorship not only reflects societal taboos surrounding swear words but also reinforces their power by marking them as unacceptable. This act of censorship can amplify the impact of offensive language, as certain words become more potent due to their forbidden status.

The censorship of swear words is well-established in English-speaking media, where profanity is often restricted on network television and commercial radio. As Beers Fägersten and Bednarek (2022, as cited in Fägersten, Stapleton, & Hjort, 2024) note, certain profane words are altered or obscured to conform to broadcasting standards. This

practice raises important questions about the translator's role in balancing fidelity to the source text with the cultural and regulatory expectations of the target audience.

4.4 Classification of Insults in Translation

Insults can be classified based on their directness, linguistic form, and social function, serving as a critical framework for guiding translation strategies. Whether direct, indirect, stereotypical, or taboo, different types of insults require tailored approaches to achieve accurate and culturally appropriate translations (Mattsson, 2006). Translating insults demands particular care, as their impact is deeply influenced by cultural connotations and social contexts. Translators must carefully balance the literal meaning with the underlying pragmatics to ensure the insult evokes a similar effect in the target language.

Andersson (as cited in Mattsson, 2006) identifies five key categories of insults found in both the original text and its translation: religion (e.g., "God," "hell," "damn"), sex (e.g., "fuck," "dick"), excrement (e.g., "shit"), sexist terms of abuse (e.g., "bitch," "asshole"), and physical or mental disabilities (e.g., "idiot"). These categories highlight how insults function within specific linguistic and cultural frameworks. Translators must navigate the sensitivities surrounding these classifications, striving to avoid perpetuating harmful language or reinforcing negative stereotypes while remaining faithful to the tone and intent of the source text.

4.4.1 Direct vs. Indirect Insults

Direct insults are explicit and straightforward in their delivery, often targeting a person's character, behavior, or appearance in an unambiguous way. House (2015) argues that direct insults are relatively easier to translate because their denotative meaning is clear, regardless of the cultural context. These insults attack the recipient overtly, leaving little room for misinterpretation. For instance, an insult like "You're an idiot" directly

conveys the speaker's intention to demean the listener. However, even though the literal meaning might be clear, the pragmatic force—how offensive or severe the insult is perceived—can vary across cultures, influencing how the insult is translated (House, 2015).

On the other hand, indirect insults are more complex and often rely on implicature or contextual inference. They may be couched in sarcasm, irony, or euphemism, making their true meaning more subtle and dependent on the cultural context (Fairclough, 1989). Indirect insults can be harder to translate because their offensiveness is not always immediately apparent in a literal translation. Translators must carefully preserve the social and cultural subtext of these insults to ensure the target language audience fully grasps their impact without dilution or misunderstanding. For example, a sarcastic remark like "Well, aren't you just the smartest person in the room?" would require careful handling to retain its mocking tone without losing its sharpness in the translation.

Cultural connotations significantly influence how translators perceive indirect insults. One culture might interpret an indirect, mildly offensive remark as more direct or overtly offensive in another. Translators therefore need to analyze the social dynamics shaping interactions in both the source and target cultures to effectively convey the intended insult (Baker, 2018).

While direct insults are more transparent and often easier to translate due to their clarity, indirect insults demand a deeper cultural and contextual understanding. Translators must employ creative linguistic strategies to ensure the intended meaning and emotional impact are preserved across languages.

4.4.2 Slurs, Stereotypes, and Taboo Language

Slurs and stereotypes involve derogatory language that targets specific social groups, often based on race, gender, religion, or sexual orientation. Translating such

language requires careful consideration due to its sociopolitical implications. Fairclough (1989) highlights the importance of understanding both the historical and cultural context of slurs, as their offensiveness can vary significantly across different societies. For example, a racial slur in one language may not have a direct equivalent in another, and translators must decide whether to retain the term, soften its impact, or omit it altogether. This decision carries ethical weight, as it can either reinforce harmful stereotypes or dilute the severity of the original insult (Baker, 1992).

Taboo language, which often includes references to religion, sex, and excrement, also poses significant challenges. Such language can be highly offensive in one culture but acceptable in another. The use of taboo language in insults requires translators to assess the cultural sensitivities of the target audience carefully. Baker (1992) emphasizes the ethical dilemma translators face when deciding how to handle these terms: Should they remain faithful to the original by retaining the taboo term, or should they soften or omit it to avoid offense in the target culture?

The use of slurs, in particular, is viewed negatively across most cultures, and they are often regarded as a form of hate speech (Croom, 2011, as cited in Jay & Jay, 2015). Translators must consider the legal and ethical implications of translating hate speech, as the dissemination of such language can have profound social consequences. Croom (2011) argues that slurs carry deep emotional and historical connotations, and their translation should be approached with extreme caution, particularly in contexts where these words may incite violence or perpetuate systemic discrimination.

Translating insults, slurs, and taboo language involves a delicate balance between preserving the original intent of the insult and ensuring that the translation is culturally and ethically appropriate. By considering the historical context, social dynamics, and emotional weight of such language, translators can make informed decisions that respect both the source and target cultures.

To conclude, subtitling demonstrates its vital role in bridging linguistic and cultural gaps in audiovisual content. Subtitling is not merely a linguistic exercise but a complex, multifaceted process that involves careful consideration of spatial and temporal constraints, as well as cultural transference. Translators face unique challenges when condensing spoken dialogue into readable subtitles while preserving the original message's tone and intent. This complexity is heightened in global platforms like Netflix, where content must be accessible to audiences across different languages and cultures. The decisions made in the translation process –whether they simplify idiomatic expressions, adapt culturally specific items, or adjust for humor– profoundly influence how a global audience perceives the content.

The treatment of insults or swear words further underscores the delicate balance translators must strike. Insults frequently carry profound emotional and cultural connotations, making their direct translation challenging and, at times, unsuitable for certain audiences. Translators must consider whether to retain the raw intensity of offensive language, adapt it to fit cultural norms, or omit it entirely. This decision-making process is crucial in ensuring that the subtitles maintain the original dialogue's emotional weight without alienating or offending the target audience. In this context, subtitling serves as both a technical craft and an act of cultural mediation, ensuring that audiences from diverse backgrounds can fully engage with the content while respecting their linguistic and cultural sensitivities.

4.5 Scope and Limitations of Theories

The selected theories offer valuable insights into translation practices but also reveal certain limitations. Functional Equivalence emphasizes emotional resonance with the target audience, ensuring the intended impact is conveyed. However, it may oversimplify culturally complex insults when prioritizing effect over literal meaning. Skopos Theory provides flexibility in adapting insults to meet the expectations of the target audience, yet it risks over-adaptation, which can dilute the original tone or intent. Similarly, Domestication and Foreignization present strategies for managing culturally

specific language, but striking a balance between the two approaches can be subjective, often influenced by the translator's cultural knowledge and biases. Lastly, Pragmatics considers relational and situational intricacies in insults, accounting for the context in which they occur. Nonetheless, this approach depends heavily on the translator's interpretation of the context, which can vary significantly and affect the translation outcome.

4.6 Theoretical Gaps

This research tackles several significant gaps in the existing literature. First, while extensive studies have been conducted on subtitling and translation techniques, there is a noticeable lack of focus on the specific analysis of insults in audiovisual media. Second, current research often neglects the cultural implications of translating offensive language for diverse audiences, limiting the exploration of cultural adaptation in such contexts. Finally, few studies integrate multiple theoretical frameworks—such as Functional Equivalence, Skopos Theory, Domestication/Foreignization, and Pragmatics—to address the intricate intricacies involved in translating insults. By bridging these gaps, this study offers a deeper understanding of the interplay between translation theories and practical subtitling applications.

4.7 Application of Theories to the Research Problem

The theories are directly applied to investigate how insults are translated in subtitling, using Netflix as a case study. Functional Equivalence ensures that insults maintain their emotional and narrative impact across linguistic differences. Skopos Theory guides the adaptation of subtitles to meet the cultural and narrative needs of the target audience. Domestication and Foreignization strategies address the translation of culturally specific insults, balancing authenticity with accessibility. Finally, Pragmatics considers the context-dependent nature of insults, ensuring that translations align with the original tone, intention, and audience expectations.

4.8 Alignment with Research Objectives

The theoretical framework is meticulously aligned with the research objectives, ensuring a cohesive and focused approach. The first objective, analyzing how subtitling practices balance linguistic accuracy and cultural sensitivity, is addressed through the principles of Functional Equivalence and the Domestication/Foreignization strategies. The second objective, exploring the effectiveness of translation techniques in preserving the intent of insults, is supported by Skopos Theory and Pragmatics, which provide insight into achieving the intended communicative effect. The third objective, evaluating the role of insults in audience reception and narrative coherence, is grounded in all four theories, offering a comprehensive perspective. This alignment guarantees that the research stays centered on its primary goals while leveraging well-established theoretical frameworks to enhance its rigor and depth.

4.9 Summary and Conclusion of the Theoretical Framework

This theoretical framework integrates key translation theories—Functional Equivalence, Skopos Theory, Domestication/Foreignization, and Pragmatics— to address the challenges of translating insults in audiovisual media. Each theory contributes a unique lens for understanding how subtitlers navigate linguistic, cultural, and contextual complexities. Together, they form a robust framework for analyzing subtitling practices, particularly in the context of Netflix's global platform.

By addressing theoretical gaps and aligning with the research objectives, this framework establishes a solid foundation for exploring the translation of insults. It provides actionable insights into how subtitling can preserve narrative integrity, foster cultural understanding, and enhance audience engagement in a globalized media landscape.

Furthermore, this theoretical framework draws on several key theories that inform the analysis of subtitling practices. Molina and Albir's (2002) translation techniques provide a foundational approach to categorizing and understanding the methods used to transfer meaning across linguistic and cultural boundaries. These techniques, including adaptation, amplification, reduction, and modulation, are particularly relevant to the challenges of subtitling, where spatial and temporal constraints necessitate creative solutions to preserve meaning and tone.

Venuti's (1995) concepts of domestication and foreignization offer additional insights into the cultural dynamics of translation. These strategies illuminate the balance between making content accessible to the target audience and preserving the source culture's unique characteristics. Domestication prioritizes cultural resonance within the target audience's context, while foreignization retains the cultural markers of the source text, inviting viewers to engage with its cultural specificity.

The framework also incorporates Díaz Cintas and Remael's (2007) perspectives on audiovisual translation, emphasizing the interplay of linguistic and technical constraints in subtitling. Their work underscores the importance of synchronization, readability, and the adaptation of culturally specific references to ensure that subtitles enhance the viewer's experience without detracting from the audiovisual narrative.

For the analysis of offensive language, the framework draws on Pinker's (2008) categorization of swearing and McEnery's (2005) examination of insults and their pragmatic functions. These theories provide a lens to explore the translation of insults, focusing on their emotional, social, and cultural impacts. The integration of these perspectives allows for an in-depth understanding of how offensive language is adapted in subtitles to resonate with target audiences while respecting cultural sensitivities.

Together, these key theories establish a robust foundation for examining the technical, linguistic, and cultural intricacies of subtitling in contemporary media.

The selected theories are highly relevant to the research objectives as they address the multifaceted nature of subtitling in audiovisual translation. Molina and Albir's (2002) translation techniques are crucial for understanding how translators navigate the inherent constraints of subtitling, such as limited space and time, while ensuring the fidelity and functionality of the translated content. These techniques provide practical tools to evaluate the decisions made by translators, especially when dealing with challenging elements like humor or offensive language.

Venuti's (1995) domestication and foreignization strategies further enrich the framework by offering cultural perspectives on translation practices. These strategies help analyze how subtitling mediates cultural exchange, balancing the need to localize content for target audiences with the importance of preserving the cultural essence of the source material. This relevance is particularly significant in the context of global platforms like Netflix, where subtitles serve diverse, multilingual audiences.

Díaz Cintas and Remael's (2007) insights into audiovisual translation highlight the technical and linguistic challenges of subtitling, such as synchronization and readability. Their work underscores the importance of aligning subtitles with audiovisual elements to enhance accessibility and ensure a seamless viewing experience. This theoretical lens is vital for examining how subtitling practices adapt to the rapid pace and visual complexity of modern media.

The inclusion of Pinker's (2008) and McEnery's (2005) classifications of offensive language provides a targeted approach to analyzing the translation of insults. These theories clarify the linguistic and pragmatic roles of offensive language, enabling a deeper understanding of how subtitles handle sensitive content. By applying these frameworks, the research can evaluate the effectiveness and cultural appropriateness of subtitling strategies for offensive language in adult animated series.

Overall, these theories collectively address the technical, linguistic, and cultural dimensions of subtitling, providing a comprehensive basis for analyzing the translation

practices in the chosen context. Their relevance lies in their ability to bridge theoretical insights with practical applications, ensuring the framework aligns closely with the research objectives.

While the selected theories provide robust tools for analyzing subtitling practices, they also have inherent limitations that must be acknowledged. Molina and Albir's (2002) techniques, though comprehensive, focus primarily on linguistic methods and may not fully account for the cultural and emotional depth required in certain subtitling contexts. Similarly, Venuti's (1995) strategies of domestication and foreignization, while pivotal in discussing cultural dynamics, often lack the granularity needed to address real-time decisions in audiovisual translation. Díaz Cintas and Remael's (2007) technical insights highlight the constraints of subtitling but may oversimplify the interplay between these constraints and creative translation choices. Furthermore, the frameworks provided by Pinker (2008) and McEnery (2005) emphasize the linguistic and pragmatic roles of offensive language but may not adequately consider how cultural sensitivity varies across audiences. Recognizing these limitations is essential for refining the analysis and ensuring a balanced application of the theories.

This framework identifies several theoretical gaps that the research seeks to address. One notable gap is the lack of integration between technical, cultural, and emotional aspects in existing subtitling theories. While current frameworks excel in isolating individual components, they often fail to capture the holistic nature of subtitling as a multifaceted practice. Another gap lies in the limited exploration of offensive language in adult animated series, particularly in how subtitling navigates the balance between preserving impact and adhering to cultural sensitivities. This study aims to bridge these gaps by combining technical, cultural, and pragmatic perspectives to provide a more comprehensive understanding of subtitling practices in this context.

METHODOLOGY

Overview

This study explores the translation of insults from English to Latin American Spanish in the American adult animated science fiction series *Inside Job,* created by Shion Takeuchi for Netflix, with a focus on its two seasons. Employing a quantitative approach, the research analyzes offensive language (insults), translation choices, and the implications of adapting insults for the target audience. By focusing on subtitled content, the research aims to deepen our understanding of how offensive language is rendered in audiovisual media, specifically in subtitling. Focusing on the subtitling context, where insults exhibit intricate intricacies, the methodology seeks to shed light on the relationship between insults and the translation strategies used. The study explores the frequency and techniques involved in translating insults by analyzing the subtitled content. Through this study, the researchers aim to gain a deeper understanding of how cultural and linguistic elements influence the portrayal of sensitive content in subtitles. To achieve these goals, the methodology involves a thorough analysis of a diverse range of texts, using quantitative measures to assess the occurrence of offensive language. The following sections intricately outline the research approach, criteria for selecting participants, methods for gathering data, and the analytical tools employed to thoroughly investigate the translation of insults in the selected Netflix series.

5.1 Research design

5.1.1 Introduction to research design

This study examines subtitles derived from the American version of the Netflix series *Inside Job*, focusing specifically on how offensive expressions are translated into Latin American Spanish. As Netflix provides subtitles in multiple languages to cater to its

global audience, it is essential to understand how subtitlers handle culture-specific expressions present in the series, especially those related to offensive language.

To conduct this analysis, the researchers first retrieved and reviewed all eighteen episodes from the two seasons of the series on the Netflix platform. Given that taboo language and offensive expressions –such as, “fuck”, “shit”, etc.– are infrequently studied in the field of translation, especially in the context of audiovisual media, the study focused on scenes where such language was prominent. These scenes were carefully identified, extracted, and subjected to detailed linguistic and cultural analysis.

A non-experimental descriptive design is a research approach where the researchers do not manipulate any variables or introduce interventions, non-experimental descriptive research simply records what naturally occurs. The descriptive approach of the research enables the exploration of various translation strategies, such as substitution, censorship, euphemism, taboo for taboo and direct translation. Moreover, it enables the exploration of types of insult, such as abusive, expletives, invectives, etc. According to Toury (1995), one of the objectives of descriptive studies is precisely to confront the position a certain translation (or group of translations) has actually assumed in the host culture with the position it was intended to have, and offer explanations for the perceived differences. Overall, it allows for the systematic observation and description of subtitling practices without manipulating or controlling any variables.

5.1.2 Rationale for research design

The non-experimental descriptive research design was selected for this study due to its suitability for examining linguistic phenomena in their natural context. The primary objective of the research is to observe and describe how offensive language is translated from English to Latin American Spanish in the subtitles of *Inside Job*, without altering the original content. This approach ensures that the translations are analyzed as they exist within the Netflix platform, making intervention or manipulation unnecessary. By documenting translation choices in this natural setting, the researchers can avoid

introducing bias and maintain the authenticity of the dataset. This design is particularly relevant for understanding how culturally sensitive language, such as insults, is adapted for a target audience. It allows the systematic cataloging of insults and translation techniques, offering a structured way to explore how subtitlers handle offensive language while navigating the challenges of linguistic fidelity and cultural adaptation. For instance, the translation of "motherfucker" to "hijo de puta" in episode six of the first season exemplifies how the taboo-for-taboo technique preserves the intensity and emotional impact of the original expression.

Rather than testing specific hypotheses or controlling variables, this research aims to provide a detailed account of the patterns and strategies employed in subtitling offensive content. The focus remains on documenting the methods used to balance the original tone and meaning with the cultural norms of the target audience. This non-experimental approach is ideal for achieving the study's goals, as it enables a comprehensive exploration of the translation process without seeking cause-and-effect relationships. Additionally, it provides insights into how subtitlers approach complex linguistic challenges, such as preserving the intent of insults while adapting them for different cultural contexts. The design also ensures a thorough analysis of subtitling practices, contributing to a broader understanding of audiovisual translation. By leveraging the rich dataset available on Netflix, the study offers a reliable and detailed perspective on the intricacies of translating offensive language in a globally accessible medium.

5.1.3 Comparison of Approaches

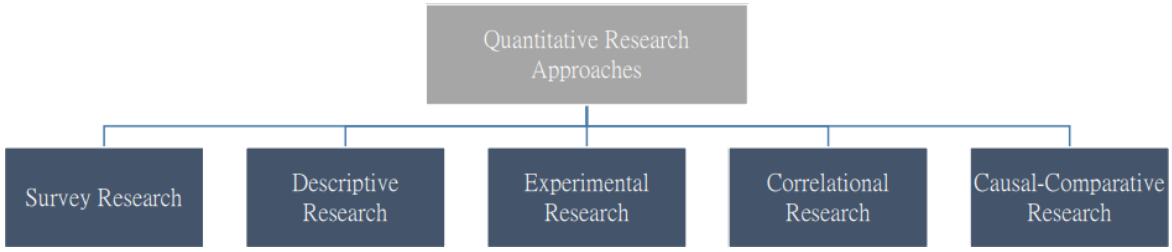
When conducting research, it is crucial to select a methodology that aligns with the study's objectives and the nature of the phenomena being investigated. Different research approaches offer unique strengths and applications, allowing researchers to gather, analyze, and interpret data effectively. This section highlights key quantitative research methods, comparing their focus, methodologies, and practical applications to provide a clear understanding of their suitability for various contexts. By examining these

approaches, researchers can identify the most appropriate framework for their studies, particularly when dealing with phenomena like translation practices in audiovisual media.

Figure 1 illustrates the classification of quantitative research approaches, as conceptualized by Taherdoost (2022). It visually organizes these methods based on their specific focus areas, offering a simplified guide to understanding how each approach is designed to collect and analyze data. For instance, Survey Research is depicted as a tool for generalizing findings from a sample to a broader population, typically through questionnaires and statistical analysis. Meanwhile, Experimental Research is highlighted for its emphasis on testing interventions under controlled conditions, which makes it ideal for establishing causality. This visual aid provides a helpful summary of the core methodologies within quantitative research and their distinctive purposes.

Figure 1

Quantitative research approaches



The comparison of research methods is further detailed in Table 2, which categorizes Survey Research, Descriptive Research, Experimental Research, Correlational Research, and Causal-Comparative Research by their focus, methodologies, and practical applications. Each approach is defined by its objectives and techniques.

Table 2

Comparison of approaches

Research approach	Focus	Method	Application

Survey Research	Collect data from a sample to generalize to the target population.	Questionnaires and statistical tools.	Measures attitudes, beliefs, and opinions.
Descriptive Research	Describe current events or situations as they are.	Systematic observation of phenomena.	Explores correlations or defines characteristics.
Experimental Research	Test the effect of interventions or treatments.	Control and manipulation of variables.	Determines treatment effects.
Correlational Research	Measure relationships between variables.	Uses correlation coefficients (-1.00 to +1.00).	Identifies strength and direction of relationships.
Causal-Comparative Research	Explore cause-effect relationships retrospectively or prospectively.	Examines interactions between variables.	Determines the impact of independent variables on dependent ones.

Note: Table 2 is based on Taherdoost (2022).

Research methods vary in their objectives and approaches, offering unique tools to gather, analyze, and interpret data effectively. Survey Research focuses on collecting data from a sample to generalize findings to a larger population, commonly using questionnaires and statistical techniques to measure attitudes, beliefs, and opinions. Descriptive Research, on the other hand, emphasizes capturing and analyzing events or situations as they naturally occur, employing systematic observation to explore correlations or define specific characteristics, which makes it particularly useful for documenting real-world practices like subtitling techniques on platforms such as Netflix. Experimental Research is designed to test the effects of interventions or treatments through controlled manipulation of variables, making it the preferred method for identifying causal relationships. In contrast, Correlational Research examines the strength and direction of relationships between variables, often quantified using correlation coefficients ranging from -1.00 to +1.00, and is valuable for exploring associations without asserting causality. Lastly, Causal-Comparative Research investigates cause-and-effect relationships either retrospectively

or prospectively, analyzing interactions between variables to determine the impact of independent factors on dependent outcomes. Together, these methods provide a diverse set of tools to address a wide range of research questions.

The non-experimental descriptive research design aligns with the Descriptive Research approach, which focuses on observing and explaining events or phenomena in their current state. This method involves systematic observation without manipulation, making it suitable for analyzing how *Inside Job* subtitles adapt offensive language, as the study aims to describe translation patterns and techniques naturally occurring within the Netflix platform.

5.2 Participants

5.2.1 Population and sample

This thesis does not target a specific group of individuals as its subject of study; rather, it concentrates on analyzing the subtitles and their translations in the Netflix series *Inside Job*. Instead of focusing on a population, this research is directed towards examining a corpus of subtitles and their translation into Latin American Spanish, specifically highlighting the translation of insults.

The sampling method researchers selected is known as purposive sampling (non-probabilistic), as researchers focused on the 18 episodes from the first and second seasons for this research. The researchers analyzed each episode and recorded the frequency of insults spoken by the characters. A table was created to display the original text, the Latin American Spanish translation subtitles provided by Netflix, the translation technique employed, and the type of swearing used. The researchers selected the samples according to the ones that exclusively contained insults in the dialogue. The researchers selected all episodes from all seasons of the series, including only episodes with prominent insults and excluding neutral dialogues to focus the analysis.

Table 3

Inclusion and exclusion criteria

Inclusion Criterion	Exclusion Criterion
Use of insults categorized according to Ávila-Cabrera (2016).	Dialogues without offensive or culturally significant content.

The research employs a non-probabilistic purposive sampling method, as it involves the researcher's selective judgment in choosing the sample elements. This approach enables the researchers to have control over the selection of information for analysis based on the specific needs of the study.

5.2.2 Justification of sample size

The sample size for this study was determined based on the principle of data saturation, a common criterion in qualitative and descriptive quantitative research. By analyzing all 18 episodes across the two seasons of *Inside Job*, the researchers aimed to capture a comprehensive range of offensive language and its translations into Latin American Spanish. The selection of the entire series ensures that a diverse array of insults, contexts, and translation techniques are observed. Although the sample is limited to a single series, the rich data it provides is sufficient to explore the linguistic and cultural intricacies of subtitling offensive language in audiovisual media. Moreover, the quantity of insults identified—583 individual instances—offers a substantial corpus for detailed analysis. This large number of instances justifies the adequacy of the sample size, as it allows for meaningful patterns and trends to emerge in the data.

By analyzing all available episodes, the researchers also ensure that the study is not biased by selecting specific episodes or scenes, thereby increasing the representativeness of the findings. Given the scope of the research questions and the nature of the data, the chosen sample size is adequate to address the objectives of the study without introducing unnecessary complexity.

5.2.3 Sampling procedure

The sampling procedure for this study involved selecting specific scenes and subtitles from the two seasons of *Inside Job* that contained instances of offensive language. Purposive sampling, a non-probabilistic approach, was used because of the need to focus exclusively on insults and offensive language within the dialogue. This method allowed the researchers to focus on the most relevant data for analysis, specifically scenes where insults were prominent, in order to observe how these linguistic features were translated into Latin American Spanish subtitles.

First, all 18 episodes of *Inside Job* were systematically reviewed to identify scenes containing offensive language. These scenes were flagged for further analysis based on the occurrence of specific insults, such as abusive, invective, or expletive swearing. Each identified scene was transcribed, and the corresponding subtitles in Latin American Spanish were extracted for comparative analysis. In cases where multiple insults occurred within a single scene, each was treated as an individual data point for the purposes of translation analysis.

The selection criteria were based on the presence of swear words in the English dialogue, the relevance of the insult to the narrative or humor of the scene, and the translation technique used in the Latin American Spanish subtitles. Each insult was categorized according to Ávila-Cabrera (2016) classification, while the translation techniques used in each case were noted.

During the transcription, we used advanced software to identify subtitles with prominent insults. In the case of confusing subtitles, such as types of insults, we compared them with previous studies. For instance, ‘bitch’ is an animal term but could also be classified as an insult. This kind of insult presented challenges in categorization, which led the researchers to review similar cases in work as Ávila-Cabrera (2016).

By focusing on this targeted approach, the sampling procedure ensured that only relevant data were included, increasing the depth of the analysis without introducing extraneous elements that might dilute the study’s focus on insults and their translation.

5.3 Data collection

5.3.1 Data management

Proper data management was a critical part of this research to ensure the accuracy and security of the information collected. All data, including the original English dialogues and their corresponding Latin American Spanish subtitles, were systematically organized using data management software such as Microsoft Excel. The data were stored securely on encrypted devices to prevent unauthorized access and were backed up regularly to safeguard against data loss.

The researchers followed a structured process to collect, record, and store the data, ensuring that each insult and its translation were cataloged accurately. Data validation was performed at each stage, with all instances of offensive language cross-checked by two independent researchers. This collaborative approach reduced the risk of errors or omissions and enhanced the reliability of the findings. Given that the data involve sensitive language, extra care was taken to present the findings respectfully, without sensationalizing or trivializing the offensive content being analyzed.

5.3.2 Instrumentation

The primary data collection instrument for this study was a corpus of subtitles from the two seasons of *Inside Job*. This corpus comprised all instances of insults in the English dialogue and their corresponding translations in the Latin American Spanish subtitles provided by Netflix. Each episode was viewed on the Netflix platform, and the subtitles were extracted for detailed analysis.

To ensure data accuracy, the following tools were employed: transcription software to accurately capture and log the English dialogue alongside the Latin American Spanish subtitles; custom-designed data recording sheets (Excel) to catalog the original insult, its

translation, the translation techniques applied (based on Davoodi, 2009, and Newmark, 1987), and the type of swearing (following Ávila-Cabrera's categorization); and high-quality media players to pause, replay, and slow down scenes, ensuring no instances of offensive language were overlooked. The recorded data were systematically categorized and stored in a database, facilitating a structured analysis of the translation techniques and patterns used in rendering insults.

5.3.3 Procedure

By following this detailed procedure, the researchers ensured that the data collected were both comprehensible and representative of the translation strategies used in the series. This allowed for a robust analysis of how offensive language is translated in subtitled content. However, the researchers faced difficulties in categorizing some insults. For instance, in the first episode of the first season (minute 25:07), they struggled to categorize the insult "Goddamn it," so they referred to other works such as Santos (2023).

5.3.4 Validity and reliability

The data collection procedure was carried out in a systematic, step-by-step manner to ensure that all relevant instances of offensive language were accurately captured. The process began with a comprehensive review of all 18 episodes of *Inside Job* across its two seasons, focusing specifically on scenes where insults or offensive language featured prominently. Each identified insult in the English dialogue was transcribed along with its corresponding Latin American Spanish subtitle. Detailed records were kept, including the episode number, season, timestamp, and contextual information about the insult, all of which were logged in a data recording sheet.

Subsequently, each insult was classified based on Ávila-Cabrera's (2016) categorization system, which includes types such as Abusive, Expletives, Invectives, Animal name terms, Sexual, and Scatology, among others. This classification provided insights into the function and intensity of each insult within the narrative. Following this, the translation

technique employed in each subtitle was identified and documented. For consistency, the researchers referred to the four translation techniques outlined by Davoodi and Newmark. To ensure data accuracy and reliability, all collected insults and their corresponding translations were cross-checked by a second researcher. Any discrepancies were resolved collaboratively through consensus, guaranteeing that the final data accurately represented both the original insult and its intended meaning in translation.

To ensure the validity and reliability of the study, the researchers employed several strategies throughout the data collection and analysis processes. The validity of the research was enhanced by triangulating data through multiple sources, including the original English dialogues, Latin American Spanish subtitles, and established frameworks for analyzing insults and translation techniques. The use of established categorizations—such as Ávila-Cabrera's (2016) classification of swearing types and the translation frameworks of Davoodi (2009) and Newmark (1987)—further supports the validity of the study, as these methods are widely accepted in the fields of translation studies and linguistics. The researchers validated the categories of insults through consensus among the researchers, with each one assigned specific terms for classification. The translation techniques were reviewed and corrected four times to ensure consistency.

Reliability was ensured through inter-rater reliability checks. All insults and their translations were reviewed by two researchers independently, who categorized them according to the pre-determined frameworks. In cases where discrepancies arose, the researchers discussed and reached a consensus, thus reducing subjective bias and ensuring consistent categorization across the dataset. Additionally, a transparent and replicable coding process was used, with clear criteria for assigning translation techniques and insult types, ensuring that future researchers can replicate the study under similar conditions.

5.6 Data analysis

The main objective of the data analysis is to methodically interpret the gathered data to uncover insights that directly address the study's research questions and objectives.

The purpose of this is to understand better the translation techniques and type of insult in the *Inside Job* series.

Table 4

Specific objectives, applied techniques and expected results

Specific objective	Applied technique	Expected result
To identify and classify swear words used in the original English dialogue of the animated series.	Classification based on Ávila-Cabrera (2016): Abusive, Expletives, Invectives, Animal name terms, Sexual, Scatology, etc.	Identify cultural patterns related to offensive language in translation.
To evaluate effectiveness of the translation techniques employed in "*Inside Job*".	Classification based on Davoodi (2009): Taboo for Taboo, Euphemism, Censorship, Substitution, and Newmark (1987): Direct Translation.	Identify if the terms preserves the original intent and impact of the dialogue.
To identify the different word-classes fulfilled by the taboo words and their morphological variants in the source text.	Analysis of word-class roles and morphological variants in context.	Identify the grammatical roles and variations of taboo words in the source text. (Fucking, adjective; shit, noun)

The selected techniques, such as classification based on Ávila-Cabrera (2016) for categorizing swear words and insults, and Davoodi (2009) and Newmark's (1987) framework for insults translation, will allow a comprehensive analysis of the research questions. By identifying the types of insults and their grammatical roles, the study will determine how these expressions vary across characters and episodes. The techniques of taboo for taboo, euphemism, censorship and direct translation will be crucial for answering the second question, revealing how the cultural and linguistic discrepancies between English and Latin American Spanish are addressed. Moreover, examining how translation choices influence character portrayal and relationships will be achieved by focusing on the impact of swear words in confrontational and comedic scenes. These translation techniques will help identify patterns in the use of insults and how they are adapted while maintaining the tone and style of the original dialogue. Finally, morphological variations will be analyzed by tracing the forms and alterations of insults

across episodes, highlighting differences in the use of swear words and their effect on the narrative.

In the analysis process, we aim to identify the strategies translators use to convey the offensive language, including Censorship, Substitution, Taboo for Taboo, Euphemism and Direct Translation. In case of type of insults there are Cursing, Derogatory tone, Insult, Oath, Exclamatory phrase, Subtle insult, Profane and Blasphemous, Animal name terms, Ethnic / racial / gender slurs, Psychological and physical conditions, Sexual and body part references, Urination and scatology, Filth, Drugs and excessive alcohol consumption, Violence, and finally Death and killing.

Additionally, the data analysis aims to highlight the challenges that arise in subtitling elements such as sensitive words like “f*ck”, “sh*t” “*motherf*cker*, and other terms with offensive connotations. By analyzing the translated text, we intend to determine whether the intention is preserved or adapted to facilitate understanding for a Spanish-speaking audience. In summary, data analysis serves as a vital tool for drawing insights that help to explore the intricacies of translating sensitive words or expressions.

After analyzing the episodes and dialogues of the series and identifying every instance of the use of the insults throughout the 18 episodes, we created an extensive Excel table with 583 excerpts where offensive language were employed. In the table, we categorized the various translations according to the translation technique applied and type of insult.

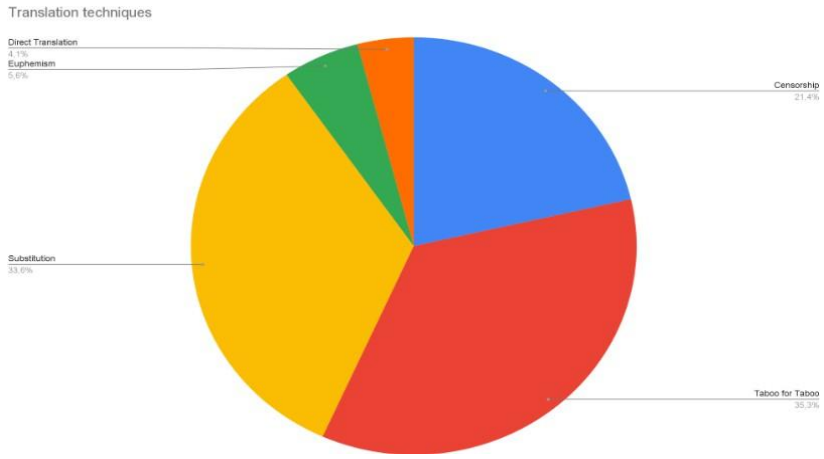
5.6.1 Data presentation

After analyzing the episodes and dialogues of the series and identifying each instance of insult usage throughout the 18 episodes, we created an extensive Excel table with 583 cells, where we included the season, episode number, English title, Spanish title, and the subtitler’s name. We also recorded the English sentences containing insults, the minute they occurred, and their Spanish translation, along with descriptions of the characters and scenes, the translation technique used, and the type of insult.

We then created a smaller table categorizing the various translations according to the translation technique applied and type of insult.

Figure 2

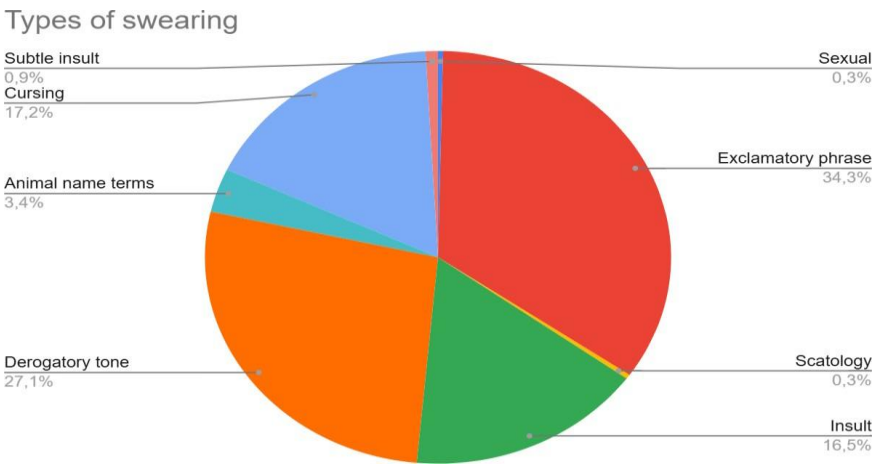
The most frequently used translation technique



Note: The most frequently used translation technique was Taboo for Taboo with 35.31% (208 insults), followed by Substitution with 33.62% (198 insults), then Censorship with 21.39% (126 insults), Euphemism with 5.60% (33 insults), and Direct Translation with 4.07% (24 insults).

Figure 3

The most frequently used type of swearing



Note: In terms of insult classification, Exclamatory Phrases were the most common, representing 33.60% (208 instances), followed by Derogatory Tone at 27.95% (173 instances), Cursing at 17.45% (108 instances), and direct Insults at 16.80% (104 instances). Animal Name insults accounted for 3.39% (21 instances), while Subtle Insults were the least frequent, at 0.81% (5 instances). No other categories of insults were identified in the analysis.

To identify equivalents in the subtitles from the 583 cells containing insults, we selected fifteen insults, distributed across four tables, each containing three terms. Each table is dedicated to a specific technique and its type of insult: one explains taboo for taboo, another censorship, the third substitution, and so on.

5.6.2 Discussion of findings

5.6.2.1 Analysis of translated subtitles

The following section presents an in-depth discussion of the findings, with a specific focus on analyzing translation choices and types of insults. This critical examination seeks to unpack the complexities behind translation decisions, particularly regarding the variations in equivalence identified across the corpus. By closely exploring the range of strategies used to render insults into Spanish subtitles, this analysis sheds light

on the decision-making processes, challenges, and creative approaches employed by translators. The discussion aims to offer valuable insights into the dynamic field of audiovisual translation, providing a refined perspective on how linguistic and cultural elements (such as offensive language) are carefully managed to convey meaning effectively in cross-cultural settings.

Table 5

Examples of Taboo for Taboo technique

English	Spanish subtitles	TT	Type of swearing
Oh shit!	¡Mierda!	Taboo for Taboo	Exclamatory phrase
Goddamn it, they're at it again	Mierda, lo están haciendo otra vez	Taboo for Taboo	Cursing
Well, our continuity is fucked.	La continuidad está jodida.	Taboo for Taboo	Derogatory tone

Table 5 shows the application of the Taboo for Taboo technique in the translation of subtitles into Latin American Spanish is consistently observed. This technique is used to translate the taboo words with other taboo words, this occurs when the translators know that the expressions are not acceptable to the target language, yet they prefer to translate the insults into taboo. By implementing this strategy, the translator could achieve a precise translation.

In the first example, the type of swearing is an Exclamatory phrase because the speaker swears in an emotional situation to express anger, frustration, joy, surprise, among others. Therefore, the translation technique used by the translator achieves a precise translation. The translator has chosen a Taboo for Taboo translation to keep the directness of the expression without altering its idiomatic nature. Allowing the phrase to carry a similar emotional tone while respecting cultural norms.

In the second example, the type of insult is Cursing because it uses an expression that invokes the aid of a higher being, it is more ritualistic and deliberately articulated. Here, Taboo for Taboo ensures that the emotional intensity and nature of the curse remain intact

of the expression “Goddamn it”, by translating it as “Mierda”. The translator may have chosen this technique because it kept the original’s forcefulness without altering the meaning or the intended emotional expression.

In the third example, the type of insult is Derogatory tone because some swear words can be considered derogatory in tone. The translation technique used by the translator maintains the derogatory tone and emotional intensity of the original term. The translator preserves the insult level and conveys the same sense of frustration or negativity by using a similarly strong taboo word in the target language.

Table 6

Examples of Substitution technique

English	Spanish subtitles	TT	Type of swearing
And those assholes won’t let me near their headquarters.	Y esos imbéciles no me dejan acercarme a su cuartel.	Substitution	Insult
Can’t we cover up my fucking man boobs?	¿Podemos cubrir mis malditos pechos?	Substitution	Derogatory tone
Already so many. Goddamn it	Ya son muchas. Maldición	Substitution	Cursing

Table 6 is an example of the application of the Substitution technique in the translation of subtitles into Latin American Spanish is consistently observed. This technique is used to replace the insults with other words or phrases in the TL that have the same connotative meaning as the source language. That is, the other way to translate a taboo term is by substituting the term with another term in TL.

In the first example, the type of swearing is Insult because the speaker swears at someone with the aim of insulting him/her. The translator chose the technique because he/she preferred to use an equivalence that has a lower bad meaning. Therefore, translating “assholes” for “imbéciles”, makes the expression less vulgar, although it still conveys a similar insulting tone appropriate for the context.

In the second example, the type of insult is Derogatory tone because some swear words can be considered derogatory in tone. The translator substitutes *fucking* with *malditos*, generalizing the reference to make it more understandable for Spanish-speaking audiences. The substitution of *fucking* with *maldito* retains the insult's strong and dismissive tone. It maintains the derogatory tone without directly translating the more explicit term "fuckin". This subtitution preserves the frustration or discomfort expressed by the speaker while softening the vulgarity slightly for cultural acceptability.

In the third example, the type of swearing is Cursing because it uses an expression that invokes the aid of a higher being, it is more ritualistic and deliberately articulated. By using *maldición*, the translator conveys the insult's severity without a direct translation. This substitute is fitting the emotional tone of *goddamn it*.

Table 7

Examples of Censorship technique

English	Spanish subtitles	TT	Type of swearing
That's for throwing me off a cliff, you little bastard.	Eso es por tirarme por un precipicio.	Censorship	Insult
Damn, that is accurate.	Es cierto.	Censorship	Cursing
I do give a shit about them.	Sí me importan.	Censorship	Derogatory tone

As can be seen in Table 7, the application of the Censorship technique in the translation of subtitles into Latin American Spanish is consistently observed. This technique is the easiest alternative when translating insults. It is used to avoid and censors the phrase as an extra term.

In the first example, the type of swearing is Insult because the speaker swears at someone with the aim of insulting him/her. Furthermore, the translation technique used is Censorship, that is, the term is omitted entirely in the Latin American translation. The phrase becomes more neutral. The translator may have preferred this technique because

in this case the character Myc was talking with a kid and it may be bad in the target language.

In the second example, the type of insult is Cursing because it uses an expression that invokes the aid of a higher being, it is more ritualistic and deliberately articulated. The translator chose the censorship technique because it was not necessary to translate the insult. The taboo word is not a crucial term in the source text.

In the third example, the type of insult is Derogatory tone because some swear words can be considered derogatory in tone. The translator may have chosen this translation technique because it creates a more natural sentence in the target language. It is more accurate.

Table 8

Examples of Euphemism technique

English	Spanish subtitles	TT	Type of swearing
Holy shit	Santo cielo	Euphemism	Exclamatory phrase
These guys are progressive as hell	Estos tipos son muy progresistas.	Euphemism	Subtle insult
Hell yeah	Claro que sí	Euphemism	Exclamatory phrase

Table 8 shows the application of the Euphemism technique in the translation of subtitles into Latin American Spanish is consistently observed. According to Davoodi (2009), this technique replaces an offensive word or phrase with a more acceptable alternative. It serves as a strategy to convey inappropriate language in a way that minimizes the risk of offending others. Translators must have a strong understanding of the cultural contexts of both the source and target languages to apply this approach effectively.

In the first example, the type of insult used is Exclamatory phrase because the speaker swears in an emotional situation to express anger, frustration, joy, surprise, among others. The translator chose this technique because it is a more neutral and polite expression that

conveys surprise without using taboo language. Additionally, it is often used by Spanish speakers.

In the second example, the type of insult is Subtle insult because it is a subtle version of an insult. It allows the speaker to be disrespectful towards someone without having to resort to the use of offensive words. The translator chose this translation technique because it sounds more natural in the target language and conveys emphasis. The euphemistic translation avoids the explicit term "hell" while preserving the meaning.

In the third example, the type of insult is an Exclamatory phrase because the speaker swears in an emotional situation to express anger, frustration, joy, surprise, among others. The translation technique used to translate the expression "Hell yeah" maintains the positive tone without including any taboo language. Additionally, it sounds more natural in the target text.

Table 9

Examples of Direct Translation technique

English	Spanish subtitles	TT	Type of swearing
Congratulations, idiots.	Felicitaciones, idiotas	Direct Translation	Insult
You cryptic bastards still keeping it shady, or what?	Bastardos crípticos, siguen bajo la sombra, ¿o qué?	Direct Translation	Insult
Ghostbusters…is fucking… stupid	Cazafantasmas…es…estúpido.	Censorship and Direct Translation	Derogatory tone and Insult.

As can be seen in Table 9, the application of the Direct Translation technique in the translation of subtitles into Latin American Spanish is consistently observed. According to Newmark (1987), this technique aims to literally translate common collocations, organizations names, components of compound words. Additionally, it usually relies on dictionaries.

In the first example, the type of swearing is Insult because the speaker swears at someone with the aim of insulting him/her. The translation technique maintains the literal meaning and tone. This technique keeps the offensive language intact in the target language. This equivalent can be retrieved from the dictionary.

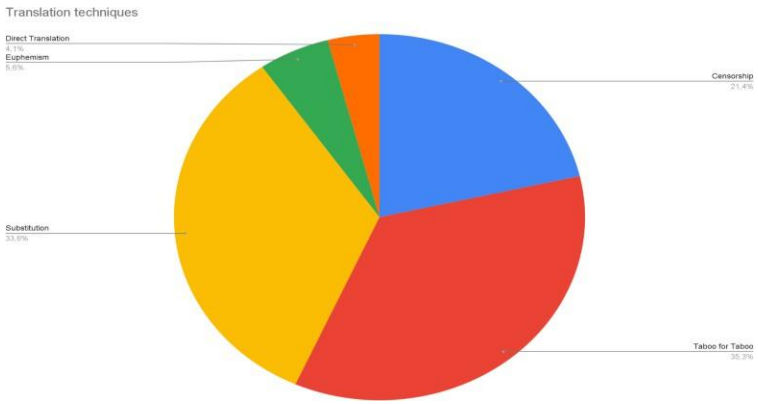
In the second example, the type of swearing is Insult because the speaker swears at someone with the aim of insulting him/her. The translation technique of “bastards” is directly translated as “bastardos” and preserves both the literal meaning and the tone of the original language. It can be retrieved from dictionaries. Furthermore, the translator achieves a precise and effective translation of the insult, ensuring it remains just as strong in the target language as in the source.

In the third example, the researchers could observe two types of insult, Derogatory tone because some swear words can be considered derogatory in tone, and Insult because the speaker swears at someone with the aim of insulting him/her. The researchers could also observe two translation techniques, Censorship and Direct Translation. On one hand, the word “fucking” is clearly omitted, it could be because it sounds more natural in that way in the target language. On the other hand, the word “stupid” is directly translated as “estúpido”, retaining the insult and maintaining the tone of the original expression. It can be retrieved from dictionaries.

5.6.3.2 Interpretation of Results

Figure 4

The most frequently used translation technique



Note: The following data illustrate which techniques were used most frequently.

As illustrated in Figure 4, the most commonly used translation technique was Taboo for Taboo, accounting for 35.31%. This was followed by Substitution at 33.62%, Censorship at 21.39%, Euphemism at 5.60%, and Direct Translation at 4.07%. The frequent use of Taboo for Taboo indicates that translators preferred this method, as it effectively preserves the original insult's meaning, tone, and emotional intensity without unnecessary complexity.

5.6.3.3 Implications

The study demonstrates that the choice of translation techniques, such as Taboo for Taboo or Substitution, significantly impacts how the intensity and tone of insults are preserved in Latin American Subtitles. For example, the frequent use of Taboo for Taboo highlights an inclination to maintain the directness and emotional weight of the original dialogue. The results also show that some insults, such as idiomatic expressions or culturally specific references, present greater challenges, requiring subtitlers to strike a balance between fidelity and cultural adaptation.

The research builds a robust database and extensive dataset that allows for detailed insights into subtitling practices, offering practical implications for future translators. Additionally, the research provides valuable material for teaching audiovisual translation,

particularly regarding offensive language. Students can learn how different techniques affect the meaning, tone, and cultural sensitivity of translations.

Mistranslating insults can lead to cultural misunderstandings or diminish the impact of the narrative. For instance, softening an insult might weaken a character's emotional expression, while overly harsh translations could misrepresent the original intent.

The research findings contribute to a better understanding of how offensive language is adapted in audiovisual media, particularly in subtitling. This has broader implications for translation practices in global streaming platforms like Netflix, where maintaining consistency across multiple languages is a challenge. Moreover, by categorizing translations strategies, the study offers a framework that can be used to evaluate subtitling in other shows or genres. Nevertheless, a limitation of the study is the lack of interviews with translators or subtitlers, which could provide direct insights into their decision-making processes. Instead, the conclusions rely on the analysis of subtitles and the assumptions drawn from the observed patterns. Future research could address this gap by incorporating qualitative methods, such as interviews or surveys to complement the quantitative findings.

5.7 Conclusion of methodology

The methodology employed in this study effectively facilitated a detailed exploration of the translation of insults in the Netflix series *Inside Job* from English to Latin American Spanish. Through a quantitative approach, the study meticulously analyzed a range of translation techniques—including Taboo for Taboo, Substitution, Censorship, and Euphemism—to evaluate their effectiveness in preserving the subtle intent behind offensive language. Using purposive sampling, the researchers focused on 18 episodes, ensuring a comprehensive and targeted analysis of 583 insults, categorized by type and translation technique. This rigorous process, supported by data management tools and validation protocols, allowed for a systematic assessment of the ways subtitlers navigate cultural and linguistic challenges. By highlighting patterns and translation

choices, the methodology provides valuable insights into the complexities of subtitling offensive language, contributing to broader understanding within audiovisual translation studies.

CONCLUSION

This conclusion encapsulates the comprehensive findings of the study, which focused on analyzing the translation of insults in the Netflix series *Inside Job*. By identifying 583 instances of offensive language and categorizing them according to types and translation techniques, the research highlighted how subtitlers navigate linguistic fidelity and cultural adaptation. The study's objectives were successfully met, including the classification of insults, evaluation of translation strategies such as taboo-for-taboo and substitution, and examination of how these choices influenced character portrayal and narrative tone. While the study offered a robust framework for understanding audiovisual translation, it also identified limitations and proposed future research avenues, such as exploring regional variations, audience reception, and ethical considerations, to further refine translation practices in multicultural contexts.

1. Achievement of Main Aim and Specific Objectives

This study aimed to analyze the translation of insults in the animated series *Inside Job* into Latin American Spanish subtitles. Through the identification of 583 insults and their categorization based on types and translation techniques, the research effectively demonstrated how translators handle offensive language in a cross-cultural context. The specific objectives outlined at the beginning of the study were comprehensively addressed, providing valuable insights into the complexities of audiovisual translation.

The first objective, the identification and classification of insults, involved categorizing the insults into linguistic and cultural classifications. This categorization created a detailed map of the offensive language present in the series, serving as a critical foundation for

understanding the unique challenges faced by translators. By delineating these categories, the study offered a systematic approach to analyzing the intricacies of offensive language.

The second objective focused on evaluating the translation techniques employed in the subtitles. The study found that *taboo for taboo* and substitution were the most commonly used strategies. These techniques reflect the translators' efforts to maintain linguistic fidelity to the source material while adapting to the cultural sensitivities of the target audience. This balance highlights the delicate process of ensuring that the humor and emotional weight of the original content are preserved.

The third objective explored the impact of translation decisions on narrative and character representation. The research demonstrated that translation choices, such as omission or euphemization, sometimes softened characters' aggressive or humorous tones. These alterations could potentially modify the narrative's emotional impact and influence audience perception. For example, a more neutralized insult might reduce the intensity of a character's personality or diminish the humor intended in a specific scene.

These achievements underscore the study's contribution to understanding how audiovisual translation navigates cultural and linguistic barriers. However, the findings also acknowledge the inherent complexity of balancing authenticity and cultural sensitivity in translations designed for diverse audiences. This study offers a meaningful foundation for further exploration of the challenges and strategies involved in the subtitling of offensive language.

2. Research Questions Revisited

The study successfully addressed the research questions, providing insights into the dynamics of translating offensive language in audiovisual media. One of the primary questions explored the most frequently used insults in *Inside Job*. The analysis revealed that insults related to sex, excrement, and gender were the most common. These categories

reflect the humor and satirical tone of the series, offering a robust framework for examining the linguistic and cultural adaptations required in the translation process.

Regarding the translation techniques employed in the Latin American Spanish subtitles, the study identified *taboo for taboo* and substitution as the most frequently used methods. These techniques enabled translators to preserve the humor and emotional tone of the original insults while adapting them to align with the cultural norms and sensitivities of the Latin American audience. Such strategies highlight the delicate balance between maintaining authenticity and ensuring cultural appropriateness.

The analysis also investigated how translation choices impacted character portrayal. Direct translations tended to preserve the original tone and intentions of the characters, maintaining their aggressive, humorous, or confrontational traits. In contrast, the use of euphemisms or omissions often softened these traits, altering audience perceptions, particularly in scenes where humor or conflict played a significant role.

The study further examined the linguistic characteristics of the insults, uncovering a frequent use of intensifiers and modifiers in the source text. These elements added emphasis and humor but posed significant challenges in translation due to linguistic and cultural differences between English and Spanish. Translators had to navigate these disparities carefully to retain the intended effect of the dialogue.

Finally, the research addressed morphological variations, such as diminutives and augmentatives, which were strategically used in both the source and target languages to modify the intensity of insults. These variations proved essential for adapting the dialogue in a way that resonated with the target audience while retaining the original's emotional and narrative weight.

While these questions were thoroughly addressed, future studies could benefit from exploring additional dimensions, such as audience reception, to further evaluate the effectiveness and impact of these translation strategies. This perspective would provide

valuable insights into how audiences perceive and respond to the adaptations, adding a layer of understanding to the complex process of audiovisual translation.

3. Methodological Reflection

3.1 Limitations

The study encountered several limitations. Firstly, the analysis focused exclusively on *Inside Job*, which limits the generalizability of the findings to other genres or formats. Secondly, the lack of direct engagement with subtitlers restricted insight into the rationale behind their decisions. Additionally, the standardization of Latin American Spanish in the subtitles overlooked regional variations, potentially reducing cultural specificity.

Another limitation involved the exclusion of audience reception data. Understanding how viewers perceive and respond to translated insults could provide valuable feedback on the effectiveness of the strategies employed. Addressing these limitations in future research would enhance the comprehensiveness and applicability of the findings.

3.2 Contributions to the Field

This study makes a significant contribution to the field of audiovisual translation by offering a detailed analysis of the techniques used to translate insults. Through its findings, the research provides a comprehensive framework for understanding and addressing the challenges associated with subtitling offensive language. Its key contributions can be summarized in three main areas.

First, the study establishes a robust framework for categorizing and analyzing insults in audiovisual media. By systematically grouping offensive expressions based on linguistic and cultural dimensions, the research lays the groundwork for a structured approach to understanding the intricacies of translating such language. This categorization not only

facilitates academic analysis but also serves as a practical tool for professionals tasked with translating similar content.

Second, the findings highlight the delicate balance required between linguistic fidelity and cultural adaptation in subtitling. Translators must preserve the humor, emotional tone, and narrative weight of the original insults while ensuring that these elements are culturally appropriate for the target audience. The study demonstrates how techniques like *taboo for taboo* and substitution help achieve this balance, showcasing the skill and sensitivity required in audiovisual translation.

Third, the research offers practical insights for translators and subtitlers, particularly those working with global platforms like Netflix. By analyzing real-world examples from *Inside Job*, the study provides valuable guidelines for navigating the complexities of offensive language in cross-cultural contexts. These insights are especially relevant for professionals aiming to create content that resonates with diverse, multicultural audiences while maintaining the integrity of the original material.

Together, these contributions reinforce the role of translators as cultural mediators who navigate complex linguistic and social landscapes. Translators play a pivotal part in bridging cultural gaps, ensuring that the content they adapt remains engaging, respectful, and accessible to audiences from varied backgrounds. This study not only underscores the importance of their work but also equips them with tools to approach the challenges of translating offensive language with greater precision and cultural awareness.

3.3 Future Research Directions

This study opens several promising avenues for further exploration, offering opportunities to deepen our understanding of the complexities involved in audiovisual translation. Future research could expand on the current findings by addressing a broader range of formats, methodologies, and cultural dimensions.

One potential direction is to analyze the translation of insults in other audiovisual formats, such as dubbing. By comparing subtitling and dubbing techniques, researchers could explore how the constraints and affordances of each medium influence translation choices. This comparison could reveal distinct challenges faced by translators and provide insights into the differing impacts on audience perception.

Another valuable approach involves conducting qualitative studies with subtitlers to gain a deeper understanding of their decision-making processes. Direct engagement with professionals would shed light on the practical and creative considerations behind specific translation strategies, as well as the pressures they face in balancing fidelity to the source material with cultural appropriateness.

Examining audience reception of translated insults presents another important research avenue. Studies focusing on how viewers perceive and interpret these translations could evaluate their impact on narrative comprehension and overall enjoyment. Such research would offer a crucial perspective on the effectiveness of various translation techniques and their alignment with audience expectations.

Future studies could also expand the analysis to include regional variations in Latin American Spanish. Investigating how different cultural and linguistic contexts within Latin America shape the reception and adaptation of offensive language would enrich our understanding of cultural diversity in audiovisual translation. This approach would provide a more in-depth view of the complexities involved in catering to a heterogeneous audience.

Finally, investigating the ethical considerations of translating offensive language in multicultural contexts could provide critical insights into the responsibilities and challenges faced by translators. Ethical dilemmas, such as balancing artistic integrity with cultural sensitivities, represent an area that merits further exploration.

By pursuing these research directions, future studies could build on the foundations established here, offering a more comprehensive view of the strategies, challenges, and impacts associated with the translation of offensive language in audiovisual media. These efforts would not only advance academic discourse but also provide practical benefits for translators working in increasingly globalized and multicultural contexts.

4. Conclusion Recap

This study examined the translation of insults in *Inside Job*, focusing on how subtitlers adapted offensive language for a Latin American audience. The findings demonstrate that translation strategies, such as *taboo for taboo* and substitution, effectively balance the original dialogue's humor and emotional tone with cultural sensitivities. However, some techniques, like omission or euphemization, occasionally altered character portrayal, raising questions about narrative fidelity.

The study's contributions to audiovisual translation research are significant, providing a detailed framework for analyzing the translation of taboo language and offering practical guidance for translators. Nevertheless, the limitations identified highlight the need for further research, particularly regarding audience reception and regional linguistic variations.

We conclude that translating offensive language in audiovisual media is a complex process that requires careful consideration of linguistic, cultural, and narrative factors. This study underscores the importance of audiovisual translators as cultural mediators and offers insights that could enhance future practices in this evolving field.

REFERENCES

Abu-Rayyash, H., Haider, A., & Al-Adwan, A. (2023) Strategies of translating swear words into Arabic: a case study of a parallel corpus of Netflix English-Arabic movie subtitles. *Humanities and Social Sciences Communications*, 10(39), 1-13. https://doi.org/10.1057/s41599-023-01506-3

Andini, D., & Amilia, I. (2022). An analysis of swearing word types and translation techniques in Shaft movie subtitles. *Jurnal Bahasa Asing Lia*, 3(1), 40-54. https://www.researchgate.net/publication/366167106_AN_ANALYSIS_OF_SWEARING_WORD_TYPES_AND_TRANSLATION_TECHNIQUES_IN_SHAFT_MOVIE_SUBTITLES

Ávila-Cabrera, J. (2016). The subtitling of offensive and taboo language into Spanish of Inglourious Basterds. *Babel: Revue Internationale de la Traduction = International Journal of Translation*, 62(2). 211-232. https://doi.org/10.1075/babel.62.2.03avi

Ávila-Cabrera, J. (2016). The treatment of offensive and taboo language in the subtitling of "Reservoir Dogs" into Spanish. *Revista de Traductología*, 20, 25-40. https://doi.org/10.24310/TRANS.2016.v0i20.3145

Azhar, A. (2019). *Acceptability Aspects Of Taboo Terms Translation In Netflix Series Subtitle: Sex Education In Indonesian Translation.* (Publication No. 11150260000003) [A Thesis, Fakultas Adab dan Humaniora UIN Syarif Hidayatullah Jakarta]. http://repository.uinjkt.ac.id/dspace/handle/123456789/49395

Baker, M. (2006). *Translation and Conflict: A Narrative Account*. Routledge. https://doi.org/10.4324/9780203099919

Baker, M. (1992). *In Other Words: A Coursebook on Translation*. Routledge. https://doi.org/10.4324/9780203133590

Bassnett, S. (2002). *Translation Studies* (3rd ed.). Routledge. https://doi.org/10.4324/9780203427460

Ben Slamia, F. (2020). *Translation Strategies of Taboo Words in Interlingual Film Subtitling*. *International Journal of Linguistics, Literature and Translation*, 3(6), 82-98. https://doi.org/10.32996/ijllt.2020.3.6.9

Birtalan, A. (2023). Translating insults from a relevance theory approach. Eficientizarea comunicarii in procesul educational. *Language and Discourse*, 10. https://www.researchgate.net/profile/Adriana-Geanta-2/publication/372649255_Efficient_communication_in_the_educational_environment/links/64c15b5ec41fb852dd9d75cc/Efficient-communication-in-the-educational-environment.pdf#page=40

Chiaro, D. (2009). *Issues in audiovisual translation. The Routledge Companion to Translation Studies.* The Routledge Companion to Translation Studies. Routledge. https://www.academia.edu/download/53061771/delia_chiaro.pdf

Davoodi, Z. (2009). *On the translation of taboos.* [Master of Arts in translation studies, Bandar-Abbas University]. https://www.translationdirectory.com/articles/article2052.php

De Bruyne, E. (2019). *The Dutch Translation of English Taboo Language in subtitles*. [Master of Multilingual Communication, Ghent University]. https://libstore.ugent.be/fulltxt/RUG01/002/789/821/RUG01-002789821_2019_0001_AC.pdf

Díaz-Cintas, J., & Remael, A. (2007). Audiovisual translation: subtitling. *Linguistica Antverpiensia*, 7, 265-268. http://dx.doi.org/10.1556/Acr.9.2008.2.8

Díaz-Cintas, J., & Remael, A. (2021). Subtitling: Concepts and Practices. redit: *Revista electrónica de didáctica de la traducción y la interpretación,* 14, 108-111. https://doi.org/10.24310/REDIT.2020.v1i14.12350

Du, X. (2012). A Brief Introduction of Skopos Theory. *Theory and Practice in Language Studies*. 2. https://doi.org/10.4304/tpls.2.10.2189-2193

Fägersten, K. B., & Bednarek, M. (2022). The evolution of swearing in television catchphrases. *Language and Literature*, *31*(2), 196-226. https://doi.org/10.1177/09639470221090371

Fägersten, K., Stapleton, K., & Hjort, M. (2024). Censorship and taboo maintenance in L1 and LX swearing. *Languages*, 9(4), 128 https://doi.org/10.3390/languages9040128

Gedik, T. A. (2020). Translation of Turkish swear words in subtitling: *GORA. International Journal of English Language & Translation Studies*, 8(1). 19-26. https://eltsjournal.org/archive/value8%20issue1/3-8-1-20.pdf

Gil-Bardají, A., & Presas, M. (2008). *Procedimientos, técnicas, estrategias: operadores del proceso traductor*. [Thesis, Universitat Autònoma de Barcelona]. https://ddd.uab.cat/record/45586

Grobelna, B. (2023). Swear words in netflix's adult animation “Bojack Horseman” season 1. A corpus-assited study. *Linguistische Treffen in Wroclaw*, 24. 255-264. http://dx.doi.org/10.23817/lingtreff.24-17

Han, C., & Wang, K. (2014). Subtitling swearwords in reality TV series from English into Chinese: A corpus-based study of The Family. *The International Journal for Translation & Interpreting Research*, 6(2). https://www.trans-int.org/index.php/transint/article/view/271/160

Hanks, W. (2014). Translating worlds, The epistemological space of translation. University of California. *HAU: Jounal of Ethnographic Theory,* 4(2), 1-16. https://www.journals.uchicago.edu/doi/pdf/10.14318/hau4.2.001

Hashemizadeh, A., & A, Samir. (2023). Rendering Taboos in Subtitling and Dubbing: A Case Study of the Persian Translation of the American Drama Television Series. *Journal of Research in Techno-based Language Education*, 3(1). https://www.jrtle.ir/article_168703_1d96271f5f306f8a78cc75b91a42cd5f.pdf

Hatim, B., & Mason, I. (1997). *The Translator as Communicator*. Routledge. http://ilts.ir/content/ilts.ir/page/142/contentimage/translator%20as%20communcator.pdf

Hernando, N. (2022). A Study of Subtitle Translation Strategies Used to Translate the Offensive Language in Billions. *Kata Kita: Journal of Language, Literature, and Teaching,* 10(2). https://doi.org/10.9744/katakita.10.2.207-214

Hjort, M. (2009). Swearwords in Subtitles: A Balancing Act. *inTRAlinea, Special Issue: The Translation of Dialects in Multimedia*. https://www.intralinea.org/specials/article/1718

Jakobson, R. (1959). *On Linguistic Aspects of Translation*. In On Translation. R. Brower. https://web.unica.it/static/resources/cms/documents/Unit1BextensionpapersJakobsonandHolmes.pdf

Jay, K., & Jay, T. (2015). Taboo word fluency and knowledge of slurs and general pejoratives: deconstructing the poverty-of-vocabulary myth. *Language Sciences*, 52, 251-259. https://doi.org/10.1016/j.langsci.2014.12.003

Khalaf, B. (2016). An introduction to subtitling: challenges and strategies. *International Journal of Comparative Literature and Translation Studies*. 3(1). https://www.researchgate.net/publication/324921121_AN_INTRODUCTION_TO_SUBTITLING_CHALLENGES_AND_STRATEGIES

Kubíčková, P. (2022). *Impoliteness Strategies: A Case Study of the South Park Television Series*. [Bachelor's Thesis, Palacký University Olomouc]. https://theses.cz/id/r953x6/BP_Kubickova_Petra.pdf

Martínez & Yus. (2000). Insults: a relevance-theoretic taxonomical approach to their translation. *International Journal of Translation: an International Journal of Translation Studies (IJT)*, 12(1). 97-130. https://www.researchgate.net/publication/258697847_Insults_a_Relevance-Theoretic_Taxonomical_Approach_to_Their_Translation#:~:text=Insults%20are%20often%20d,interfere%20with%20language%20research

Mattsson, J. (2006). *Linguistic variation in subtitling the subtitling of swearwords and discourse markers on public television, commercial television and DVD*. MuTra – Audiovisual Translation Scenarios: Conference Proceedings. https://www.euroconferences.info/proceedings/2006_Proceedings/2006_Mattsson_Jenny.pdf

Mohamed, N., & Al Sarhani, A. (2021). Subtitling strategies of swear words and taboo expressions in the movie "Training Day". *Heliyon*, 7(7). https://doi.org/10.1016/j.heliyon.2021.e07351

Molina, L., & Hurtado Albir, A. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta*, 47(4), 498-512. http://dx.doi.org/10.7202/008033ar

Moura, W. (2024). The Subtitling of Swearing: A Pilot Reception Study. *Languages*, 9(5). 1-20. http://dx.doi.org/10.3390/languages9050184

Newmark, P. (1988). *A Textbook of Translation*. Prentice-Hall International. https://archive.org/details/ATextbookOfTranslationByPeterNewmark

Pedersen, J. (2018). From old tricks to Netflix: How local are interlingual subtitling norms for streamed television? *Journal of Audiovisual Translation*, 1(1), 81–100. https://doi.org/10.47476/jat.v1i1.46

Pedersen. (2011). Subtitling Norms for Television. An exploration focussing on extralinguistic cultural references. *Benjamins Translation Library*, 98. https://jvinfo.nu/LMEDIA/Advanced_Translation_on_Subtitling.pdf

Pinker, Steven. (2007). *The stuff of Thought: Language as a Window into Human Nature*. Penguin Books.

Sejdiraj, S. (2022). *Audiovisual translation: a descriptive and comparative study of taboo language and swearing in the Italian dubbings of South Park*. [Thesis, Università Ca' Foscari Venezia].

http://dspace.unive.it/bitstream/handle/10579/23186/864858-1268554.pdf?sequence=2
Spanakaki, K. (2007). Translating humor for subtitling. *Translation Journal*, 11(2) https://translationjournal.net/journal/40humor.htm
Taherdoost, H. (2022). What are Different Research Approaches? Comprehensive Review of Qualitative, Quantitative, and Mixed Method Research, Their Applications, Types, and Limitations. *Journal of Management Science & Engineering Research*, 5(1): 53-63 https://doi.org/10.30564/jmser.v5i1.4538
Torres, A. (2016). *On the translation of taboo words in an English-Spanish corpus of film subtitles*. [Thesis, Universidad de Jaén]. https://crea.ujaen.es/bitstream/10953.1/3396/1/Torres_Cuenca_Antonio_TFG_Estudios_Ingleses.pdf
Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Ámsterdam: John Benjamins. https://api.pageplace.de/preview/DT0400.9789027274595_A24764367/preview-9789027274595_A24764367.pdf
Tuhkanen, A. (2017). *Is a Foul Word Said Like It Is? Translation of Swearwords in OZ*. [Master, University of Vaasa]. https://osuva.uwasa.fi/bitstream/handle/10024/6015/osuva_7554.pdf?sequence%E2%80%89=%E2%80%891%26isAllowed%E2%80%89=%E2%80%89y
Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge. http://dx.doi.org/10.4324/9780203360064
Vinay, J.-P., & Darbelnet, J. (1958). *Stylistique comparée du français et de l'anglais*. Didier. https://ia803006.us.archive.org/1/items/VinayDarbelnetStylistiqueCompareDuFranaisEtDeLanglais/Vinay-Darbelnet_Stylistique%20compar%C3%A9e%20du%20fran%C3%A7ais%20et%20de%20l'anglais.pdf
Wilkinson, M. (2021). *Taboo and Offensive Language in Audiovisual Translation: A Spanish to English Case Study of the Television Series Paquita Salas.* University Honors College Middle Tennessee State University. https://jewlscholar.mtsu.edu/handle/mtsu/6545
Xavier, C. (2022). A three-layered typology for the subtitling of taboo. A corpus-based proposal of methods, strategies, and techniques. *Babel*, 68(4), 586-609. https://doi.org/10.1075/babel.00283.xav
Yus, F, & Martínez, J. (2013). Towards a cross-cultural pragmatic taxonomy of insults. *Journal of Language Aggression and Conflict*. 1. 87-114. https://doi.org/10.1075/jlac.1.1.05mat
Yusuf, M. (2024). *Analysis of translation technique and quality of taboo terms in Rick and Morty (2017) subtitle series.* [Thesis, Politeknik Negeri Jakarta]. https://repository.pnj.ac.id/id/eprint/21164/7/Halaman%20Identitas%20Skripsi%20Muhammad%20Yusuf.pdf

ANNEXES

Annex 1: Translation Techniques and Contextual Analysis

Annex 1 provides a detailed breakdown of translation techniques used for insults in the series *Inside Job*. It includes a comprehensive dataset organized by episode and scene, highlighting the original English phrases alongside their Latin American Spanish translations. Each entry specifies the characters involved, the type of insult, and its contextual background. This annex serves as a critical resource for understanding how translators approach offensive language in different scenarios, balancing cultural sensitivities with the intent and tone of the original dialogue. By categorizing the insults, it sheds light on the challenges and decisions involved in audiovisual translation.

Annex 2: Frequency and Patterns of Insult Types

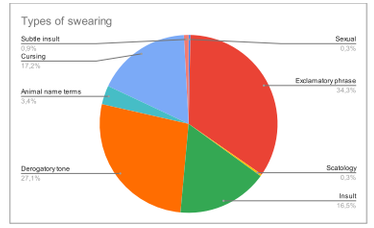
Annex 2 focuses on the frequency and patterns of insult types found throughout the series. It presents a statistical analysis of various offensive terms, classified by their severity and category, such as expletives, animal references, or derogatory terms. Additionally, it explores how specific translation techniques—such as taboo-for-taboo, substitution, and euphemism—are applied across different contexts. This annex provides valuable insights into the recurring themes and language dynamics in the show, offering a quantitative perspective on the creative strategies employed by translators to adapt insults for a culturally diverse audience.

Annex 3: Episode Summaries and Social Critiques

Annex 3 offers summaries of each episode in *Inside Job*, paired with an analysis of the social critiques embedded in the narrative. It highlights how the series uses humor and satire to comment on societal issues such as workplace dynamics, conspiracy theories, and technological ethics. The annex also provides details on the original air dates, directors, and writers, offering a holistic view of the show's creative process. This section not only contextualizes the linguistic analysis but also emphasizes the broader cultural and thematic significance of the series, enriching the study's interdisciplinary approach.

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	1	Unpresidented	Sin presidente	Nicolás Martínez	5:26	"Suck my dick"	"Chúpamme la verga"	Reagan	Her co-workers (Glenn, Gigi, Myc & Andre)	Reagan is called by the director and yells out to her colleagues.	Sexual				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	6:10	"Suck my dick"	"Chúpame la verga"	J.R	Reagan	J.R informs her about the complaints her colleagues have about her.	Sexual				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	6:59	"What the hell?"	"¿Qué demonios?"	Reagan	J.R	Reagan is introduced to his new partner and claims to J. R.	Exclamatory phrase				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	9:59	"I'd tell you to eat shit"	"Te mandaría a la mierda"	Reagan	Myc	Myc reads Reagan's mind and when he tell's her what she thinks, she gets angry with him.	Scatology				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	10:03	"Maybe you like eating shit"	"Quizá les gusta la mierda"	Reagan	Myc	She replies believing that the Myc species like that.	Scatology				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	10:22	"Holy shit. You thought I was serious?"	"Mierda, ¿creíste que era en serio?"	Myc	Reagan	Myc reacts this way as Reagan seriously thought about an offer he made to her.	Exclamatory phrase				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	10:28	"Asshole"	"Bobo"	Reagan	Myc	She insults him for making fun of her.	Insult				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	10:35	"Check out this asshole's novelty tie"	"Mira la corbata de este idiota"	Rand	The TV	Reagan's father is watching TV and making fun of what's happening on TV.	Insult				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	12:40	"Even C-SPAN 15's not gonna be watching that shit"	"Ni siquiera C-SPAN 15 verá esa mierda"	Reagan	Her superiors	Reagan presents a breakthrough on a project and mentions to them that it will be launched soon, and that no one will see it coming.	Derogatory tone				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	20:27	"Holy mother of shit!"	"Santa madre de la mierda"	J.R	J.R	He mentions this when watching on TV everything that has happened to his company's work.	Exclamatory phrase				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	21:30	"What's up dipshit?"	"¿Qué onda, idiota?"	Brett	An secret service agent	Brett want to infiltrate the place and poses as one of the guards, speaking generically.	Insult				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	21:42	"That's what I thought, bitch"	"Eso pensé, perra"	Brett	An secret service agent	Brett is still talking to the agent.	Animal name terms				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	21:43	"Damn, you can really bro down"	"Maldita sea, sí que sabes saludar a un hermano"	An secret service agent	Brett	The agent falls for Brett's lie and does not suspect anything.	Cursing				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	21:46	"You can take 15, bitch"	"Puedes tomarte 15 minutos, perra"	Brett	An secret service agent	Brett is still talking to the agent.	Animal name terms				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	21:59	"Holy shit, I can't believe that worked that many times in a row"	"Santo cielo, no puedo creer que haya funcionado tantas veces seguidas"	Reagan	Brett	Reagan is amazed at what Brett managed to do.	Exclamatory phrase				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	22:28	"Fuck yeah, Suck on that, Boston Dynamics"	¡Mierda, sí! Chúpate esa, Boston Dynamics"	Reagan	Robot president	Reagan says this with pride as she sees that her own work made adjustments to itself as an artificial intelligence.	Exclamatory phrase	Derogatory tone			
1	1	Unpresidented	Sin presidente	Nicolás Martínez	22:34	"Nationalism is just politics for basic bitches"	"El nacionalismo es política de perras"	Reagan	Robot president	Reagan is talking to the president about the comment he made about hiding the United States from the planet.	Animal name terms				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	22:56	"Connecting him to the goddamn Internet."	"Conectarlo a Internet"	Reagan	Brett	Brett asks Reagan what is she doing, as she then breaks her cellphone and tries to connect the robot president to the internet.	Cursing				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	24:14:00	"Holy shit! Holy shit!"	¡Mierda!	Reagan	Brett	Reagan reacts this way to watching robot president kill two agents and disappear.	Exclamatory phrase	Exclamatory phrase			
1	1	Unpresidented	Sin presidente	Nicolás Martínez	25:04:00	"*What the hell? Are you all high?*	"*¿Qué? ¿Están todos drogados?*"	Reagan	Her co-workers	Reagan calls her colleagues for help but they are high on drugs.	Exclamatory phrase				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	25:07:00	"Goddamn it. Can you guys do anything other than dry hump the conference table?"	"¿Pueden no simular coger en la mesa de conferencias?"	Reagan	Her co-workers	She insults them for not doing anything or for not being in condition.	Cursing				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	25:52:00	"Oh fuck"	"Mierda"	Reagan	Robot president	Reagan and Brett already had the robot president cornered, but just at that moment a helicopter allows him to escape.	Exclamatory phrase				
1	1	Unpresidented	Sin presidente	Nicolás Martínez	28:37:00	"You know what? fuck it"	"¿Sabes qué? A la mierda"	Reagan	Brett	Reagan comments on this as she sees the hundreds of messages her father left her, ignoring and going with Brett to drink.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	1:13	"You ready to carpe that motherfucking diem, girl?"	"¿Estás lista para ese maldito carpe diem?"	Brett	Reagan	Brett comments on an event to Reagan called "Carpe diem".	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	1:34	"What the hell? This place is a mess!"	"¿Qué? ¡Este lugar es un desastre!"	Reagan	Her co-workers	Reagan and Brett arrive at the office and see that all their colleagues are having some kind of party and the place is a mess.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	3:51	"Man the fuck up and finish that shit"	"Hazte hombre y fuma"	Robot	Brett	One of Reagan's robots is reassuring Brett and forces him to smoke something to calm him down.	Derogatory tone	Derogatory tone			
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	4:20	"Hey, fuck you, shoulder pads"	"Vete a la mierda, hombreras"	Myc	Gigi	They learn that one of them is to be fired and Gigi just says to save themselves the time and fire Myc, who reacts in that way.	Cursing				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	5:19	"Just kidding, you idiot. You simpleton, no"	"Es broma, idiota simplón"	Myc	Glenn	Glenn gives an option for them not to be fired and Myc finds his idea too simple and silly.	Insult				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	5:24	"We're not gonna fucking do that"	"No hacemos eso"	Myc	His co-workers	Myc comes up with an idea so that none of them is fired.	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	5:47	"What the hell am I supposed to do now?"	"¿Qué demonios debo hacer ahora?"	Rand	Reagan	Rand calls his daughter to ask for a new liver and she tells him that this is not possible now, due to the economic state of the company.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	6:22	"What the-- Goddamn it"	"¿Qué...? Maldición"	Reagan	Brett	Reagan tells Brett what they are going to do.	Cursing				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	8:35	"Eat my ass, bitch"	"Bésame el trasero, perra"	Myc	Reagan	Myc responds this way to Reagan's sarcastic reply.	Animal name terms				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	9:09	"I'm gonna use this to finally get some shit done around here"	"Usaré esto para que, al fin, las cosas se hagan bien aquí"	Reagan	Brett	Seeing how her colleagues are now behaving with Reagan, she wants to use it to their advantage so they can be more productive.	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	9:18	"where we invent bullshit to keep people distracted"	"donde inventamos mentiras para distraer"	Gigi	Reagan and Brett	Gigi introduces them to the area she is in charge of.	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	11:02	"Well, I'm in it to win it. bitches"	"Yo quiero ganar, perras"	Myc	Gigi and Andre	Myc is throwing it in their face that he is winning and may not be fired by Reagan.	Animal name terms				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	12:18	"Damn it"	"Maldita sea"	J.R.	One employee	J.R. has just seen a video of Rand in which J.R. is exposed to the internet.	Cursing				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	12:42	"If I had ears, they'd be fucking bleeding right now"	"Si tuviera oídos, estarían sangrando"	Myc	His co-workers	Myc makes a comment to his colleagues about how badly Reagan sings.	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	13:15	"Should we do a fucking team retreat to Iceland?"	"¿Hacemos un retiro en equipo a Islandia?"	Reagan	Brett	Reagan comments that they should go on vacation as a team for once, wanting to avoid telling the truth to their other teammates about who will be fired.	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	14:04	"Congratulations, idiots"	"Felicitaciones, idiotas"	Myc	Reagan and Brett	Myc insults them for firing one of the company's veterans.	Insult				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	14:11	"Eat shit, Ken doll"	"Come mierda, muñeco Ken"	Myc	Brett	Myc insults him by believing that Brett is better liked that the veteran who was mentioned.	Derogatory tone				

Nº	%	TS
108	*17,45%*	**Cursing**
173	*27,95%*	**Derogatory tone**
104	*16,80%*	**Insult**
0	*0,00%*	**Oath**
208	*33,60%*	**Exclamatory phrase**
5	*0,81%*	**Subtle insult**
0	*0,00%*	**Profane**
21	*3,39%*	**Animal name terms**
0	*0,00%*	**Ethnic / racial / gender slurs**
0	*0,00%*	**Psychological / physical condition**
0	*0,00%*	**Sexual / body part references**
0	*0,00%*	**Urination / scatology**
0	*0,00%*	**Filth**
0	*0,00%*	**Drugs / excessive alcohol**
0	*0,00%*	**Violence Death / killing**
619		



SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	14:58	"Son of a bitch!"	"¡Hijo de puta!"	J.R	Rand	J.R is watching a video of Rand, in which he exposes and makes a fool of J.R.	Insult				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	15:41	"Where the hell am I!"	"¿Dónde diablos estoy?"	JFK clone	Reagan	The clone wonders where he is, as he was previously frozen.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	18:08	"What the shit?"	"¡¿Qué mierda!"	Reagan	Brett	Reagan surprised to see a strange mutation of JFK clones.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	18:52	"What the hell?"	"¿Qué es esto!"	Glenn	Reagan	Glenn and the others want answers, since Reagan didn't tell them about hiding her artificially intelligent robot.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	19:33	"You've been bullshitting J.R. and keeping a killer robot around?"	"¿Engañaste a J.R. y conservaste a un robot asesino?"	Myc	Reagan	Myc claims she lied to J.R and kept ROBOTUS, Reagan's failed project.	Cursing				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	20:54	"I just asked my GPS to take me to the world's biggest asshole."	"Puse en mi GPS: "El imbécil más grande del mundo!""	Rand	J.R	Rand tells him that all he had to do to find him was search for "the world's biggest asshole" in the gps.	Insult				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	21:34	"Bugs Bunny shit!"	"mierda de Bugs Bunny!"	Myc	Reagan	Myc mentions to Reagan that he won't forget what she made him do, which is to parody Marilyn Monroe to get the mutant's attention.	Derogatory tone				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	22:31	"What the hell?"	"¿Qué...?"	One clone	JFK Clone mutant	One of the many celebrity clones were interrupted by the mutan clone of JFK.	Exclamatory phrase				
1	2	Clone Gumman	Asesino de clones	Nicolás Martínez	25:09	"Holy shit"	"Mierda"	Reagan	ROBOTUS (robot president)	Both comment that it is impressive how much money Netflix has to spend money on the Friends series.	Exclamatory phrase				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	0:28	"Light and love, asshole!"	"¡Luz y amor, imbécil!"	Tamiko	Rand	Tamiko yells at her ex-husband who is bothering her.	Insult				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	0:41	"Wait, what the hell?"	"¿Qué demonios?"	Reagan	Tamiko	Reagan claims her mother, as in her book she refers to Reagan as a drughter with Asperger's.	Exclamatory phrase				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	2:52	"This is a 13-alarm crap fire"	"esto es una gran emergencia"	J.R.	All the co-workers	J.R. arrives and tells everyone that there is a major P.R. emergency.	Cursing				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	5:14	"I love sex, and I am fucking good at it"	"Me encanta el sexo y soy muy bueno"	Myc	All in the room of H.R.	Myc follows up on Andre's comment regarding the rumor that Reptoids have orgies.	Derogatory tone				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	5:22	"Andre, Myc, shut the hell up, or I will castrate you"	"Andre, Myc, cállense o los castraré"	Reagan	Andre and Myc	Reagan scolds them as none of them shut up, being in a human resources meeting.	Derogatory tone				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	6:07	"you need to finish your master's and get the fuck out of this office"	"debes terminar tu maestría y dejar este maldito trabajo."	Mothman	Himself	Mothman comments that he should finish his master's degree and retire from the company at once.	Cursing				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	6:40	"What the hell is wrong with me?"	¿Qué demonios me ocurre?	Reagan	Brett	Reagan had an involuntary reaction to almost receiving a hug, the reaction was to hit and she doesn't know why it occurred.	Exclamatory phrase				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	6:49	"I'm going to this goddamn party"	"Iré a esta maldita fiesta"	Reagan	Brett	Brett suggested to her that, lest there be another such reaction at the meeting they are to attend, that she had better tell J.R., but she refuses.	Cursing				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	7:00	"Bullshit, lies, slander!"	"¡Tonterías, mentiras, calumnias!"	Rand	-	Rand is reading his ex-wife's book, and upon seeing how he is represented, he comments.	Exclamatory phrase				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	12:39	"Hey, fuck you... using moisturizer!"	"¡Vete a la mierda... con crema humectante!"	Reagan	Reptoids	One of the reptoids made a comment to Reagan about her skin, and Reagan was a little offended, but she had it.	Cursing				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	17:13	"Sure, we may have messed up in the past but not as bad as those idiots Atlantians"	"Sí, tal vez nos equivocamos en el pasado, pero no tanto como esos atlantes idiotas"	Reagan	Reptoids	Reagan is giving a speech to the reptoids, and to win them over, she insults the Atlantians.	Insult				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	17:16	"Fuck Atlantis"	"¡A la mierda la Atlántida!	One reptoid	-	One of the reptoids supports Reagan's speech and insults Atlantis.	Insult				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	19:20	"I don't know why I can't hug anyone withoouy losing my fucking mind"	"No sé por qué no puedo abrazar sin perder la cabeza"	Reagan	Brett	After the chaos that was the meeting, Reagan and Brett escape, and it was because of Reagan's strange reaction that led to this, to which she wonders why she can't be able to hug.	Derogatory tone				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	20:10	"Come out with your hands up, you pink-flashed motherfuckers"	"¡Salgan con las manos en alto, hijos de puta rosas!"	Police reptoid	Reagan and Brett	Finally the police comer Reagan and Brett, and one of the reptoid cops yells at them to get out.	Insult				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	21:31	"I intend to prove that my client might be, damn, weird as shit"	"Tengo la intención de probar que mi clienta puede ser muy rara."	Gigi	Reptoids	Gigi is being Reagan's lawyer, and one of the comments is that, she can be very strange.	Cursing.	Derogatory tone			
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	22:32	(...) "all because for some mysterious reason, I am unable to fucking hug"	"porque, por alguna misteriosa razón, no puedo dar abrazos"	Reagan	Rand	Reagan claims to her father that she is in an important matter and all because she can't be able to hug.	Derogatory tone				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	23:03	"Holy shit. You never hugged me"	"Santo cielo. Nunca me abrazaste"	Reagan	Rand	After a few moments, Reagan finally remembers why she is unable to hug, her father's fault.	Exclamatory phrase				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	23:16	"That's why I can't hug anyone without losing my shit!"	"¡Por eso no puedo abrazar a nadie sin enloquecer!"	Reagan	Rand	Reagan now that she understood that it was her father's fault, who never hugged her, is the reason why she loses her mind when she has to hug someone.	Exclamatory phrase				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	23:44	"That touchy-feely crap makes you weak"	"La bobada sentimental te hace débil"	Rand	The reptoids	Rand now confesses that he believes that the sentimental and physical things are silly and make you weak.	Cursing.				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	23:58	"Oh, shut the fuck up, Bear-o"	"Cierra la puta boca, Os-O"	Reagan	Bear-O	Reagan shuts up Bear-O, the invention made by her father whose main function was to hug Reagan and was what traumatized Reagan in her childhood.	Cursing				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	24:01	"Your shitty parenting messed me up for life"	"Tu crianza de mierda me arruinó de por vida"	Reagan	Rand	Reagan mentions to her father that it is because of his bad upbringing and bad father figure that he ruined her life.	Derogatory tone				
1	3	Blue Bloods	Sangre azul	Nicolás Martínez	26:34	"Motherfucker!"	"¡Hijo de puta!"	Andre	Reptoid doctor	The doctor informs Andre that he has contracted a sexually transmitted infection, to which Andre reacts by insulting.	Insult				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	3:52	"Oh shit"	"Mierda"	Reagan	The shadow government agents	Reagan is on a date at the movies, and upon seeing one of the main characters makes a comment that inadvertently reveal s the shadow government.	Exclamatory phrase				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	4:15	"A goddamn zero?"	"¡Un maldito cero!"	Glenn	Gigi	Gigi shows him the results of a score of Glenn's face, and him, having a rating of zero, insults.	Cursing				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	4:43	"Ever since I merged my DNA with a dolphin, my life has been shit!"	"Desde que fusioné mi ADN con un delfín, mi vida ha sido una mierda"	Glenn	Brett and Gigi	Glenn mentions that since he had that DNA fusion with a dolphin, his life went from bad to worse, since he changed his appearance and is considered ugly.	Exclamatory phrase				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	5:56	"All right, let's do some John Woo shit"	"Muy bien, hagámoslo a lo John Woo"	Andre	Glenn and Brett	Andre is in charge of performing the operation to change Glenn and Brett's faces, starting the bet that the first one to ask for his face back loses.	Derogatory tone				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	8:35	"Yeah, it's a fucking hole in your head!"	"Sí, es un puto agujero en tu cabeza"	Glenn	Brett	As they switch bodies, Brett asks if the spinacle he has thanks to his dolphin part should hurt, and Glenn mentions that it should, because it's basically a hole in his head.	Derogatory tone				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	8:52	"Oh shit. The real Bryan!"	"Mierda. El verdadero Bryan"	Reagan	Bryan-bot	Reagan built a robot version of their potential date and when they go to a restaurant they manage to run into the real Bryan.	Exclamatory phrase				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	11:45	"Hey-o, bitches!"	"¡Hola, perras!"	Reagan	Her co-workers	Reagan arrives and introduces her new boyfriend to those who bet against her.	Animal name terms				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	13:22	"Hell no"	"Claro que no"	Glenn	Brett	Brett admits defeat and wants to switch bodies with Glenn but Glenn refuses.	Exclamatory phrase				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	13:42	"Hey, four-eyes, who the hell are you, and what are you doing in my living room?"	"Oye, cuatro ojos, ¿quién diablos eres y qué haces en mi sala?"	Rand	Bryan-bot	Rand bumps into her daughter's new (robot) boyfriend.	Derogatory tone				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	14:54	"Listen up, shitbird,"	"Escucha, imbécil,"	Rand	Bryan-bot	Bryan-bot indifferently asks Rand for money, and Rand gets annoyed with him.	Insult				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	15:32	(...) "without calling her an antifa son of a bitch"	"sin llamarla hija de puta"	A therapist	Dolores (Glenn's wife) and Glenn	Brett, now in Glenn's body, has to go to a meeting with Glenn's wife, who have an agreement that every so often she can insult him all she wants. This being	Insult				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	19:30	"Holy shit"	"Santo cielo"	Myc	Gigi	Myc telepathically reads Brett's mind and discovers why Glenn (in Brett's body) is chasing Brett (in Glenn's body). Brett managed to sexually satisfy Glenn's wife.	Exclamatory phrase				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	20:00	"Let's fire up the *Face/off* shit"	"Prendamos la mierda esa de *Contracara*."	Glenn (in Brett's body)	Brett (in Glenn's body)	Glenn (partially) heard what Brett said about his relationship with his wife, and that he still has a chance to make amends, so he wants to return to his original body.	Derogatory tone				
1	4	Sex Machina	Máquina sexual	Nicolás Martínez	20:21	"That bitch"	"Esa puta"	Reagan	Reagan-bot	Bryan-bot built himself a robot version of Reagan, but the Reagan-bot instead of staying with Bryan-bot preferred to go after the real Bryan.	Animal name terms				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	0:38	What kind of sick shit are you doing here?	¿Qué mierda están haciendo aquí?	Reagan	Brett	Brett was in the holo-chamber faking a dinner with his family and Reagan catched him.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	1:44	Son of a bitch!	¡Hijo de puta!	Glenn	toy	Glenn was touching a toy and it hit him.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	02:10	Ow! Goddamn, these things are sharp.	Mierda, estas cosas son filosas.	J.R.	Gigi, Myc, Reagan, Andre, Glenn, Brett	He was talking and pricked his hand with a dart.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	02:53	Fucking bullshit.	Mierda.	Andre	Brett	Brett suggested J.R. to make the mission without cellphones, really connecting face-to-face and his co-workers didn't like the idea.	Derogatory tone	Derogatory tone			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	03:05	Oh shit, I should've said "blast in the past".	Mierda, debí decir "explotar el pasado".	J.R.	himself	He said something then he come up with another idea but it was late.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	03:15	You son of a bitch. I'll fucking murder you!	Hijo de puta. ¡Te mataré!	Gigi	Robot	The robot take off her phone.	Insult	Derogatory tone			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	03:29	Oh, I don't know dick about '80s pop culture.	No sé nada sobre la cultura pop de los 80.	Reagan	Brett	Brett asked Reagan if the old thing brought back and she aswered it.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	04:28	I'm not taking orders from some disco--ass hubcap.	No recibiré órdenes de un disco idiota.	Myc	Brett	Myc doesn't want to play simon.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	05:08	Shit, these things are fucking worthless.	Mierda, estas cosas no sirven para nada.	Myc	Himself	He fell of the airplane but his parachute pants didn't work.	Exclamatory phrase	Derogatory tone			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	05:14	Fuck, we have to go down there and get him.	Mierda, tenemos que ir a buscarlo.	Reagan	Gigi, Brett, Andre	They have to rescue Myc.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	05:49	Oh shit.	Mierda	Myc	Himself	He fell into the woods and he is hurt.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	05:52	Ah! What the fuck? My stem!	¡Qué demonios! ¡Mi tallo!	Myc	kids	Some kids found him and one of them step on his stem.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	07:28	Goddamn it. Fucking '80s owl.	Mierda. Maldito búho de los 80.	Reagan	Owl	An owl destroyed simon toy.	Cursing	Derogatory tone			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	10:13	Fuck it. What the hell?	A la mierda. ¿Qué demonios?	Myc	Girl	The girl gave him food to take his memory back.	Exclamatory phrase	Exclamatory phrase			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	10:22	You dickheads trying to poison me or something? Fucking shit!	¿Intentan envenenarme, idiotas? ¡Mierda!	Myc	Kids	Myc didn't like the food.	Insult	Derogatory tone	Exclamatory phrase		
1	5	The Brettfast Club		Nicolás Martínez	11:23	Ah fuck!	¡Mierda!	Andre	Women	Andre was flirting with a woman and he invented a name but it was ridiculous.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	11:24	What the hell was that?	¿Qué diablos fue eso?	Andre	Women	They heard a sound.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	12:47	I said wake the hell up!	¡Despierten!	Gigi	Newspaper workers	The workers were sleeping and didn't hear Gigi.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	12:51	...in this sleepy-ass town.	en esta ciudad.	Gigi	Workers	She said them that a person is missing.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	12:57	The hell? Are you kidding me with this crap?	¿Qué? ¿Me están tomando el pelo?	Gigi	Workers	A woman said that something happened before and it was a news about ice cream.	Cursing	Derogatory tone			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	13:53	This town is racist as hell.	Este pueblo es muy racista.	Andre	Brett	It was Andre turn to told about his experience in the 80s.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	14:22	...and get the fuck out of this one-decade town.	y adiós a este pueblo de una década.	Reagan	Gigi, Andre, Glenn, Myc, Brett	She created a myc finder 3000 device to get out of the town.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	14:48	Nostalgia is bullshit.	La nostalgia es una mierda.	Reagan	Brett	Reagan found out that Brett wanted to stayed there because he felt nostalgia about his family.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	14:53	...while the world fucking burns.	...mientras el mundo arde en llamas.	Reagan	Brett	She is talking about how bad nostalgia is.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	15:00	Ghostbusters...is fucking...stupid...	Cazafantasmas...es...estúpido.	Reagan	Brett	She said that Ghostbusters is stupid.	Derogatory tone	Insult			
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	15:33	...that it looks like a TGI fucking Fridays.	...que parece un puto restaurante	Myc	Kid	He is using the kids and command one of them to tell the person who decorated the room that it seems like a restaurant.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	15:58	Reagan? Why does that name annoy the crap out of me?	¿Reagan? ¿Por qué ese nombre me molesta tanto?	Myc	Himself	He heard Reagan's name and felt annoyed.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	16:13	...you're a dick.	...eres un idiota.	Kid	Myc	He's angry at Myc because he is taking advantage of them.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	16:33	Carry me, you swine.	Llévenme, perdejos.	Myc	Kids	He gave orders to them to carry him.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	16:54	Fuck!	¡Mierda!	Brett	himself	Brett made a mess trying to stay there more time.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	17:23	Damn it.	Maldición	Reagan	Gigi, Andre, Glenn	She realized that it was Myc last location.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	17:44	What the hell is a Koosh ball?	¿Qué es una pelota Koosh?	Reagan	Gigi, Andre, Glenn	She doesn't know what a Koosh ball is and she didn't know that Brett was going through something.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	18:02	And if I see one goddamn rewind fee...	Y si veo una tarifa por no rebobinar...	Glenn	Reagan	He lent Reagan a blockbuster ticket.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	18:47	The hell?	¿Qué diablos?	Reagan	Herself	Reagan watched a TV show that reminded about Brett holograms' family.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	19:02	Yeah, welcome to my fucking world.	Sí, bienvenido a mi mundo.	Reagan	Shop keeper	He doesn't know what Reagan is saying, and she felt relatable.	Derogatory tone				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	19:24	Fuck you, Myc!	¡Pádrete, Myc!	Kid	Myc	He got tired at Myc insulting them.	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	19:25	Shit!	¡Mierda!	Myc	kids	Myc fell from a cliff.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	19:32	I hope you get mutilated by the government, asshole!	Espero que el gobierno te mutile, imbécil.	Girl	Myc	She hoped that Myc got mutilated by the government.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	19:55	That big, dumb pussy with all the Mormon energy.	Ese idiota que parece un mormón.	Myc	Andre, Glenn, Gigi	Myc figured it out that Brett was missing.	Insult				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	20:01	Oh my God! Oh shit!	¡Dios mío! ¡Mierda!	Myc	Gigi, Andre, Glenn	Myc felt scared at "bad Brett"	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	20:56	Holy shit!	¡Mierda!	Myc	Andre, Glenn, Gigi	Myc ran for his life after seeing "possesed" toys.	Exclamatory phrase				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	21:37	Hey, fuck you.	Oye, pádrete.	Reagan	Myc	They thought that Reagan was dead and Myc said "Tragic, dead at forthy"	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	21:51	...you were using a fake family to make up for your crappy one.	porque usabas una familia falsa para reemplazar a tu horrible familia.	Reagan	Brett	She is trying to calm Brett down.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	22:51	My family was dogshit too.	Mi familia también fue una mierda.	Reagan	Brett	She is still trying to calm down Brett and she felt like him too.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	23:16	It really is the fucking '80s.	Son los malditos años 80.	Gigi	People watching the news	Gigi was reporting the news and said that the whites were hugging each others.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	23:56	I really fucking hate this town.	Odio este pueblo.	Andre	Himself	He was angry at the white racist cop.	Derogatory tone				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	23:58	Goddamn it!	¡Maldita sea!	Andre	Himself	Everytime he talks, sounds a chinese "bang".	Cursing				
1	5	The Brettfast Club	El club de Brett	Nicolás Martínez	24:17	That's for throwing me off a cliff, you little bastard.	Eso es por tirarme por un precipicio.	Myc	Kid	Myc took revenge and pushed a boy.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	00:26	Why do conspiracies keep getting stupider?	Las conspiraciones se han idiotizado.	J.R.	Andre, Brett, Gigi and Myc	They were watching CNN News and saw that people were protesting about the Earth being flat.	Derogatory tone				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	08:43	Suck my ass, Flipper!	¡Pádrete, Flipper!	Glenn	Flipper	Teases Flipper by stealing a shrimp as it falls into a barrel.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	09:03	Shit! Piss! Boob! Gigi, you look stunning!	¡Mierda! ¡Pis! ¡Teta! Gigi, ¡hermosa!	Andre	Gigi	Andre insults Gigi in an anxiety and tourette's attack.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	09:05	The fuck?	¿Qué mierda?	Gigi	Andre	Responds and confronts Andre for insulting her.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	10:08	Who the hell--	¿Quién diablos...?	Reagan	Rand	Reagan saw flat-earthers arriving at her mom's wedding.	Cursing				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	10:14	I'm gonna kick his dick in the ass.	Le patearé el trasero.	Rand	Reagan and Tamiko	Rand is looking for her ex-wife groom.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	10:25	God, that's so stupid, it's sexy.	Es tan estúpido que es sexy.	Rand	Tamiko	Tamiko said that she is marrying herself and Rand thinks that it is to get his attention.	Derogatory tone				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	10:32	I'm starting to see why you're so fucked-up	Ya veo por qué estás tan jodida	Andre	Reagan	Andre was invited to the wedding and seeing Reagan's parents arguing.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	12:25	Of course Reagan's screwed-up	Claro que Reagan está jodida	Rand	Tamiko	Tamiko said that all the things Rand touch it's screwed, including Reagan.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	12:29	Fuck! Fuck!	¡Mierda!	Reagan	Herself	If she doesn't control the situation, she will miss her flight to Bora Bora.	Exclamatory phrase	Exclamatory phrase			
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	14:30	Damn it, you beautiful, brave, simple man.	Maldita sea, hombre hermoso, valiente y simple.	J.R.	Brett	Brett accepted his faith for Bezzo, due if they kill Bezos he won't be able to buy J.R.'s boat.	Cursing				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	14:47	Damn it, I can't do this alone.	No puedo hacerlo sola.	Reagan	Glenn	Glenn is stuck in the vent.	Cursing				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	15:23	Ah shit.	Mierda	Rand	Harold (Flat-Earth leader), Reagan, Tamiko	Reagan said Harold to lock Rand downstairs.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	16:39	Let's fuck these pirates up.	Jodamos a los piratas.	Rand	Brett, Myc, Gigi, Andre	Rand wants to fight agains pirates.	Derogatory tone				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	17:00	Let's give these assholes a latitude adjustment.	Ajustémosle la latitud a estos idiotas.	Rand	Brett, Gigi, Myc, Andre	They're ready to fight.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	17:24	Screw that. Deal's off.	Al diablo. No hay trato.	Jeff Bezos	J.R.	J.R. wants to fix the thing with Bezos but he doesn't want to.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	17:51	Motherfucker!	¡Hijo de puta!	Rand	Flat-earther	Rand is fighting with a flat-earthers.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	17:55	What the fuck?	¿Qué demonios?	Reagan	herself	Reagan was giving coordinates to a man when some gunshots interrupted her.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	17:57	I got ya, fucker!	¡Te tengo, maldito!	Myc	flat-earther	Myc was chasing a flat-earther to hit him.	Derogatory tone				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	18:05	Congratulations. It's total fucking chaos.	Felicitaciones. Esto es un caos total.	Reagan	Rand and Tamiko	Reagan saw her parents fighting and she told off them.	Derogatory tone				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	18:18	Time for my own merriage, declarado.	Es hora de mi autoboda, idiotas.	Reagan	Harold (Flat-Earth leader)	Reagan was escaping from the caos.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	19:11	and create a big ol' shitstorm that rains down on me.	y crear una tormenta de mierda sobre mí.	Reagan	Rand and Tamiko	Reagan's parents were arguing about having a plan and Reagan said that she had one but they ruined it.	Cursing				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	21:26	Holy shit.	Mierda	Reagan	Rand, Tamiko and Harold.	They are at the edge of flat Earth but they are drifting towards a huge waterfall.	Exclamatory phrase				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	21:51	I will not die next to this asshole!	no moriré junto a este imbécil	Tamiko	Rand and Reagan	Tamiko doesn't want to die next Rand.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	22:53	PFft! Okay, what do I look like, an idiot?	¿Qué te parezco? ¿Un idiota?	Harold	Reagan	Reagan said that it wasn't the Earth's edge and it was a portal to the Earth's core.	Insult				
1	6	My Big Flat Earth Wedding	Mi gran boda en la Tierra Plana	Nicolás Martínez	24:32	Normally, that'd be a "hell no"	Normalmente, diría que no.	Reagan	Rafe Masters	The seaman asked Reagan if she is interested in any other type of seaman.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	0:36	Why are you saying your name backwards, weirdo?	¿Por qué dices tu nombre al revés?	Reagan	Rafe Masters	Rafe presented himself like Master, Rafe Masters and Reagan found it weird.	Subtle insult				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	0:39	This guy's a weirdo.	Este tipo es raro.	Reagan	Rafe and waiter	She thinks that Rafe is different.	Subtle insult				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	0:42	Fuck that! Let's do some fucking shots, bitch!	¡A la mierda! ¡Bebamos unos malditos shots, perra!	Reagan	Rafe	Rafe asked for two martinis and Reagan wanted some shots.	Exclamatory phrase	Derogatory tone	Animal name terms		
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	01:16	Oh shit!	¡Mierda!	Reagan	Henchmen	She was in bed looking at Rafe when henchmen broke the windows and entered into the room.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	01:53	this guy's a fucking legend.	el tipo es una maldita leyenda.	Hechman	Rafe and Reagan	Reagan was leaving the apartment and Rafe didn't believe because he has a big ego and the hechman supported him.	Derogatory tone				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	02:42	You were fucking hilarious last night.	Estuviste muy graciosa anoche.	Myc	Reagan	Reagan went to Incognito and they were happy about her actitude last night.	Derogatory tone				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	03:37	Holy shit.	Mierda.	Reagan and Brett	Rafe	Reagan was talking about him when he appeared.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	04:17	Goddamn it.	Maldita sea	Andre	Myc	Myc gave Andre Breaking Bad spoilers.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	04:34	if you need a bitchin' Spotify playlist.	si necesitas una lista de Spotify.	Brett	Reagan	Reagan has to help Rafe and Brett offered her a spotify playlist.	Derogatory tone				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	04:55	Shit. Shit. Shit. I cannot believe this.	Mierda. No puedo creerlo.	Reagan	herself	She can't believe that she has to work with someone she hooked up with.	Exclamatory phrase	Exclamatory phrase	Exclamatory phrase		
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	05:18	You're fucking boring, Steve.	Eres muy aburrido, Steve.	Reagan	Steve	Reagan was too direct with her ex.	Derogatory tone				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	05:47	What the hell?	¿Qué diablos?	Reagan	Rafe	Rafe was naked above a bear skin.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	06:25	Rafe, what the fuck?	Rafe, ¿qué demonios?	Reagan	Rafe	Rafe was in a covert mission and he entered too loudly.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	08:05	Damn you, Masters.	Maldito seas, Masters	Dr. Skullfinger	Rafe	Masters defeated Skullfinger.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	08:16	Okay, fuck it	A la mierda	Reagan	Rafe	Reagan decided to break up with Masters.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	09:16	I just want Dr. No Fucking Clue to Brexit my life.	Solo quiero que el Dr. Ni puta idea salga de mi vida	Reagan	Andre, Myc, Gigi, Brett, Glenn	Reagan wants to ditch Rafe and Myc is hesitant about it.	Derogatory tone				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	10:30	Fuck it.	A la mierda	Reagan	Andre, Myc, Gigi, Brett, Glenn	Rafe sent a lot of message to Reagan.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	12:22	Hell yeah.	¡Sí!	Reagan	Glenn	Reagan faked her death with Glenn help.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	13:52	Ashes to ashes, motherfucker.	Polvo eres y polvo serás, maldito.	Andre	Glenn	Ander was chasing and throwing ashes to Glen.	Insult				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	14:30	You just got ashed, sucker!	¡Toma esas cenizas, imbécil!	Andre	Brett	Andre throwed ashes right on Brett face.	Insult				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	15:05	Damn it, Brett	Maldición, Brett.	Reagan	Brett	Brett told Rafe about the poker night.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	15:16	Goddamn it, can't even enjoy my death in peace.	Ni siquiera puedo disfrutar de mi muerte en paz.	Reagan	Gigi, Glenn, Myc and Andre	Reagan has to hide from Rafe.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	16:19	What the fuck?	¿Qué?	Glenn	Rafe Masters	Rafe bet everything at poker.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	16:36	Damn...	Mierda...	Gigi	Rafe	Rafe was shouting at Gigi asking for Reagan's killer.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	17:15	Goddamn Strainer Face.	Maldito Cara de colador.	Rafe	Strainer Face (Reagan)	Strainer Face took Brett as a hostage.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	18:01	Fucking tight-ass	Maldito estirado.	J.R.	man	He was telling a man on the phone to divert his entire pension fund into his personal account.	Derogatory tone	Insult			
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	21:16	Goddamn evil cat! God!	¡Maldito gato malvado! ¡Dios!	Reagan	cat	The cat scratched Reagan's face.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	22:25	That's fucked up.	Qué mierda.	Andre	Rafe	Rafe put a GPS on Reagan's phone.	Insult				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	22:51	Hell yeah!	¡Sí!	Glenn	Gigi, Andre, Myc, Brett and Rafe	Glenn fixed a weapon.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	22:52	This bad boy's got some fucking firepower!	¡Este chico malo tiene potencia!	Glenn	Gigi, Andre, Myc, Brett and Rafe	Glenn was happy about fixing the weapon.	Derogatory tone				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	23:22	Shit, that stings.	Mierda, eso duele.	Reagan	Brett, Gigi, Myc, Andre and Glenn	She sprayed medicine into the scratch.	Exclamatory phrase				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	24:14	Damn, that is accurate.	Es cierto.	Brett	Reagan	Reagan said Rafe that the only people who think he is cool are dads or people that didn't have dads.	Cursing				
1	7	Ghost Protocol	Protocolo fantasma	Nicolás Martínez	24:56	I was just too damn good at it.	supongo que fui demasiado bueno en eso.	Brett	Reagan	Brett was saying sorry for picked Rafe over the team, that he got caught up in the spy game.	Cursing				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	00:46	Stupid but cute	Estúpida, pero linda	Rand	Reagan	Reagan did an experiment that turns out bad.	Derogatory tone				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	2:24	..if maybe you hadn't been raised by such and asshole?	..si quizá no te hubiera criado un imbécil?	Reagan	Brett	Reagan is upset because of her dad and Brett tries to cheer her up.	Insult				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	5:43	Fifty bucks says the SOS was triggered by a computer telling us these idiots ran out of lube and died.	Cincuenta a que el SOS lo envió una computadora porque se acabó el lubricante y murieron.	Reagan	Brett	She was telling Brett that the SOS was triggered by a computer telling that they ran out of lube and died.	Insult				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	5:58	Damn it, CafePress.	Maldición, CafePress.	Brett	Reagan	Reagan told Brett that the flag he found was about Rasta Gardfield.	Cursing				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	9:05	Dad?! You fucking stowed away?	¿Papá? ¿Viniste de polizón?	Reagan	Rand	Rand stowed away on the lunar trip and Reagan saw him.	Derogatory tone				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	9:19	I'd kick your ass	Te patearía el trasero	Buzz Aldrin	Rand	Buzz punch Rand on the face due to they are old enemies.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	9:36	And how can I forget the guy who slept with my fucking wife?	¿Y cómo olvidar al que se acostó con mi maldita esposa?	Rand	Buzz Aldrin	Buzz slept with Rand's wife.	Derogatory tone				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	9:45	I can't believe I'm still dealing with your bullshit, Rand.	No puedo creer que siga lidiando contigo.	Reagan and Buzz	Rand	They both told Rand that they can't believe they're still dealing with him.	Derogatory tone				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	10:08	Your bullshit rock orbits my planet.	Su roca de mierda orbita mi planeta	Rand	Moon guards	He told them that the Moon orbits the Earth.	Derogatory tone				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	10:16	...but your father is, excuse my moon lingo, a real shithead.	...pero tu padre es, disculpa mi jerga lunar, un imbécil de mierda.	Buzz Aldrin	Reagan	Buzz told Reagan that her father is a real shithead.	Insult	Insult			
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	10:58	I will not have two deadbeat dads in my life.	No tendré dos papás inútiles en mi vida.	Reagan	Brett	Brett asked Reagan if she was going to tell Buzz that he could be her real father.	Insult				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	12:27	Goddamn Aldrin	Maldito Aldrin	Rand	Brett	Rand is angry with Buzz because he is spending time with his daughter.	Cursing				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	12:31	When I get free, I'll kick his ass from here to Shmercury.	Saldré y le patearé el trasero de aquí a Shmercurio.	Rand	Brett	Rand is handcuffed, so he tell Brett that when he gets free, he will kick Buzz.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	12:44	Screw you.	Piérdete.	Rand	Brett	Brett told Rand that it was an emotional mission and he loved it. But Rand thought that Brett was telling him something bad.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	12:49	Aren't you gonna tell me that I'm a deadbeat asshole...	¿No me dirás que soy un imbécil...	Rand	Brett	He ask Brett if he isn't going to tell him that he is a deadbeat asshole who he made Alec Baldwin look reasonable.	Derogatory tone	Insult			
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	12:56	Finally, some damn respect.	Por fin un poco de respeto	Rand	Brett	Rand felt better with Brett's words and he felt respected.	Cursing				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	13:53	Son of a bitch.	Hijo de puta.	Gigi	Melvin	Melvin didn't show up at Cognito, instead he was in a TV show.	Insult				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	14:16	The CIA broke his damn brain.	La CIA le arruinó el cerebro.	Gigi	Andre Lee, Magic Myc, and J.R. Scheimpough	Gigi told them that Falloon laughs all the time because he is a sleeper agent.	Cursing				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	14:26	Fuck! We finally met our match...	¡Mierda! Por fin hallamos un rival...	Gigi	Andre Lee, Magic Myc, Glenn Dolphman, and J. R. Scheimpough	Gigi said that they finally met their match, a 92 year old man on roller skates.	Cursing				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	15:37	Ah! Stupid thing. Go faster.	Cosa estúpida. Sé más rápida.	Rand	DNA tester	Rand is anxious about the DNA result.	Insult				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	15:59	Wait, what the hell?	¿Qué demonios?	Rand	Brett	They discovered Neil Armstrong's skeleton.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	16:33	Fuck, we are fucking up on Earth.	La estamos cagando en la Tierra	Reagan	Buzz Aldrin	Buzz shows a moon city model to Reagan and she thinks it is better than Earth.	Exclamatory phrase	Derogatory tone			
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	17:00	Okay. What the hell.	Está bien. Al diablo.	Reagan	Buzz Aldrin	Buzz propose Reagan to stay up there forever and persuade her.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	17:21	Ah! What the fuck?!	¿Qué demonios?	Reagan	Buzz Aldrin	She was going to tell him that she might be his daughter.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	17:24	You were gonna say moon-slut, right?	Ibas a decir perra lunar, ¿no?	Buzz Aldrin	Reagan	He thought that she was going to tell him about being his moon-slut.	Animal name terms				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	17:30	It's like a regular slut but on the moon.	Como una perra, pero lunar.	Buzz Aldrin	Reagan	He told her that in the moon they take a word and they add "moon" in front of it. So, regular slut became moon-slut.	Animal name terms				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	17:53	What the shit?	¿Qué?	Reagan	Buzz Aldrin	She realized that Buzz moved the moon.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	18:00	Ah, shit.	Mierda.	Reagan	Buzz Aldrin	He told her that he moved the moon thanks to her.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	18:10	...by finally breaking the hell out of Earth's orbit.	...al salir de la órbita de la Tierra	Buzz Aldrin	Reagan	Buzz said that the moon has been in the Earth's shadow and that it's time to reveal their superior society to the world.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	18:23	You're a fucking psycho.	Eres un maldito psicópata.	Reagan	Buzz Aldrin	Buzz didn't care about the consequences if the Moon leaves the Earth's orbit.	Derogatory tone				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	21:01	The truth is I'm a sad asshole...	La verdad es que soy un idiota...	Rand	Reagan	Rand admited Reagan that he is an asshole who blew his career and his shot at fatherhood.	Insult				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	21:33	Ha ha! Suck my Earth ass, Buzz.	Besa mi trasero terrícola, Buzz.	Rand	Buzz Aldrin	They stopped the Moon of going out of Earth's orbit.	Exclamatory phrase				
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	23:17	What the hell, drill-hole?	¿Qué demonios?	Rand	Brett	Brett pulled out the wrong microchip on the DNA tester.	Exclamatory phrase	Insult			
1	8	Buzzkill	Aguafiestas	Nicolás Martínez	23:25	Damn it, Brett!	¡Maldición, Brett!	Rand and Reagan	Brett	They got angry at Brett's silly thought.	Cursing				
1	9	Mole Hunt	El espía	Nicolás Martínez	1:16	Son of a bitch!	¡Hijo de puta!	Andre Lee	J.R. Scheimpough	J.R. express his thanks to the team giving them a gift and Andre got angry because it was a tote bag.	Insult				
1	9	Mole Hunt	El espía	Nicolás Martínez	1:19	I don't need a bag to carry shit.	No necesito un bolso para cargar cosas.	Myc	Reagan, Brett, Glenn, Gigi & Andre	He said that after seeing the tote bag as a gift.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	1:22	I got six fucking arms	Tengo seis brazos.	Myc	Reagan, Brett, Glenn, Gigi & Andre	Myc has six arms so he doesn't need tote bags.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	2:53	Hell yeah, Mole-Man!	¡Sí, hombre topo!	Reagan	Mole-Man	Reagan became the CEO and she felt happy and started to yell everybody names.	Exclamatory phrase				
1	9	Mole Hunt	El espía	Nicolás Martínez	4:07	Fuck J.R., Reagan	A la mierda J.R., Reagan	Rand	Reagan	Reagan asks her dad if she has to be a ruthless psycho like J.R. and her dad cheer her up.	Cursing				
1	9	Mole Hunt	El espía	Nicolás Martínez	5:45	Bust best of all, no more shitty tote bags.	Y lo mejor de todo, no más bolsos de mierda.	Reagan	Cognito Inc.	Reagan's first introduction as CEO to the workers, so she mentioned that there will be no more tote bags.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	6:35	Shit! Crapping-ass! Damn it! Pants full of fucking shit!	¡Mierda! ¡Maldición! ¡Pantalones llenos de mierda!	J.R.	Himself	Unspoken file breach alarm was activaded and J.R. said that there was a mole.	Exclamatory phrase	Insult	Cursing	Derogatory tone	Exclamatory phrase
1	9	Mole Hunt	El espía	Nicolás Martínez	6:55	Someone here is trying to personally fuck me over, and I won't have it.	Alguien quiere joderme personalmente y no lo permitiré.	Reagan	Myc, Brett, Glenn, Gigi & Andre	J.R. think that someone from Incognito is trying to bother him.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	8:26	Who in this company would be such an asshole?	¿Quién en esta empresa sería tan imbécil?	Reagan	Myc, Brett, Glenn, Gigi & Andre	The person who wanted to take down J.R. didn't care about the fallout.	Insult				
1	9	Mole Hunt	El espía	Nicolás Martínez	9:25	You cryptic bastards still keeping it shady, or what?	Bastardos crípticos, siguen bajo la sombra, ¿o qué?	J.R.	Shadow Council	J.R. goes to his coronation ceremony and greated his bosses.	Insult				
1	9	Mole Hunt	El espía	Nicolás Martínez	11:17	I'm calling bullshit.	Patrañas.	Myc	Brett, Glenn, Gigi, Andre & Reagan	Myc thinks that Glenn is the mole due to his backstory doesn't make any sense.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	12:53	That's none of your goddamn business.	Eso no es asunto tuyo.	Gigi	Reagan	Reagan found Gigi's rejected job applications to work for the Illuminati.	Cursing				
1	9	Mole Hunt	El espía	Nicolás Martínez	13:44	What the hell?	¿Qué demonios?	Reagan	Glenn	The team find wigs and fidget spinner in the Glenn's room and they think that he is the mole.	Exclamatory phrase				
1	9	Mole Hunt	El espía	Nicolás Martínez	14:21	Myc's the goddamn mole.	Myc es el maldito espía.	Reagan	Myc, Brett, Glenn, Gigi & Andre	Everybody's clear about being the mole and Reagan think that Myc is the mole.	Cursing				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	9	Mole Hunt	El espía	Nicolás Martínez	14:53	We're gonna slip those shady bastards a little of Andre's truth serum.	Le daremos a los malditos algo de suero de la verdad de Andre.	Reagan	Brett	Reagan wants to slip to the others a little of Andre's truth serum.	Insult				
1	9	Mole Hunt	El espía	Nicolás Martínez	15:55	Goddamn it	Maldita sea	J.R.	Oprah	Oprah blackmailed J.R. to do exactly what she tells him.	Cursing				
1	9	Mole Hunt	El espía	Nicolás Martínez	16:00	...how the hell did you find out about the leak?	...¿cómo te enteraste de la filtración?	J.R.	Oprah	He is curious about how Oprah finded out about the leak.	Exclamatory phrase				
1	9	Mole Hunt	El espía	Nicolás Martínez	16:13	Goddamn millennials just won't put the work in.	Los malditos millennials no trabajan bien.	J.R.	Oprah	Oprah said him that it was because his extrection team.	Cursing				
1	9	Mole Hunt	El espía	Nicolás Martínez	17:10	Hell no.	No.	Myc	Brett	Brett asks Myc if he is the mole.	Exclamatory phrase				
1	9	Mole Hunt	El espía	Nicolás Martínez	17:31	Damn you, mushroom!	¡Maldito seas, hongo!	Glenn	Myc	Myc reveals that Glenn has had sex dreams about all of them.	Cursing				
1	9	Mole Hunt	El espía	Nicolás Martínez	18:44	What the entire fuck are you doing here?	¿Qué mierda haces aquí?	Reagan	Rand	Rand fell from the roof and Reagan asks him what he's doing there.	Exclamatory phrase				
1	9	Mole Hunt	El espía	Nicolás Martínez	18:55	However, you know, fucking--	Sin embargo, malditos...	Rand	Reagan, Brett, Glenn, Gigi, Myc & Andre	Rand said that he is innocent.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	21:10	How do we have shit like that but no paid maternity leave?	¿Cómo tenemos cosas así y no licencia por maternidad?	Gigi	Brett	Gigi realizes that there's a secret tunnel in the Mayan calendar and asks how do they have that but no paid maternity leave.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	23:26	You truth-telling son of a bitch.	Hijo de puta honesto.	Oprah	J.R. Scheimpough	J.R. deceived Oprah by telling the truth.	Insult				
1	9	Mole Hunt	El espía	Nicolás Martínez	24:21	You don't know who you're fucking with	No saben con quién se meten.	Rand	Glenn	Rand tries to hold Reagan's mates off.	Derogatory tone				
1	9	Mole Hunt	El espía	Nicolás Martínez	25:29	Holy shit	Mierda.	Reagan, Brett, Glenn, Myc, Andre, Rand & Gigi	themselves	They found out that Bear-o is the mole.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	0:11	Fucking what?	¿Qué mierda?	Reagan	Bear-o	Reagan was shocked because Bear-o it's the mole.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	0:21	I call bullshit on this plot twist.	Esto me parece patrañas.	Myc	Co-workers	Myc still thinks that Brett is the mole.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	0:35	How do you explain resting bitch face to a robot?	¿Cómo explico mi mala cara a un robot?	Reagan	Brett and Gigi	Reagan doesn't know how to tell Bear-o that her natural face is an angry one.	Animal name terms				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	1:29	Access key? Fuck.	¿Contraseña? Mierda.	Reagan	Reagan (herself)	Reagan doesn't remember the password she had as a kid.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	1:45	Holy shit, he did it.	Mierda, lo logró.	Myc	Co-workers	Myc finally thinks that Glenn was useful because he shooted Bear-o.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	1:53	Kids are always breaking shit.	Los niños siempre rompen cosas.	Rand	Reagan	Rand made Bear-o indestructible.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	2:21	What the hell is it?	¿Cuál diablos es?	Reagan	Rand	Reagan can't remember the password.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	3:56	How the hell am I gonna remember that shutdown code?	¿Cómo diablos recordaré esa contraseña?	Reagan	Rand	Reagan still not remembering the password.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	4:30	And where the hell we gonna get--	¿Y dónde vamos a...?	Rand	Reagan, Brett	Back in the '80s, Rand built a helmet to access Ronald Reagan's memories. They would need a tank full of psycho-conductive fluid to restart it but Rand doesn't know where to find it.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	6:13	Those creepy scribbly ones are probably all my repressed shit.	Esos garabatos espeluznantes deben ser mi mierda reprimida.	Reagan	Rand	They're into Reagan's memories and they passed by her intrusive thoughts.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	6:44	Holy shit, I remember.	Mierda, ya lo recuerdo.	Reagan	Rand	Reagan asks a kid from her memories his name and she remembered an old crazy lady that went to her classroom that day.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	7:54	Whoa, what the hell? Did you see that?	¿Qué demonios? ¿Viste eso?	Reagan	Rand	Reagan saw Bear-o disturbing her memories.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	8:10	Fuck you guys!	Váyanse a la mierda...	Stem Cell Steve	Myc	Myc throw out Stem Cell Steve to interrupt Bear-o.	Cursing				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	8:23	Take my goddamn fingernails.	Que me quiten las uñas.	Glenn	Gigi and Andre	He is getting into the torture tube.	Cursing				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	8:26	I'll shank you new gills, motherfucker.	Te haré nuevas branquias, hijo de puta.	Gigi	Glenn	Gigi pushed Glenn due she wanted to enter the tube first.	Insult				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	9:01	Oh crap. Oh crap, they can't see me in here.	Rayos, no pueden verme aquí.	Brett	Brett (himself)	Brett fell into Reagan's brain and he tried to hide.	Cursing.	Cursing.			
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	10:52	Weird shit's gonna happen.	Pasarán cosas raras.	Rand	Reagan	Reagan figured it out that she has two versions of her memories relationed with the kid and Rand said it was because they were hacking her brain in a tub of mushroom pee	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	11:17	There's gotta be some mad-scientist bullshit in here that can help me escape.	Debe haber algo de científico loco aquí para poder escaparme.	Myc	Gigi, Glenn and Andre	They fell in Reagan's laboratory.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	11:21	Fuck that noise.	A la mierda eso.	Andre Lee	Gigi, Glenn and Myc	Andre felt anxious with a noise.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	11:27	Holy shit, it's Justin Timberlake and four other men that seem vaguely familiar.	Santo cielo, Justin Timberlake y otros cuatro algo familiares.	Gigi	Glenn, Myc and Andre	Bear-o kidnapped NSYNC for Reagan.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	11:47	What the hell is this?	¿Qué diablos es esto?	Andre Lee	Gigi, Glenn and Myc	Andre found a device for the team.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	12:17	I love how Myc's shittiness makes all of us look better in comparison.	Adoro cómo la mierda de Myc nos hace ver mejor al compararnos.	Reagan	Gigi, Glenn, Andre and Myc	Reagan recorded a video for her co-workers.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	12:27	Shit, I gotta start over.	Mierda, empezaré de nuevo.	Reagan	Gigi, Glenn, Andre and Myc	Reagan get confused and start talking again.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	12:55	Goddamn it, NSYNC, you're right.	Maldita sea, NSYNC, tiene razón.	Glenn	Gigi, Andre, and Myc	Glenn agree with NYSNC and he told the team to save their Timberlake.	Cursing				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	13:38	Ha ha. You suck!	¡Idiota!	Random guy	Brett	A random guy told Brett that because they are at a Reagan's school dancing in the past and they found Brett idiot.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	14:18	This is for the rest of you dickheads!	¡Y esto es para el resto, idiotas!	Reagan	Gretchen and a girl	Little Reagan took justice with her own hands and throw fake blood to the bullies.	Insult				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	15:58	Here comes the gun, motherfucker.	Aquí viene el arma, hijo de puta.	The Beatles	Bear-o	The beatles shooted Bear-o with a gun and Bear-o throw grenades to them.	Insult				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	16:04	Fuck no.	Mierda, no.	Myc	Glenn, Gigi, and Andre	They got scared when they saw that.	Exclamatory phrase				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	16:06	How the hell we gonna fight a killer robot?	¿Cómo luchan con un robot asesino?	Gigi	Glenn, Myc and Andre	She doesn't know how to fight a killer robot.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	16:39	Hell yeah!	¡Claro que sí!	Glenn	Gigi	Glenn got excited at thinking to let out a homicidal robot to fight another homicidal robot.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	16:40	What makes you think I'll help you horny idiots?	¿Qué les hace pensar que les ayudaré?	President Robotus	Glenn, Gigi, Myc and Andre	They're trying to get Robotus help.	Insult				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	16:43	Oh, you think you're hot shit, don't you?	Te crees mucho, ¿no?	Gigi	Robotus	Gigi believe that Robotus thinks he's too big.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	18:07	Damn right, she does.	Claro que sí.	Rand	School principal	The principal thinks that Reagan is exceptionally gifted and Rand supported the idea.	Cursing				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	19:16	Hey, Shitty Ruxpin, when I'm done with you, you'll be playing banjo in a strip-mall pizza arcade.	Oye, cuito de felpa, cuando termine contigo, tocarás el banjo en una pizzería en un centro comercial.	Robotus	Bear-o	Robotus threaten Bear-o.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	19:48	Fuck yeah!	¡Sí!	Andre Lee	Gigi, Glenn, Myc	Robotus avoided Bear-o's attack.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	19:53	Get fucked, Smokey!	¡Pudrete, Oso Fumarola!	Robotus	Bear-o	Robotus tries to punch Bear-o.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	20:04	Shit.	Mierda.	Robotus	Gigi, Glenn, Myc, Andre	Robotus realized that Bear-o doesn't have neck.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	21:07	You fucking... monster!	¡Maldito monstruo!	Reagan	Rand	Reagan finally understood that Rand borrowed all her friends memories.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	21:15	Crap, I'm a memory, aren't I?	Mierda, es un recuerdo, ¿no?	Rand	Reagan	Younger Rand saw adult Reagan.	Cursing				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	21:42	You literally fucked my head?	¿Literalmente me jodiste la cabeza?	Reagan	Rand	Reagan fixed Rand beacause he messed up her mind.	Insult				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	21:44	Screw Bear-ol	¡Al diablo con Os-O!	Reagan	Rand	Reagan is very angry with Rand for what he did.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	22:44	Fuck that bear!	¡Puto oso!	Andre Lee	Gigi, Glenn, Brett, Reagan and Myc	Andre is happy because they beat Bear-o.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	22:53	...into thinking you gave a shit about your coworkers?	para que crea que ellos te importan?	Rand	Reagan	Rand believes that Reagan manipuled Bear-o.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	22:56	I do give a shit about them.	Sí me importan.	Reagan	Rand	Reagan admits that she really care about her co-workers.	Derogatory tone				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	23:09	Oh, fuck you, Dad.	Pudrete.	Reagan	Rand	Reagan hates Rand and kicked him out of the house.	Cursing				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	23:22	I don't give a flying fuck about The Incredibles!	¡No me importan Los Increíbles!	Reagan	Rand	Rand tries to keep all as normal as always.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	23:24	All right, all right. I fucked up.	Está bien, la cagué.	Rand	Reagan	Rand admited that he messed up everything.	Exclamatory phrase				
1	10	Inside Reagan	En la mente de Reagan	Nicolás Martínez	23:41	Pack your shit up, or I'm dumping it in the Potomac.	Empaca tus cosas o las tiraré al río.	Reagan	Rand	Reagan not budge an inch with kicking out Rand.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	0:24	"The Deep State is controlled by my shithead father."	"El imbécil de mi padre controla el Estado Profundo."	Reagan	A few children	She mentions to the children that the Deep State is controlled by her father.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	1:05	"Life is just dreams turning to entropy, you little shits."	"¿La vida es un sueño que se vuelve entropía, mierditas?"	Reagan	A few children	Reagan tells to the group of children that life is a dream that turns into entropy.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	1:33	"Rand Ridley is a dick!"	"Rand ridley es un idiota."	An eployee	Reagan and Brett	The employee comments that Rand is a idiot for installing too many cameras in the women's restroom.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	1:36	"Shit-talking"	"Mierda detectada"	Rand	The employee	Rand detect through a drone that the employee talked bad about him.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	2:08	(...) "I don't give a shit"	(...) "Me importa un carajo"	Rand	All the employees, including Reagan and Brett	Rand says that he saw the company's old documents and doesn't care about it.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	2:09	"Why are we taking orders from mysterious robed assholes anyway?"	"¿Por qué recibimos órdenes de unos idiotas misteriosos con túnicas?"	Rand	All the employees, including Reagan and Brett	Rand retorts as to why they have to listen to anyone else who has tunics.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	5:05	" This situation scares the crap out of me, man!"	"¡Esta situación me estresa mucho!"	Reagan	Brett	Reagan feels disappointed that no one supported her, not even Brett, and the whole situation stresses her out.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	5:06	"Well, Brett is here to "care" the crap out of you"	"Bueno, Brett está aquí para desestresarte"	Brett	Reagan	Brett listens to what Reagan says and tries to support her.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	5:12	"What the hell is this?"	"¿Qué diablos es esto?"	Reagan	Brett	Is her reaction to receiving a pamphlet about a hidden group in the company.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	5:50	"Fucking Chewbacca? He's not even real"	"¿Maldito Chewbacca? Ni es real"	Sasquatch	All in the club	He gets angry as he remembers how a child once offended him when he mistook him for Chewbacca.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	6:24	"Fuck, this is so lame"	"Mierda, esto es patético"	Reagan	All in the club	The club's manager, anke Reagan tho share with others.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	6:34	(...) "I just tried to stage a coup and nobody had my fucking back!"	(...) "traté de hacer un maldito motín y nadie fue capaz de apoyarme"	Reagan	All in the club	Reagan shares about what she tried to do and how no one supported her.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	7:02	"Dickbag, who the hell are you?"	"qué imbécil, ¿quién diablos eres?"	Reagan	Ron	Ron remarked to her earlier that Reagan is crying for no reason, and she, offended, asks who he is.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	7:29	"Who let this dork in? Am I right?"	"¿Quién dejó entrar a este bobo? ¿No?"	Reagan	Ron	Upon hearing who he is, Reagan mocks him and comments that those who work for the Illuminati should be cool, not like Ron.	Subtle insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	7:36	"Listen asshole, I'm the smartest person in this room"	"Imbécil, soy la persona más inteligente aquí"	Reagan	Ron	Ron doesn't keep quiet and responds to Reagan that those who work for the Deep State are supposed to be smart, and Reagan replies.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	8:37	"This pompous d-bag is Dietrich Kluge"	"Este imbécil presumido es Dietrich Kluge"	Rand	Gigi, Glenn, Andre and Myc	Rand introduces them the leader of the rival company.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	8:52	"He's always making the Illuminati fuck with Cognito"	"Usa a los Illuminati para meterse con Cognito"	Rand	Gigi, Glenn, Andre and Myc	Rand explains that their enemies, the Illuminati, are always looking to mess with them.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	9:03	"Those artsy-fartsy Bavarian bastards!"	"¡Esos bastardos bávaros tan artísticos!"	Myc	The Illuminati	Myc reacts this way when he remembers what was done to the company in the past.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	10:06	"No way in hell"	"No sueñes"	Reagan	ROBOTUS	Reagan tells him of her plan to get her father out of power in the company and ROBOTUS wants to join, which Reagan refuses.	Exclamatory phrase				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	11:03	"You bitches down to clown?"	"¿Listos para hacer payasadas?"	One Juggalo	All presents	One of them represent his partners and the society.	Animal name terms				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	11:27	"That's right, bitches"	"Así es, perras"	Rand	All presents	Rand introduces his group to the other societies.	Animal name terms				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	11:30	"Top that entrance, motherfuckers!"	"¡Superen esa entrada, hijos de perra!"	Rand	All presents	Rand introduces his group to the other societies.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	12:27	"We make it rain, bitch"	"Hacemos llover, perra"	Jay-Z	Cognito Inc.	He supports his leader in the discussion between the two societies, Cognito Inc. and the Illuminati.	Animal name terms				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	12:51	"Oh shit"	"Mierda"	Myc	Rand	Myc annoys his leader, Rand, who was humiliated by the leader of the Illuminati.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	13:32	"Fuck that, Gigi, we're getting back at those snobs"	"Al diablo con eso, Gigi, nos vengaremos de esos cuneles"	Andre	Gigi	The Illuminaties members previously teased Gigi, tho which she downplays and asks his colleagues to just ignore and have fun, but Andre refuses, and instead suggests Gigi	Cursing				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	13:43	"Hell yeah!"	"¡Sí, señor!"	Myc	Glenn	None of them want to know about each other's problems, they just want to have fun and ignore everyone else.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	14:35	"What the hell?"	"¿Qué diablos?"	Rand	Himself	Rand is having trouble with his litte trap he had set up to win the competition, and to the unexpected, he is surprised.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	14:40	"Ha! Watch and see how it's done, axe-hole"	"Mira cómo se hace, idiota"	Kluge (the leader of the Illuminati)	Rand	He ignores what happens to his opponent and tries to continue the competition.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	14:53	"What the hell is happening to Kluge?"	"¿Qué diablos le está pasando a Kluge?"	Reagan	Herself	Reagan is surprised to see what happens to her father's rival, Kluge.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	15:00	"You son of a bitch"	"Hijo de perra"	Reagan	Herself	Finally Reagan understands what is going on with Kluge, Ron is controlling him, just as she is controlling her father, Rand.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	15:31	"Who the hell (...)"	"¿A quién (...)"	Myc	Himself	Myc is disappointed by the service it is receiving.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	16:06	"Fuck me"	"Carajo"	Myc	Himself	A reptilian suggest that you look for something else to do.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	16:09	"Hey, what the fuck do you think you're doing here?"	"¿Qué carajos crees que haces aquí?"	Reagan	Ron	Reagan confronts Ron about what he is supposed to be doing there.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	16:28	"What the hell are those things?"	"¿qué demonios es eso?"	Reagan	Ron	Reagan is curious about the method Ron is using to control Kluge.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	16:54	"You're pulling some pagan bullshit on me!"	"¡Esta es magia pagana!"	Rand	Kluge	Rand claims to Kluge that he is using some kind of magic to sabotage him.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	17:55	(...) "you don't owe a woman a goddamn thing"	(...) "no le debes nada a una mujer"	Alex J.	Ron	Ron refuses to answer Reagan's question, to which Alex comments that he is right, that he owes nothing to a woman.	Cursing				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	18:46	"Shit"	"¡Mierda!"	Reagan and Ron	Themselves	Both are again spotted by the police, and upon hearing them, both run away.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	19:06	"To hit him with, idiot!"	"¡Para golpearlo, idiota!"	Reagan	Ron	Both were caught and Reagan asks Ron to throw the wine bottle at her so she can hit the cop who has her trapped.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	19:15	"Shit"	"Mierda"	Reagan	Herself	More police are arriving on the scene.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	19:33	"Yo, bitches, the posse feels your pain"	"Oigan, perras, la pandilla siente su dolor"	One Juggalo	Glenn and Myc	One of them hears Gleen's wailing because it is thanks to his ugly face that he was left where he and Myc are.	Animal name terms				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	19:37	(...) "you're literal fucking clowns."	(...) "porque son payasos de mierda."	Myc	The Juggalos	Myc believes that the comment of one of the Juggalo was just an excuse, as this society hides behind clownish appearances.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	19:47	(...) "some fucking rap clown."	(...) "de un maldito payaso rapero."	Myc	The Juggalos	Both Myc and Gleen were offered a book about the Juggalo's society.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	20:49	"But look at these idiots"	"pero mira a esos idiotas"	Ron	Reagan	Ron finally confesses the reason why he was in that annonymous group, he had tried to erase his memory when he saw how disappointing the world was for him.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	20:51	"Shadow government is just as dumb as the regular government"	"El gobierno Sombra es tan tonto como el normal"	Reagan	Ron	Reagan comments that both governments are equally dumb, something she manages to share with Ron.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	20:57	"It's just assholes all the way down."	"Son idiotas desde arriba hasta abajo"	Reagan and Ron	Themselves	Both comment on this by seeing how "dumb" the societies that are supposed to control the world were.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	21:11	"God, why do smart people always make dumb mistakes?"	"Dios, ¿por qué la gente inteligente comete errores?"	Ron	Reagan	Ron asks Reagan, why is it that smart people make the dumbest mistakes.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	21:16	(...) "the better you are at rationalizing stupid decisions"	"Porque cuanto más listo eres, mejor racionalizas las decisiones idiotas"	Reagan	Ron	To which Reagan replies that the smarter you are, the more foolish decisions you make.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	21:26	"Well, maybe not everything is a stupid decision"	"Bueno, tal vez no todo sea una decisión estúpida"	Ron	Reagan	Ron comments that maybe not all the decisions they make are so bad.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	22:40	"Yo, maybe Cognito isn't just some boomer shit."	"Oigan, quizá Cognito no sea solo para boomers."	Jay-Z	The Illuminaties	The Illuminaties members saw how it wasn't that both societies ended the competition, which made them see them from another point of view.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	22:47	"These guys are progressive as hell."	"estos tipos son muy progresistas."	Jay-Z	The Illuminaties	The Illuminaties members saw how it wasn't that both societies ended the competition, which made them see them from another point of view.	Subtle insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	22:47	"Hey, listen up, you dicks"	"Escuchen, idiotas"	Andre and Brett	The Illuminaties	Andre and Brett call the attention of the Illuminati to show them something.	Insult				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	23:17	"You're fucking with the greatest rapper of all time, son!"	"¡Estás frente al mejor rapero de todos los tiempos!"	Lin-Manuel Miranda	Andre and Brett	Seeing that Andre and Brett made an "attempt" at a rap battle, they were reminded that they were messing with the greatest rapper of all time.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	24:02:00	(...) "I am corny, white history teacher bullshit"	(...) "Soy como un patético profesor de historia blanco"	Lin-Manuel Miranda	Gigi	Upon learning that his drink was tampered with drugs, Lin-Manuel despairs and confesses to Gigi how pathetic he really is.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	24:03:00	"For fuck's sake, I wrote the intro to a Garfield book!"	"¡Escribí el prólogo de un libro de Garfield!"	Lin-Manuel Miranda	Gigi	Upon learning that his drink was tampered with drugs, Lin-Manuel despairs and confesses to Gigi how pathetic he really is.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	24:40:00	"He just gonna fuck things up on his own anyway"	"Como sea, encontraré la forma de aniquilarlo"	Reagan	Ron	After their "meeting", Reagan finally seems to give up on the idea of fighting with her father, after all, he always finds a way to come out on top.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	25:05:00	"Oh shit !"	"¡Mierda!"	Reagan and Ron	Themselves	They both notices that neither of them had made a fire in the owl where they were hiding.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	25:12:00	"Where the hell are Glenn and Myc?"	"¿Dónde están Glenn y Myc?"	Rand	Cognito Inc. members	Rand mentions that it is time to leave the site, and asks where the other two missing members, Myc and Gleen, are.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	25:32:00	"What the shit?"	"¿Qué mierda?"	Rand	Myc and Glenn	Note on what Myc and Gleen "became", which causes Rand's doubts.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	25:26:00	"What the fuck are we doing?"	"¿Qué diablos estamos haciendo?"	Myc	Glenn	Both listen to Rand and manage to see themselves in a pool of water, and are impressed by how "different" they look.	Exclamatory phrase				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	23:45:00	"We look like fucking idiots, Glenn!"	"¡Parecemos idiotas, Glenn!	Myc	Glenn	Myc re-emphasizes how they look like.	Derogatory tone	Insult			
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	26:48:00	"Who the hell are you?"	"¿Quién diablos eres?"	Sasquatch	J.R.	Both meet in the forest and ask who the other is.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	26:48:00	"Who the hell am I?"	"¿Quién diablos soy?"	J.R.	Sasquatch	Both meet in the forest and ask who the other is.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	26:49:00	"I'm J.R. fucking Scheimpough"	"Soy el maldito J.R. Sheimpough"	J.R.	Sasquatch	Both meet in the forest and ask who the other is.	Derogatory tone				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	26:49:00	"Who the hell are you?"	"¿Quién diablos eres tú?"	J.R.	Sasquatch	J.R. asks who he is, in fact, he looks similar to Chewbacca.	Exclamatory phrase				
2	1	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	Abraham Jácome	26:50:00	Goddamn it	Maldición	Sasquatch	J.R.	That he is again mistaken for Chewbacca, again annoyed Sasquatch.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	0:23	"Goddamn it, they're at it again"	"Mierda, lo están haciendo otra vez"	Noel Atkinson	All in the club	Noel and everyone in the room hear kissing noises coming from another room.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	1:00	"Groping mechanisms, you dork."	"Mecanismos de acción, qué tonto."	Reagan	Ron	Ron tries to make excuses for what they were doing in that closet, which Reagan finds funny because of how "witty" his comment was.	Subtle insult				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	1:12	"Damn it, Myc. I said rose quartz"	"Maldición, Myc. Dije cuarzo rosa"	Rand	Myc	Rand seems to be preparing something, and Myc failed to deliver what he wanted.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	1:18	"Feng-ser...goddamn it"	"Más feng, maldición"	Rand	Glenn	The same thing that happened with Myc, only now it's Glenn who is to blame.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	2:19	"Mother...fucker"	"hijo...de su madre"	Rand	Keanu Reeves	Tamiko, Reagan's mother, introduces them to her new boyfriend, to which Rand is not entirely happy. The insult, was cut by the intro of the series.	Insult				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	2:45	"Well, he is fucking Reagan's mother. So yes, motherfucker."	"Se está cogiendo a la madre de Reagan, así que tiene que ver con su madre."	Andre	All in the room	Andre makes a comment based on Rand's insult, which if viewed literally, makes a lot of sense.	Insult				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	2:48	"Holy shit"	"Mierda"	Myc	Reagan	Myc is shocked that Reagan's mother is having a relationship with Keanu Reeves.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	4:39	"What? fuck no"	"¿Qué? ni mierda"	Reagan	Rand	Rand instructs Reagan that her new mission is to see to it that her mother and boyfriend's relationship ends.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	5:12	"I'm gonna make a fucking movie too."	"Yo también haré una película."	Rand	Cognito Inc. members	Rand proposes a new mission, to create a new movie, in order to prove to Tamiko that he can be a great protagonist.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	8:21	"I'm psychic, you idiots."	"Soy psíquico, idiotas."	Myc	All in the set	Myc is asking for silence on the set because recording will begin.	Insult				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	8:49	"I could try, but dark Hollywood shit is the Illuminati's turf"	"Lo intentaré, pero los secretos de Hollywood son de los Illuminati"	Gigi	Reagan	Reagan asks Gigi for help to see if she can find anything to blame Keanu with, but Gigi replies that everything in Hollywood is Illuminati stuff.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	8:50	"and those assholes won't let me near their headquarters!"	"y esos imbéciles no me dejan acercarme a su cuartel"	Gigi	Reagan	Reagan asks Gigi for help to see if she can find anything to blame Keanu with, but Gigi replies that everything in Hollywood is Illuminati stuff.	Insult				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	11:03	"Goddamn it!"	"¡Mierda!"	Rand	All in the set	They are already in the process of creating the movie, but there are some drawbacks.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	11:12	"Can't we cover up my fucking man boobs?"	¿Podemos cubrir mis malditos pechos?"	Rand	All in the set	One of the drawbacks was Rand's pectorals, which became less strong as he got older.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	11:31	"Holy shit! I look 25 to 30, and check out that ass"	"Mierda, me veo de 25 a 30 años y mira ese trasero"	Rand	Andre, Myc and Glenn	One of the solutions was to inject Rand with a serum to make him look younger, and when it worked, they were amazed.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	11:42	"Already so many. Goddamn it"	"Ya son muchas. Maldición"	Glenn	Rand	Seeing how well the serum worked, Rand wanted to include more scenes to the script to which Glenn claims for it.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	11:49	"This is some Deep Throat shit."	"Es como Garganta Profunda."	Gigi	Reagan	Reagan told Gigi that she knew someone within the Illuminati who could help them.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	12:07	"This really is some Deep Throat shit."	"Si es como Garganta Profunda."	Gigi	Reagan and Ron	Upon learning of Reagan and Ron's relationship, Gigi makes the comparison once again.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	13:09	"Shit"	"Mierda"	Ron	Reagan and Gigi	Ron manages to help them with the information they need, but an alarm goes off telling him to get back to work.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	13:33	"Goddamn it, Rad Ridley"	"Maldición, Rad Ridley"	Glenn	Rand	They are interpreting a scene that will be part of the future Rand movie.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	13:44	"Huh? Wait, what the hell is going on?"	"Espera, ¿qué diablos está pasando?"	Rand	To himself	This is what Rand mentions when he sees and feels that something is not right with him.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	13:53	"Shit. Fucking fuck. Fuck!"	"Mierda. Maldita sea. ¡Carajo!"	Rand	To himself	At that moment, Rand shrinks and returns to the appearance of a child, all because of the serum he was injected with earlier.	Exclamatory phrase	Derogatory tone	Cursing	Cursing	
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	13:54	"Shit! Andre!"	"¡Mierda! ¡Andre!"	Rand	Andre	Rand claims Andre for his current condition.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	14:06	"Well, our continuity is fucked."	"La continuidad está jodida."	Myc	All in the set	With Rand's current condition, the movie can't go on.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	14:19	"How? At this rate, we're filming goddamn Boss Baby."	"¿Cómo? A este paso filmaremos Un jefe en pañales."	Myc	Rand	Rand, acting like a child, throws a tantrum and says he just want to win an Oscar, to which Myc claims that with his current state he can't.	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	14:21	"and I'll kick your dick through your head unless we finish this movie"	"Y si no terminamos esta película, te patearé la verga por la cabeza."	Rand	Myc	Rand only replies that even though he is still a child, he is still his boss, and that he should listen to everything he says.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	14:33	"Where the fuck is Brett with DiCaprio?"	"¿Dónde diablos está Brett con DiCaprio?"	Myc	All in the set	Myc, already stressed, asks for his partner who was supposed to bring his star for the movie to the set.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	15:45	"Hell yeah"	"Claro que sí"	Rand	A video on a tablet held by Andre	Rand comments on this as he watches a "Baby Shark" video.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	15:48	"This song is horseshit"	"Qué mierda de canción"	Rand	A video on a tablet held by Andre	Rand comments on this as he watches a "Baby Shark" video.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	16:53	"Oh, shit."	"Mierda."	Gigi	Herself	Gigi was watching everything from a hiden camera on Reagan and saw Tamiko naked through a computer, so she was shocked and threw the coffee at the computer, causing Reagan's costume to fail.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	18:36	"Damn, I could get used to being unremarkable."	"Maldición, podría acostumbrarme a ser ordinaria."	Gigi	Reagan	They both managed to infiltrate the premiere of Tamiko's movie, and to do so they both had to look like normal people, without makeup or expensive clothes to which Gigi mentions that maybe she could get used to being "normal".	Cursing				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	19:55	Shit!	Mierda.	Gigi	Tamiko and herself	Gigi was trying to distract Tamiko, to give Reagan time to kill Keanu, the plan did not work out as they both expected.	Exclamatory phrase				
2	2	Whoan-Feratu	Nosferatu	Abraham Jácome	20:31	"I fucking love homework. And my mom."	"Adoro la tarea y a mi mamá."	Reagan	Keanu Reeves	Keanu commented that she did his homework by discovering the weaknesses of a vampire.	Derogatory tone				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	2	Whoan-Feratu	Nosferatu	Abnuham Jácome	21:34	"Except Tom Cruise. Yeah, that guy is fucking bulletproof."	"excepto de Tom Cruise. Ese tipo es a prueba de balas."	Nicolas Cage	Keanu Reeves	Nicolas mentions that if they start suspecting Keanu, they will also suspect all the other celebrities, except for Tom Cruise.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abnuham Jácome	22:58	"My blood type is O Shit."	"Mi grupo sanguíneo es A-y mierda."	Rand	Leonardo DiCaprio	All the vampires were trying to suck Tamiko's blood, but Reagan managed to free herself and connect this machine to her father, who, being an old man, has many blood problems.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abnuham Jácome	23:12	"That shit is hundred proof Ridley."	"Esa mierda es de la Casa Ridley."	Rand	Leonardo DiCaprio	DiCaprio is the last to drink of Rand's blood.	Derogatory tone				
2	2	Whoan-Feratu	Nosferatu	Abnuham Jácome	23:48	"Um...Ah, fuck it."	"A la mierda."	Reagan	Keanu Reeves	Reagan wanted to apologize to Keanu but did not know how to express herself and just ran away.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	1:23	"Goddamn it!"	¡Maldición!	Reagan	Myc	Reagan insults Myc because he didn't do his part of the mission.	Cursing				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	1:26	"Now the mission is fucked!"	"¡La misión está jodida!"	Reagan	Myc	Myc was unable to do his part and ruined the mission, angering Reagan and his teammates.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	1:32	"Your shit attitude blew our mission!"	"¡Tu actitud de mierda lo arruinó!"	Reagan	Myc	Myc was unable to do his part and ruined the mission, angering Reagan and his teammates.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	1:56	"Those stuck-up, under-crust douchebags live in perfect harmony"	"Esos imbéciles engreídos viven en perfecta armonía bajo la tierra"	Myc	Reagan, Brett, Gigi, Andre and Glenn	Myc explains the reason for his pessimistic attitude in the last mission, it is because of a reunion with his former colleagues.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	2:53	"It's a psychic union, where everyone thinks the same and acts the same, like fucking Marvel fans."	"Es una unión psíquica, donde todos piensan y actúan igual. Como los fans de Marvel!"	Gigi	Brett	Gigi explained to Brett what a Cluster is, and makes a comparison than everyone acts or thinks alike, just like Marvel fans.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	3:22	(...) "But I can't let those shitheads in my hive see me like this."	(...) "Pero no dejaré que esos idiotas de la Colmena me vean así."	Myc	Reagan	Myc accepts and they close the deal with a handshake, but Myc with his emotions excretes something in his tentacles and displeases Reagan.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	3:39	"Fuck! What are you excreting?"	"¡Mierda! ¿Qué excretas?"	Reagan	Myc	Myc accepts and they close the deal with a handshake, but Myc with his emotions excretes something in his tentacles and displeases Reagan.	Cursing				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	4:12	(...) "and some wacky gravitational bullshit, so I'd go to the bathroom now."	(...) "Si nos pusamos, habrá dinosaurios que hablan y caos gravitacional."	Reagan	Andre, Brett, Gigi and Glenn	Reagan informs them about how deep into the earth they are going to go.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	5:00	"Ah, shit! I'll show them who's paranoid!"	"¡Mierda! Ya verán quién es paranoico."	Rand	To himself	Reagan hangs up on him and ignores her father, so Rand has no choice but try to figure out on his own who is doing this.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	5:34	"Suck it, Roman Mars!"	"¡Chúpamelo, Roman Mars!"	Myc	Reagan, Brett, Gigi, Andre and Glenn	Myc explains that according to his facade, he won the nobel prize for being a podcaster.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	5:59	(...) "that will literally drive you insane, you fucking... friend!"	(...) " que te volverá loca, maldita...amiga."	Myc	Reagan	Myc made an offensive comment, to which Reagan reproached him for that, but Myc explained that where they are is a lot of visual information that could drive her crazy.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	6:20	"What the hell?"	"¿Qué?"	Glenn	Myc	Myc handed them each an ID, but these had offensive names or titles for all of them.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	6:28	"Damn!"	-	Gigi	All the team	Gigi and the others are looking at the place, and Gigi is surprised.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	6:29	"We're in a fucking slime cave!"	"¡Estamos en una cueva llena de limo!"	Glenn	Andre	Glenn asks Andre why he is so happy if they are literally in a cave.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	6:48	"Hell no!"	"¡Claro que no!"	Glenn	Andre	Andre asked Glem if he was serious that he has never tried mushrooms.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	8:06	"Weird as hell."	"Es muy raro."	Gigi	All in the room	Gigi makes a comment regarding the lie of being Myc's cluster, which is supposed to be all connected.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	9:02	"No one gives a shit about your lamp addiction"	"No me importa tu adicción a las lámparas"	Rand	Mothman	Rand rounded up a few employees for questioning, to which Mothman confesses one of his secrets, but not relevant to Rand.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	10:24	*"Hey, you're being a real fucking Frieza right now!"*	*"Oye, estás siendo todo un Freezer"*	Myc	Mushroom football player	Myc and the others are watching some recordings of what Myc was like when he was in his "hive school", and he makes this comment when one of them bothers him and locks him in a locker.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	11:00	"Social validation! Fuck yeah!"	"¡Validación social! ¡Sí, carajo!"	Myc	All in the room	Myc was recognized as the one who having made the most progress since its hive school.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	11:38	"You know what? Hold your own goddamn award."	"¿Sabes qué? Lleva tu maldito premio."	Reagan	Myc	Myc is treating his partners who agreed to help him with his lie as servants, to which Reagan gets annoyed and confronts him about it.	Cursing				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	13:31	"Hell yeah. I have to spend years brainwashing people and you just did it in ten seconds"	"¡Bien! Llevo años lavando cerebros y tú lo hiciste en diez segundos"	Gigi	Reagan	They are making a comment about the "new Myc" thanks to he join to the hive and becoming nicer.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	14:20	"Here, shitty shitty kitty."	"Ven, gatito de mierda."	Rand	To himself	Rand now feels ready to enter the tunnel and finally find out who is responsible for the shit on his desk.	Derogatory tone	Derogatory tone			
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	17:13	"Oh, goddamn it! I knew it!"	"Maldición, ¡lo sabía!"	Gigi	Reagan and Brett	They finally notice that something strange was going on, they were not in a luxurious house of Myc, but were still in the hive, they were hallucinating.	Cursing				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	18:16	"Both of us. We both look fucking nuts."	"Los dos. Sí, los dos enloquecimos."	Rand	J.R.	Rand manages to find the person responsible who turns out to be J.R. and asks "who is the lunatic now" and both are in almost the same condition.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	18:22	"We have to get the hell outta Dodge!"	"¡Tenemos que largarnos de aquí!	Glenn	Reagan, Brett and Gigi	Glem and Andre managed to find the others and warn them about the hive's plan.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	18:42	"Yeah, he went from being a fun asshole!"	"Sí, pasó de ser un imbécil divertido!"	Gigi	Reagan, Brett, Glem and Andre	Reagan commented that she just wanted Myc to be nicer, to which Gigi responds.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	18:58	"J.R., what the hell are you doing here?"	"¡J.R.!, ¿Qué diablos haces aquí?"	Rand	J,R,	Rand questions what J.R. does at the company or at that place.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	19:24	"Damn, and they call me paranoid!"	"¡Maldición, y me dicen paranoico!"	Rand	J.R.	Rand agrees with J.R. on something, they were right.	Exclamatory phrase				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	19:30	"Oh, fucking thank you."	"¡Gracias, carajo!"	Rand	J.R.	J.R. comments that it's impossible not to go crazy in this company, everyone is against you, to which Rand is finally grateful that someone thinks like him.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	19:31	"Wait, shut the hell up."	"Espera, cállate."	Rand	J.R.	J.R. comments that it's impossible not to go crazy in this company, everyone is against you, to which Rand is finally grateful that someone thinks like him.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	19:39	"Fuck you, fuckface!"	"¡Vete a la mierda, idiota!"	Rand	J.R.	Rand responds with his gun ready to attack J.R.	Cursing				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	19:47	"Son of a bitch."	"Hijo de perra"	Rand	J,R. and himself	J.R. proves him right and that they have been spying on themm all this time.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	19:52	"Who wants some fucking dirt to eat?"	"¿Quién quiere comer tierra!"	Myc	Reagan, Brett, Andre, Gigi and Glenn	Myc enters the "cell" to offer the prisoners something to eat.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	20:04	"The raging asshole that I know is in there somewhere."	"el idiota furioso que está en algún lado."	Reagan	Myc	Reagan and the others want the old Myc back, the one that was not controlled by the hive.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	21:38	"Old Myc is back, bitches!"	"¡El viejo Myc ha vuelto, perras!	Myc	All in the room	With the insults of each one, Myc could not keep quiet and responded to each of the insults he received, returning to his old self.	Animal name terms				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abnuham Jácome	21:40	"Fuck you. And fuck you."	"Vete a la mierda. Y tú."	Myc	Reagan and Brett	He simply answers them by showing that he is back to his old self.	Cursing	Cursing			

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abraham Jácome	21:45	"And fuck all of you fuckers!"	"¡Y todos váyanse a la mierda!"	Myc	All the mushrooms in the hive	These insults go to everyone else who is not a member of his team.	Cursing	Exclamatory phrase			
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abraham Jácome	22:02	" You've a bunch of stuck-up dicks who peaked in hive school."	"Son unos imbéciles engreídos que vivieron su mejor época en la escuela"	Myc	All the mushrooms in the hive	Finally Myc says what he thinks about them, without pretending or lying about himself.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abraham Jácome	22:31	"Well, suck my stem, assholes!"	"¡Chúpenme el tallo, imbéciles!"	Stem-muntha	All in the mushrooms in the hive	All the mushrooms were influenced in some way by Myc, making them finally say what they each think and not as a single entity.	Insult				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abraham Jácome	22:38	(...) "and now they fucking suck!"	(...) " y ahora son terribles."	Reagan	Myc	Myc managed to take away the hive personality and that is something that Reagan lets him know, now everyone can be whoever they want.	Derogatory tone				
2	3	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Abraham Jácome	23:11	"Have to admit, if not for your revenge shits,"	"Debo admitir, que si no fuera por tu venganza,"	Rand	J.R.	Rand mentions to him that if it weren't for J.R.'s revenge plans he might never have realized what was going on and how they were being spied on.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	0:25	Oh, hell yeah!	¡Claro que sí!	Gigi	Reagan	Reagan told Gigi that she was in the closet with Staedtler.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	0:37	Inject that shit straight into my veins!	¡Inyecta esa mierda en mis venas!	Gigi	Reagan	Gigi thought that Reagan was talking about she having sex with Staedtler.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	0:44	This is some monogamy shit.	¡Es mierda monogámica!	Gigi	Reagan	Gigi realized that Reagan was talking about Staedtler's haurt.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	1:55	Shut the fuck up!	¡Cállate!	Myc	Glenn	Glenn said that snow flakes won't let them have any fun.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	2:19	..you need to get some romance up in this bitch.	necesitas un poco de romance.	Gigi	Reagan	Reagan wants to ask Staedtler if he wants to be her boyfriend.	Animal name terms				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	2:30	We've been fucked by the pope!	¡El papa nos jodió!	Rand	Glenn. Gigi, Andre, Myc, Reagan, Brett	Rand said that the Pope suspended the contract to build the Vatican a hell on Earth.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	3:16	Except Andre, for the weird shit he did with his clone.	Excepto Andre, por lo que hizo con su clon.	Rand	Glenn. Gigi, Andre, Myc, Reagan, Brett	Reagan said that nobody is going to the hell due it is for the show and Rand said that except Andre.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	4:08	Did you just figure out a way to turn one of our bullshit missions into a free vacation?	¿Encontraste la manera de convertir una misión de mierda en vacaciones pagadas?	Myc	Reagan	Reagan turned one of their missions into a free vacation.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	5:20	It's bull shit Reagan gets to go to Rome.	Es una porquería que Reagan vaya a Roma.	Myc	Gigi, Andre, Brett	Myc is jealous that Reagan gets to go to Rome.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	7:32	Jay-Z just got a hundredth problem and he's freaking the fuck out.	Jay-Z tiene su problema número cien y está enloqueciendo.	Staedtler	Reagan	He said that Jay-z got a hundredth problem and he is freaking out.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	8:00	Oh, man- If God is real, I'm fucked.	¡Rayos! Si Dios existe, me jodí.	Reagan	Reagan	Reagan played with the Pope and she said that if God exists, she is fucked.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	9:13	Damn right.	Así es...	Glenn	Searchin' General	The General let Glen pass because he is a veteran.	Cursing				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	9:20	The fuck did you just say?	¿Qué carajo dijiste?	Glenn	Searchin' General	The General said that Glenn is a fellow military man.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	10:39	What the actual hell?	¿Qué diablos?	Staedtler	Reagan	The Pope showed them the Hell on Earth.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	11:08	I knew I screwed something up with the Catholicizer.	Sabía que me había equivocado con el Catolizador.	Staedtler	Reagan	Staedtler knew that he missed something up with the Catholicizer.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	11:18	Fuck! These animatronics have gotten so realistic!	¡Mierda! ¡Estos robots son cada vez más realistas!	Reagan	Staedtler	Reagan realized that the animatronics are more realistic.	Cursing				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	11:22	Damn you, Bob Iger!	¡Maldito seas, Bob Iger!	Reagan	Bob Iger	Because of the animatronics.	Cursing				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	11:24	Damn you and your commitment to excellence!	¡Maldito seas tú y tu compromiso con la excelencia!	Reagan	Bob iger	For Bob Iger commitment to excellence.	Cursing				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	11:39	"In the name of the Father, the Son, and the--" Holy shit!	En el nombre del Padre, del Hijo y del... ¡hijo de perra!	Tv reporter	Animatronic	He got scared at the animatronic.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	12:29	If he tries to con you into some polyamorous millennial bullshit...	Si quiere meterte en una mierda millenial poliamorosa,	Gigi	Reagan	She got mad at Staedtler saying that he doesn't date.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	12:53	As then save Italy from whatever the fuck you did to it.	Y luego, salva Italia de lo que le hiciste.	Gigi	Reagan	Gigi told Reagan to save Italy.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	13:25	..the two idiot brothers betrayed him to keep all the glory for themselves.	los hermanos idiotas lo traicionaron para robarle la gloria.	Narrator	Wright brothers	The narrator said that the two brothers betrayed the third brother.	Insult				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	15:55	Shit. We gotta go.	Mierda. Debemos irnos.	Reagan	Staedtler	The guards were near to them.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	16:24	Glenn, you son of a bitch!	¡Glenn, hijo de perra!	Gigi	Glenn	They are getting tortured for Glenn's fault.	Insult				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	16:56	Just FYI, If I fuck this up again,	Para que sepas, si lo arruino de nuevo,	Staedtler	Reagan	Staedtler said that if he messed up all again they're gonna have to colect the pope's l igue fied brain into little baggies.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	17:41	I mean, what the hell are we even doing?	¿Qué diablos estamos haciendo?	Reagan	Staedtler	She doesn't know what they are doing with their relationship.	Exclamatory phrase				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	20:08	Oh, thank fucking Satan!	¡Gracias a Satanás!	Animatronic demon	Reagan	The animatronic was tired of Staedtler crying about his traumas.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	20:29	I'm the screw-up.	Yo soy la que la cagó.	Reagan	Staedtler	Reagan said that she is guilty.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	20:54	..and I'm just a guy who's too fucked up by the things I do for work...	...y yo soy un tipo que está jodido por su trabajo...	Staedtler	Reagan	Staedtler thinks that he is less than Reagan.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	21:12	...maybe after we get out of here, we could be fucked up together?	...luego de detener al papa malvado, podríamos estar jodidos juntos.	Reagan	Staedtler	Reagan asked Staedtler to be together.	Derogatory tone				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	22:16	Untie us, assholes!	¡Desátenos, imbéciles!	Myc	Transportation Security Administration	Myc wanted to be untied by the general and officials.	Insult				
2	4	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	23:37	Yeah. It's always good to have someone at a wedding to talk shit about everybody there.	Sí, es bueno tener a alguien en una boda para hablar mal de todo el mundo.	Reagan and Staedtler	Reagan and Staedtler	They agreed with each other talking bad about people.	Derogatory tone				
2	3	We Found Love in a Popeless Place	Amor en un lugar inesperado	Abraham Jácome	24:10	Goddamn it!	¡Maldita sea!	Gigi	Brett, Myc, Glenn. Andre and J.R.	They arrived at Italy and saw the mess in there.	Cursing				
2	5	Brettwork	Poder que mata	Abraham Jácome	6:45	Would anyone even fall for this crap?	¿Quién podría creer eso?	Reagan	Robotus	Reagan doesn't believe that someone would fall for artificial unsintelligence.	Derogatory tone				
2	5	Brettwork	Poder que mata	Abraham Jácome	8:53	And fucking Sumatran blend?	y ¿una maldita mezcla de Sumatra?	Rand	J.R.	Rand smelled Sumatra in his coffee.	Derogatory tone				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	5	Brettwork	Poder que mata	Abraham Jácome	8:58	Ha! I'm fucking with you, intern.	Te estoy molestando, pasante.	Rand	J.R.	Rand bothered J.R. saying that he smelled Sumatra in his coffee.	Derogatory tone				
2	5	Brettwork	Poder que mata	Abraham Jácome	11:43	Where the hell is Brett?	¿Dónde está Brett?	Rand	Myc, Glenn and J.R.	Rand pop in the room asking for Brett.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	11:57	What the fuck are you thinking?	¿Qué carajo estás pensando?	Brett's dad	Brett	Brett parents are mad because they think that he destroyed his brother's politic legacy.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	12:22	You know what? Fuck our various parents.	¿Sabes? Al carajo los papás.	Reagan	Brett	She is trying to cheer Brett up.	Cursing				
2	5	Brettwork	Poder que mata	Abraham Jácome	14:06	A key to the city of Toronto. Wow, man, that's like oh shit.	Vaya, la llave de la ciudad de Toronto.	Brett	himself	Brett is under drung influence.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	14:45	What the hell, Brett?	¿Qué diablos, Brett?	Glenn	Brett	Brett said that veterans are dumb babies.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	15:16	Un-fucking-believable.	Es increíble.	Reagan	Myc	Brett ends supporting Glenn and Reagan couldn't believe it.	Derogatory tone				
2	5	Brettwork	Poder que mata	Abraham Jácome	15:21	How the hell did that happen?	¿Cómo diablos pasó eso?	Reagan	Brett	Brett got the youth vote and they don't know why.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	15:54	People just don't give a shit anymore.	No les importa un carajo.	Robotus	Brett	Brett doesn't know why scandals don't work anymero and robotus said that it is because he entered the modern "infallible zone" and people just don't care anything as long as Brett is their guy, he's bulletproof.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	16:31	Damn it. Brett's dead!	Maldición. ¿Brett murió?	Rand	himself	Rand watched on TV that Brett's dead.	Cursing				
2	5	Brettwork	Poder que mata	Abraham Jácome	16:50	Why don't you run for a less dry sandwich, shithead?	¿Por qué no te postulas para ir por un sándwich menos seco?	Rand	J.R.	J.R. wants to run for senator and Rand gave orders to him.	Derogatory tone				
2	5	Brettwork	Poder que mata	Abraham Jácome	18:57	Those idiots.	Qué idiotas.	Reagan	Brett	They're watching people got mad and saying that the Hands killed Brett.	Insult				
2	5	Brettwork	Poder que mata	Abraham Jácome	20:29	Back burner? Then what the hell is this?	¿Lo dejaste? ¿Y qué diablos es esto?	Robotus	Brett	Brett said that he put puppeteering on the back burner but Robotus saw a puppet.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	21:59	What the fuck does that even mean?	¿Qué significa?	Robotus	Reagan and Brett	They're looking people shirts and Robotus didn't understand what it said there.	Exclamatory phrase				
2	5	Brettwork	Poder que mata	Abraham Jácome	25:24	Wait. How did you get your stupid legislation passed without Brett in the Senate?	Espera, ¿cómo aprobaron tu estúpida ley sin Brett en el Senado?	Reagan	Rand	She doesn't know how they passed Rand legislation without Brett in the Senate.	Derogatory tone				
2	5	Brettwork	Poder que mata	Abraham Jácome	25:29	Once I got wind you three dipshits were deeper stating us...	Cuando me enteré de que los tres idiotas tenían un estado más profundo...	Gigi	Brett, Reagan	When Gigi got wind they were deeper stating us, she and Rand formed an even deeper deeper state and backed another candidate.	Insult				
2	5	Brettwork	Poder que mata	Abraham Jácome	25:54	I want a raise, motherfucker!	¡Quiero un aumento, hijo de perra!	Lil Brett (puppet)	Reagan	Brett think they did that all for nothing and wants a raise.	Insult				
2	5	Brettwork	Poder que mata	Abraham Jácome	26:00	I have seen shit, Brett.	He visto cosas, Brett.	Lil Brett (puppet)	Brett	Brett hushed Lil Brett and he got mad at Brett	Derogatory tone				
2	5	Brettwork	Poder que mata	Abraham Jácome	26:09	I'd like to see you bitches try.	¡Inténtenlo, perras!	Lil Brett (puppet)	Reagan, Gigi, Rand, Brett	Brett told Reagan that the puppet got too empowered and asked her to cut off his hand.	Animal name terms				
2	5	Brettwork	Poder que mata	Abraham Jácome	26:19	Bow down, bitches.	A respetar, perras.	Lil Brett (puppet)	Reagan, Gigi, Rand, Brett	Lil Brett commanded them to bow down.	Animal name terms				
2	5	Brettwork	Poder que mata	Abraham Jácome	26:27	Fuck!	¡Mierda!	Rand	Lil Brett	Lil Brett hit Rand.	Cursing				
2	6	Rontagion	Rontagio	Abraham Jácome	01:04	The mind erasing, the lies, my asshole co-workers.	Borrar recuerdos, mentir, los idiotas de mis compañeros.	Staedtler	Reagan	Staedtler doesn't like to work to Illuminatis.	Insult				
2	6	Rontagion	Rontagio	Abraham Jácome	01:18	Bitching about our shadow world jobs is how we got together.	Nos conocimos quejándonos de nuestros trabajos.	Reagan	Staedtler	Reagan is worried about Staedtler working in a normal job because she doesn't know what they are going to talk if he quit.	Derogatory tone				
2	6	Rontagion	Rontagio	Abraham Jácome	04:05	Who picked this '90s shirt?	¿Quién puso esta mierda de los 90?	Staedtler	Brett and Reagan	Staedtler and Brett want to make peace with each other and Staedtler starts saying to put new music.	Derogatory tone				
2	6	Rontagion	Rontagio	Abraham Jácome	08:40	Ahoy, bitches.	A la vista, perras.	Myc	Gigi and J.R.	Myc arrived at halloween party.	Animal name terms				
2	6	Rontagion	Rontagio	Abraham Jácome	08:49	Oh, what the Jerry Fuck-heimer.	En el nombre de Jerry Bruckheimer.	Myc	Glenn	Glenn appeared dressing like Jack Sparrow.	Derogatory tone				
2	6	Rontagion	Rontagio	Abraham Jácome	10:56	Get ready to lose your fucking mind over the City of Lights.	Prepárate para perder la cabeza por la Ciudad de las Luces	Rand	Tamiko	Rand brought Tamiko to Paris.	Derogatory tone				
2	6	Rontagion	Rontagio	Abraham Jácome	11:10	I know you love fancy crap.	Sé que te encanta lo elegante.	Rand	Tamiko	Tamiko admited that she likes Rand's plan.	Derogatory tone				
2	6	Rontagion	Rontagio	Abraham Jácome	11:25	Poetry? Damn it all!	¿Poesía? ¡Maldita sea!	Rand	Tamiko	Tamiko talked about reciting poetry and Rand didn't think about that before.	Cursing				
2	6	Rontagion	Rontagio	Abraham Jácome	12:27	Hell yeah. bro!	¡Sí, hermano!	Viruses	viruses	The viruses that Andre created was expanding to people and they were happy.	Exclamatory phrase				
2	6	Rontagion	Rontagio	Abraham Jácome	13:20	Goddamn it!	¡Maldición!	Myc	Glenn	Glenn and Myc put on the same costume.	Cursing				
2	6	Rontagion	Rontagio	Abraham Jácome	13:22	That's brave heart, you idiot!	¡Es Corazón Valiente, idiota!	Myc	Glenn	Glenn tried to told a phrase about 300 film and it was from Brave Heart instead.	Insult				
2	6	Rontagion	Rontagio	Abraham Jácome	14:26	Fuck!	¡Mierda!	Andre	Reagan and Brett	Andre created a virus to love Staedtler and Brett was asymmetric.	Cursing				
2	6	Rontagion	Rontagio	Abraham Jácome	16:41	You robot bastard!	Maldito robot.	Glenn	Robotus	Robotus created an hologram about Rand to be in the date with Tamiko but she ended kissing him.	Insult				
2	6	Rontagion	Rontagio	Abraham Jácome	16:43	Shit! Oh, fuck!	¡Mierda! ¡Carajo!	Rand	himself	He was pooping and with the shock he standed up and hit himself with a shelf.	Exclamatory phrase	Cursing			
2	6	Rontagion	Rontagio	Abraham Jácome	17:06	Shit!	¡Mierda!	Andre	Brett	The people with the virus knowed how to opened up the door.	Exclamatory phrase				
2	6	Rontagion	Rontagio	Abraham Jácome	20:08	That's really fucking sweet	Qué tierno es eso	Reagan	Staedtler and Brett	Brett started liking Staedtler and his DNA wasn't useful anymore.	Derogatory tone				
2	6	Rontagion	Rontagio	Abraham Jácome	21:29	Time to force quit, asshole.	Hora de reiniciar, imbécil.	Rand	Robotus	Robotus think that Tamiko feel the same as him, but Rand is going to force quit him.	Insult				
2	6	Rontagion	Rontagio	Abraham Jácome	22:02	Damn it!	Maldición	Reagan	Staedtler	Reagan didn't want to ask Staedtler to erase the people infected's mind.	Cursing				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	6	Rontagion	Rontagio	Abraham Jácome	23:47	You fucking Erector Set! Fuck you!	¡Maldito juguete para armar! ¡Jódete!	Rand	Robotus	Rand is fighting with Robotus for Tamiko.	Derogatory tone	Cursing			
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	01:06	but what the fuck is that?!	pero ¿qué diablos es eso?	J.R.	Brett	J.R. arrived with coffee for the team and saw the Brett's poster about Shazaam.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	01:18	No, you idiot.	No, idiota.	J.R.	Brett	J.R. said that Shazaam movie doesn't exist.	Insult				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	01:40	Shit!	¡Mierda!	Gigi	J.R.	J.R. broke his shirt and showed them his tattoos.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	02:43	He's gone AWOL in the damn head.	Su mente desertó.	Glenn	Myc, Andre, Brett, Reagan, Gigi, J.R.	They entered at Rand's room and it was a mess.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	02:49	where the hell is my dad?	¿y dónde diablos está mi papá?	Reagan	Myc, Andre, Brett, Glenn, Gigi, J.R.	The room was a mess but they couldn't see Rand anywhere.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	03:18	Nice wardrobe, Richie Bitch.	Lindo guardarropa, Ricky Elorón.	Rand	J.R.	They were roommates in Harvard.	Animal name terms				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	03:28	he was an abrasive asshole	era un imbécil fantástico.	J.R.	Myc, Andre, Brett, Reagan, Gigi, Glenn	J.R. was telling the story about him and Rand. They hated each other.	Insult				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	03:58	Shit	Mierda	Rand	J.R.	Rand was drinking beer and the RA heard them.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	05:46	Dammit	Maldición	J.R.	Rand	The time machine didn't work.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	05:49	Shit!	¡Mierda!	J.R.	Rand	The machine didn't work but Rand's face was naked.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	05:54	What the hell?	¿Qué diablos?	Rand	J.R.	Rand was shocked because his mustache was gone.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	05:59	What the fuck?	¿Qué carajo?	Reagan	J.R.	Reagan was in shock about J.R. story because in that time was two Moons.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	07:03	Who the hell are you Dorito-headed dipshits?	¿Quiénes son, idiotas con cara de Doritos?	Rand	Black Robes	The Shadow Board appeared in front of them and propose to make a shadow organization but they had to forget about Project Reboot.	Exclamatory phrase	Insult			
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	07:52	We should not go behind their backs and fuck with them.	No deberíamos traicionarlos.	J.R.	Rand	Rand wanted to keep with his idea but J.R. was scared.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	09:22	What the shit happened to Andre?	¿Qué le pasó a Andre?	Myc	Reagan, Gigi, Brett, Glenn	J.R. gave them tinfoil hats to protect themselves from timeline glitches and Andre took it out.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	11:03	Fuck, yes!	¡Sí, carajo!	Andre	himself	Andre bought a lotto ticket and won.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	13:21	What the hell was that?	¿Qué diablos fue eso?	J.R.	Reagan, Gigi, Brett, Glenn, Myc	They were trapped in a timeline glitches.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	13:52	Goddamn it, Rand!	¡Maldita sea, Rand!	J.R.	Rand	J.R. was mad with Rand because of Project Reboot.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	14:05	"Kuh, kuh!" Kazaam, fuck!	¡Kazaam con K, mierda!	J.R.	Brett	Brett said Shazaam instead of Kazaam.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	14:10	I'm starting to hit my limit on wacky, sci-fi bullshit.	Llegué a mi límite de ciencia ficción de mierda.	Myc	Glenn, Gigi, Reagan, J.R., Brett	Myc started to hit his limit on wacky, sci-fi.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	14:14	What the hell?	¿Qué diablos?	Myc	Glenn, Gigi, Reagan, J.R., Brett	Myc saw a millionaire Andre poster	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	14:40	Oh, damn it!	¡Maldición!	J.R.	Glenn, Gigi, Reagan, J.R., Brett, Myc	Myc pricked the car tyres and J.R said that it would be better if they should have taken the UFO.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	14:44	Cheap-ass Roswell labor.	Mano de obra barata de Roswell.	J.R.	Brett	Brett asked if they do have an UFO.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	15:16	He's a fucking millionaire?	¿Es un maldito millonario?	Myc	Glenn, Gigi, Brett, Robotus	They found out that Andre is millonaire.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	15:18	Oh, shit.	Mierda.	Reagan	herself	She heard Myc screaming about Andre being millionaire.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	16:21	Goddamn, I miss my fingers!	¡Maldición, extraño mis dedos!	Glenn	Gigi, Myc, Brett, Reagan	Glenn found out that it was a dimension with him being human and with Dolores.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	16:28	Just a normal day as queen of the fucking Illuminati!	¡Solo un día normal como reina de los malditos Illuminati!	Gigi	herself	She saw her being queen of the Illuminatis.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	16:49	and every one of us lived our goddamn dream lives.	y todos vivimos nuestras vidas soñadas.	Myc	Gigi, Glenn, Brett, Robotus, Reagan	Myc found out that in that timeline they didn't work for Cognito and that they lived their dream lives.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	17:32	Now wait a goddamn second.	Espera un maldito segundo.	J.R.	Reagan	J.R. is mad because all of them have good timelines except him and Reagan.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	17:37	What in the reverse white privilege shit is that?	¿Qué privilegio inverso es ese?	J.R.	Reagan	J.R. is mad because all of them have good timelines except him and Reagan.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	18:16	...just to keep his fucking job!	...solo para conservar su maldito trabajo!	Reagan	Brett and Robotus	She said that is typical if of his dad to destroy the reality just to keep his job.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	18:38	Now is not the time to coin new sci-fi shit.	No es hora de inventar más ciencia ficción.	Reagan	Brett	Brett was coining new sci-fi stories.	Exclamatory phrase				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	19:07	A good leader wouldn't drag their best friend into their dad's bullshit.	Una buena líder no metería a su amigo en la mierda de su padre.	Reagan	Brett	Reagan was glad with Brett for staying with her.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	19:29	All right, asshole!	¡Muy bien, imbécil!	Reagan	Rand	Reagan entered where her dad was hiding.	Insult				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	20:27	I know it's a fucking cliché	Sé que es un cliché	Rand	Reagan	Rand told Reagan that he did all of that to get her and her mom back.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	20:56	Guess our shit timeline's better than nothing.	Nuestra línea temporal es mejor que nada.	Rand	Reagan	He surrender about getting Tamiko back and accepted what Reagan was saying.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	21:46	...in the goddamn Harvard Lampoon!	...en el maldito Harvard Lampoon!	J.R.	Rand	He wants to live in another timeline.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	22:52	...the more they all went to shit.	...más se fueron a la mierda.	Myc	Reagan	They came back with Reagan because their timelines wasn't that great.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	22:58	And I almost bent the knee to the goddamn Russkies.	Y casi juro lealtad a los malditos rusos.	Glenn	Reagan	In that timeline Glenn almost bent the knee to the Russkies.	Cursing				

SEASON	Nº	TITLE (ENGLISH)	TITLE (SPANISH)	SUBTITLER	TIMING	ENGLISH	SPANISH SUBTITLES	CHARACTER 1	(TO) CHARACTER	SCENE DESCRIPTION (CONTEXT)	TYPE OF SWEARING 1	TYPE OF SWEARING 2	TYPE OF SWEARING 3	TYPE OF SWEARING 4	TYPE OF SWEARING 5
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	24:41	I better not wind up sharing a cell with that asshole again.	Ojalá no vuelva a compartir celda con ese imbécil.	Rand	Reagan	Rand doesn't want to share cell with J.R. again	Insult				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	24:57	A screw-up	un fracasado	Reagan	Rand	Reagan found out that his dad wasn't a villain or hero.	Derogatory tone				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	24:58	Well, I think interventions are bullshit.	Bueno, las intervenciones son una mierda.	Rand	Reagan	Rand think that invertention are trash, but he thinks that Reagan it's right.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	00:29	I hate this fucking—	odio este maldito...	Reagan	herself	She is tired of her job.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	01:07	Are these jumpsuits made out of fucking polyester?	¿Estos overoles están hechos de poliéster?	Rand	himself	Rand is in prision and he doesn't like the jumpsuits.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	01:23	I hate that fucking arena.	Odio esa maldita arena.	Rand	J.R.	Rand and J.R. are fighting with each other but a guard said that they have to wait for the Death Arena.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	02:53	You're not going to shitty heaven with the regular people.	No irás al cielo de mierda con la gente común.	Pope	Reagan	The Pope said that he talked with God to asked him to send Reagan to the VIP heaven.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	03:17	Finally, a reason for you to have shitty posture.	Ahora tienes una razón para tu postura de mierda.	Myc	Reagan	Myc said Reagan that now she has a reason to her posture.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	04:42	Fucking Steve!	¡Maldito Steve!	Reagan	Brett, Steve	Reagan said sometimes you need to kill your babies and Steve felt offended but it was a figure of speech.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	05:07	Damn!	¡Carajo!	Gigi	Brett	Brett vaporized his favorite movie anomaly to demonstrate that he isn't a big softie.	Cursing				
2	7	Project Reboot	Proyecto Reinicio	Abraham Jácome	06:24	what the hell are you...	¿qué estás...?	Reagan	Staedtler	Reagan thought that he was breaking up with her.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	08:00	Something will always fuck it up again.	algo siempre lo arruinará de nuevo	Staedtler	Reagan	He said Reagan that she can't fix the world because something will always ruin it again.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	09:36	...a fucking basketball-playing dog.	...un perro que juega baloncesto.	Gigi	Brett	Gigi thinks that the world doesn't need a dog that plays basketball.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	10:42	The hell?	¿Qué diablos?	Reagan	herself	She was in the elevator but it started working weird.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	11:38	"Fuck Up 100,000 Years of Planning."	Proyecto al carajo el plan de 100 000 años	The Robe 2	Reagan	The Robes found out that Rand had the Project Reboot.	Cursing				
2	8	Appleton	Appleton	Abraham Jácome	11:42	The fucking guy.	Maldito tipo.	The Robe 2	Reagan	They agreed with The Robe 1 about Project Reboot.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	12:18	No, hell, no, no. That guy's fucking nuts!	Para nada, ¡este tipo está loco!	The Robe	Reagan	Reagan asked The Robes if they are gonna sacrifice her to a Cthulhu and The Robe answered her no because he was nuts.	Exclamatory phrase	Derogatory tone			
2	8	Appleton	Appleton	Abraham Jácome	14:30	...fire, plague, actual fucking locusts?	¿incendios, plagas, saltamontes?	Reagan	The Robes	Reagan asked why didn't they stop these things.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	14:56	Shit? Really?	Mierda, ¿en serio?	Reagan	The Robes	Reagan asked them what was the plan behind burning rainforests and they said that they controlled fire to stop sentient trees overthrowing humanity.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	15:35	but this little idiot does not want that, does he?	...pero este pequeño idiota no quiere eso, ¿verdad?	old man	Brett	He is narrating the basketball match of the dog and Brett.	Insult				
2	8	Appleton	Appleton	Abraham Jácome	16:08	Motherfucker!	¡Hijo de perra!	Brett	Air Bud (Dog)	Air Bud did another point and he signed his own death.	Insult				
2	8	Appleton	Appleton	Abraham Jácome	17:47	Shit	Carajo.	The Robe	Reagan	Reagan told them a plan to the world.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	17:50	Shit? Really?	Mierda. ¿En serio?	Reagan	The Robes	She dind't expect to being supported by The Robes.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	18:13	Fuck	Carajo.	Reagan	herself	Reagan has to choose between true love or a chance at world domination.	Exclamatory phrase				
2	8	Appleton	Appleton	Abraham Jácome	19:58	...to stop being such a fucking nightmare!	...para dejar de ser una pesadilla	Brett	Glenn, Gigi, Andre and Myc	They want to destroy Air Bud, but Brett doesn't want to.	Derogatory tone				
2	8	Appleton	Appleton	Abraham Jácome	22:35	Goddamn, that burns! Goddamn, that burns!	¡Maldita sea, quema!	Reagan and Staedtler	Reagan and Staedtler	They burnt their hands at the same time.	Cursing	Cursing			

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
(...) all because for some mysterious reason, I am unable to fucking hug	porque, por alguna misteriosa razón, no puedo dar abrazos	1																		1																		
(...) and now they fucking suck!	(...) y ahora son terribles.				1															1																	1	
(...) and some wacky gravitational bullshit, so I'd go to the bathroom now.	(...) Si nos pasamos, habrá dinosaurios que hablan y caos gravitacional.	1																																1			
(...) some fucking rap clown.	(...) de un maldito payaso rapero.			1																1																		
(...) that will literally drive you insane, you fucking... friend!	(...) que te volverá loca, maldita...amiga.			1																1																		
(...) without calling her an antifa son of a bitch	sin llamarla hija de puta		1																						1													
(...) you're literal fucking clowns.	(...) porque son payasos de mierda.		1																	1																		
(…) But I can't let those shitheads in my hive see me like this.	(...) Pero no dejaré que esos idiotas de la Colmena me vean así.			1																															1			
(…) I am corny, white history teacher bullshit	(…) Soy como un patético profesor de historia blanco				1																														1			
(…) I don't give a shit	(…) Me importa un carajo		1																												1						
(…) I just tried to stage a coup and nobody had my fucking back!	(…) traté de hacer un maldito motín y nadie fue capaz de apoyarme			1																1																		
(…) the better you are at rationalizing stupid decisions	Porque cuanto más listo eres, mejor racionalizas las decisiones idiotas					1					1																											
(…) you don't owe a woman a goddamn thing	(…) no le debes nada a una mujer	1																											1									
...a fucking basketball-playing dog	...un perro que juega baloncesto	1																		1																		
...and get the fuck out of this one-decade town.	y adiós a este pueblo de una década.	1																	1																			
...and I'm just a guy who's too fucked up by the things I do for work...	...y yo soy un tipo que está jodido por su trabajo...		1																			1															
...but your father is, excuse my moon lingo, a real shithead.	...pero tu padre es, disculpa mi jerga lunar, un imbécil de mierda.		1	1																															1			
...by finally breaking the hell out of Earth's orbit.	...al salir de la órbita de la Tierra	1																												1							
...fire, plague, actual fucking locusts?	¿incendios, plagas, saltamontes?	1																		1																		
...how the hell did you find out about the leak?	...¿cómo te enteraste de la filtración?	1																												1							
...if maybe you hadn't been raised by such and asshole?	...si quizá no te hubiera criado un imbécil?			1					1																													
...in the goddamn Harvard Lampoon!	...en el maldito Harvard Lampoon!			1																									1									
...in this sleepy-ass town.	en esta ciudad.	1						1																														
...into thinking you gave a shit about your coworkers?	para que crea que ellos te importan?	1																													1						
...just to keep his fucking job!	...solo para conservar su maldito trabajo!			1																1																		
...maybe after we get out of here, we could be fucked up together?	...luego de detener al papa malvado, podríamos estar jodidos juntos.		1																			1															
...that it looks like a TGI fucking Fridays.	...que parece un puto restaurante.		1																	1																		
...the more they all went to shit.	...más se fueron a la mierda.		1																												1						
...the two idiot brothers betrayed him to keep all the glory for themselves.	los hermanos idiotas lo traicionaron para robarle la gloria.					1											1																					
...to stop being such a fucking nightmare!	...para dejar de ser una pesadilla	1																		1																		
...while the world fucking burns.	...mientras el mundo arde en llamas.	1																		1																		
...you need to get some romance up in this bitch.	necesitas un poco de romance.	1																								1												
...you were using a fake family to make up for your crappy one.	porque usabas una familia falsa para reemplazar a tu horrible familia.			1											1																							
...you're a dick.	...eres un idiota.			1													1																					
A goddamn zero?	¿Un maldito cero?			1																									1									
A good leader wouldn't drag their best friend into their dad's bullshit.	Una buena líder no metería a su amigo en la mierda de su padre.		1																															1			
A key to the city of Toronto. Wow, man, that's like oh shit.	Vaya, la llave de la ciudad de Toronto.	1																													1						
A screw-up	un fracasado			1															1																			
Access key? Fuck.	¿Contraseña? Mierda.		1																	1																		
Ah fuck!	¡Mierda!		1																	1																		
Ah shit.	Mierda		1																												1						
Ah! Stupid thing. Go faster.	Cosa estúpida. Sé más rápida.					1					1																											
Ah! What the fuck? My stem!	¿Qué demonios? ¡Mi tallo!			1																1																		
Ah! What the fuck?!	¿Qué demonios?			1																1																		
Ah, shit! I'll show them who's paranoid.	¡Mierda! Ya verán quién es paranoico.		1																												1						
Ah, shit.	Mierda.		1																												1						
Ahoy, bitches.	A la vista, perras.		1																						1													
All right, all right. I fucked up.	Está bien, la cagué.		1																			1															
All right, asshole!	¡Muy bien, imbécil!			1					1																													
All right, let's do some John Woo shit	Muy bien, hagámoslo a lo John Woo	1																													1						
Already so many. Goddamn it	Ya son muchas. Maldición			1																									1									
An then save Italy from whatever the fuck you did to it.	Y luego, salva Italia de lo que le hiciste.	1																		1																		
and create a big ol' shitstorm that rains down on me.	y crear una tormenta de mierda sobre mí.		1																												1						

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
and every one of us lived our goddamn dream lives.	y todos vivimos nuestras vidas soñadas.	1																											1									
And fuck all of you fuckers!	¡Y todos váyanse a la mierda!		1																	1																		
And fucking Sumatran blend?	y ¿una maldita mezcla de Sumatra?			1																	1																	
And how can I forget the guy who slept with my fucking wife?	¿Y cómo olvidar al que se acostó con mi maldita esposa?			1																	1																	
And I almost bent the knee to the goddamn Russkies.	Y casi juro lealtad a los malditos rusos.			1																								1										
And if I see one goddamn rewind fee...	Y si veo una tarifa por no rebobinar...	1																										1										
and I'll kick your dick through your head unless we finish this movie	Y si no terminamos esta película, te patearé la verga por la cabeza.		1														1																					
and those assholes won't let me near their headquarters	y esos imbéciles no me dejan acercarme a su cuartel			1					1																													
And where the hell we gonna get--	¿Y dónde vamos a...?	1																											1									
Andre, Myc, shut the hell up, or I will castrate you	Andre, Myc, cállense o los castraré	1																											1									
Are these jumpsuits made out of fucking polyester?	¿Estos overoles están hechos de poliéster?	1																			1																	
Aren't you gonna tell me that I'm a deadbeat asshole...	¿No me dirás que soy un imbécil...			1					1																												1	
Ashes to ashes, motherfucker.	Polvo eres y polvo serás, maldito.			1																			1															
Asshole	Bobo			1					1																													
Back burner? Then what the hell is this?	¿Lo dejaste? ¿Y qué diablos es esto?			1																									1									
Bitching about our shadow world jobs is how we got together.	Nos conocimos quejándonos de nuestros trabajos.			1																						1												
Both of us. We both look fucking nuts.	Los dos. Sí, los dos enloquecimos.	1																			1																	
Bow down, bitches.	A respetar, perras.		1																						1													
Bugs Bunny shit	mierda de Bugs Bunny		1																												1							
Bullshit, lies, slander!	¡Tonterías, mentiras, calumnias!				1																													1				
Bust best of all, no more shitty tote bags.	Y lo mejor de todo, no más bolsos de mierda.		1																														1					
But look at these idiots	pero mira a esos idiotas					1										1																						
but this little idiot does not want that, does he?	...pero este pequeño idiota no quiere eso, ¿verdad?					1										1																						
but what the fuck is that!?	pero ¿qué diablos es eso?			1																1																	
Can't we cover up my fucking man boobs?	¿Podemos cubrir mis malditos pechos?			1																	1																	
Carry me, you swine.	Llévenme, pendejos.		1																																			
Cheap-ass Roswell labor.	Mano de obra barata de Roswell.	1						1																														
Check out this asshole's novelty tie	Mira la corbata de este idiota			1					1																													
Come out with your hands up, you pink-flashed motherfuckers	¡Salgan con las manos en alto, hijos de puta rosas!		1																				1														
Congratulations, idiots	Felicitaciones, idiotas					1										1																						
Congratulations. It's total fucking chaos.	Felicitaciones. Esto es un caos total.	1																			1																	
Connecting him to the goddamn Internet.	Conectarlo a Internet	1																											1									
Crap, I'm a memory, aren't I?	Mierda, es un recuerdo, ¿no?		1												1																							
Dad?! You fucking stowed away?	¿Papá? ¿Viniste de polizón?	1																			1																	
Dammit	Maldición			1																									1									
Damn it	Maldita sea			1																								1										
Damn it!	Maldición			1																								1										
Damn it, Brett	Maldición, Brett.			1																								1										
Damn it, Brett!	¡Maldición, Brett!			1																								1										
Damn it, CafePress.	Maldición, CafePress.			1																								1										
Damn it, I can't do this alone.	No puedo hacerlo sola.	1																										1										
Damn it, Myc. I said rose quartz	Maldición, Myc. Dije cuarzo rosa			1																								1										
Damn it, you beautiful, brave, simple man.	Maldita sea, hombre hermoso, valiente y simple.			1																								1										
Damn it.	Maldición			1																								1										
Damn it. Brett's dead?	Maldición, ¿Brett murió?			1																								1										
Damn right, she does.	Claro que sí.				1																							1										
Damn right.	Así es...			1																								1										
Damn you and your commitment to excellence!	¡Maldito seas tú y tu compromiso con la excelencia!			1																								1										
Damn you, Bob Iger!	¡Maldito seas, Bob Iger!			1																								1										
Damn you, Masters.	Maldito seas, Masters			1																								1										
Damn you, mushroom!	¡Maldito seas, hongo!			1																								1										
Damn!		1																										1										
Damn!	¡Carajo!		1																									1										
Damn, and they call me paranoid!	¡Maldición, y me dicen paranoico!			1																								1										
Damn, I could get used to being unremarkable.	Maldición, podría acostumbrarme a ser ordinaria.			1																								1										
Damn, that is accurate.	Es cierto.	1																										1										
Damn, you can really bro down	Maldita sea, sí que sabes saludar a un hermano			1																								1										
Damn...	Mierda...		1																									1										
Dickbag, who the hell are you?	qué imbécil, ¿quién diablos eres?			1													1												1									
Did you just figure out a way to turn one of our bullshit missions into a free vacation?	¿Encontraste la manera de convertir una misión de mierda en vacaciones pagadas?		1																												1				1		

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
Eat my ass, bitch	Bésame el trasero, perra		1					1																		1													
Eat shit, Ken doll	Come mierda, muñeco Ken		1																												1							
Even C-SPAN 15's not gonna be watching that shit	Ni siquiera C-SPAN 15 verá esa mierda		1																												1							
Ever since I merged my DNA with a dolphin, my life has been shit!	Desde que fusioné mi ADN con un delfín, mi vida ha sido una mierda		1																												1							
Except Andre, for the weird shit he did with his clone.	Excepto Andre, por lo que hizo con su clon.	1																													1							
Except Tom Cruise. Yeah, that guy is fucking bulletproof.	excepto de Tom Cruise. Ese tipo es a prueba de balas.	1																		1																		
Feng-ier, goddamn it	Más feng, maldición			1																									1									
Fifty bucks says the SOS was triggered by a computer telling us these idiots ran out of lube and died.	Cincuenta a que al SOS lo envió una computadora porque se acabó el lubricante y murieron.	1														1																						
Finally, a reason for you to have shitty posture.	Ahora tienes una razón para tu postura de mierda.		1																															1				
Finally, some damn respect.	Por fin un poco de respeto	1																									1											
For fuck,'s sake, I wrote the intro to a Garfield book!	¡Escribí el prólogo de un libro de Gardfield!	1																		1																		
Fuck	Carajo.		1																	1																		
Fuck Atlantis	¡A la mierda la Atlántida!		1																	1																		
Fuck it.	A la mierda.		1																	1																		
Fuck it. What the hell?	A la mierda. ¿Qué demonios?		1																	1																		
Fuck J.R., Reagan	A la mierda J.R., Reagan		1																	1																		
Fuck me	Carajo		1																	1																		
Fuck no.	Mierda, no.		1																	1																		
Fuck that bear!	¡Puto oso!		1																	1																		
Fuck that noise.	A la mierda eso.		1																	1																		
Fuck that! Let's do some fucking shots, bitch!	¡A la mierda! ¡Bebamos unos malditos shots, perra!		1	1																1	1					1												
Fuck that, Gigi, we're getting back at those snobs	Al diablo con eso, Gigi, nos vengaremos de esos esnobs			1																1																		
Fuck Up 100,000 Years of Planning	Proyecto al carajo el plan de 100 000 años		1																	1																		
Fuck yeah!	¡Sí!	1																		1																		
Fuck yeah, Suck on that, Boston Dynamics	¡Mierda, sí! Chúpate esa, Boston Dynamics		1																	1																	1	
Fuck you guys!	Váyanse a la mierda...		1																	1																		
Fuck you, fuck face!	¡Vete a la mierda, idiota!		1																	1																		
Fuck you, Myc!	¡Púdrete, Myc!		1																	1																		
Fuck you. And fuck you.	Vete a la mierda. Y tú.		1																	1																		
Fuck!	¡Mierda!		1																	1																		
Fuck!	¡Mierda!		1																	1																		
Fuck!	¡Mierda!		1																	1																		
Fuck! Fuck!	¡Mierda!		1																	1																		
Fuck! These animatronics have gotten so realistic!	¡Mierda! ¡Estos robots son cada vez más realistas!		1																	1																		
Fuck! We finally met our match...	¡Mierda! Por fin hallamos un rival...		1																	1																		
Fuck! What are you excreting?	¡Mierda! ¿Qué excretas?		1																	1																		
Fuck, this is so lame	Mierda, esto es patético		1																	1																		
Fuck, we are fucking up on Earth.	La estamos cagando en la Tierra		1																		1																	
Fuck, we have to go down there and get him.	Mierda, tenemos que ir a buscarlo.		1																	1																		
Fuck, yes!	¡Sí, carajo!		1																	1																		
Fucking bullshit.	Mierda.		1																		1															1			
Fucking Chewbacca? He's not even real	¿Maldito Chewbacca? Ni es real			1																	1																	
Fucking Steve!	¡Maldito Steve!			1																	1																	
Fucking tight-ass	Maldito estirado.			1				1													1																	
Fucking what?	¿Qué mierda?		1																		1																	
Get fucked, Smokey!	¡Púdrete, Oso Fumarola!		1																			1																
Get ready to lose your fucking mind over the City of Lights.	Prepárate para perder la cabeza por la Ciudad de las Luces	1																			1																	
Ghostbusters...is fucking...stupid...	Cazafantasmas...es...estúpido.	1				1															1																	
Glenn, you son of a bitch!	¡Glenn, hijo de perra!		1																							1												
God, that's so stupid, it's sexy.	Es tan estúpido que es sexy.					1					1																												
God, why do smart people always make dumb mistakes?	Dios, ¿por qué la gente inteligente comete errores?	1										1																											
Goddamn Aldrin	Maldito Aldrin			1																									1									
Goddamn evil cat! God!	¡Maldito gato malvado! ¡Dios!			1																									1									
Goddamn it	Maldita sea			1																									1									
Goddamn it	Maldición			1																									1									
Goddamn it!	¡Mierda!		1																										1									
Goddamn it!	¡Maldición!			1																									1									
Goddamn it!	¡Maldita sea!			1																									1									
Goddamn it!	¡Maldita sea!			1																									1									
Goddamn it!	¡Maldición!			1																									1									
Goddamn it, can't even enjoy my death in peace.	Ni siquiera puedo disfrutar de mi muerte en paz.	1																											1									
Goddamn it, NSYNC, you're right.	Maldita sea, NSYNC, tiene razón.			1																									1									

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
Goddamn it, Rad Ridley	Maldición, Rad Ridley			1																									1									
Goddamn it, Rand!	¡Maldita sea, Rand!			1																									1									
Goddamn it, they're at it again	Mierda, lo están haciendo otra vez		1																										1									
Goddamn it.	Maldita sea			1																									1									
Goddamn it. Can you guys do anything other than dry hump the conference table?	¿Pueden no simular coger en la mesa de conferencias?		1																										1									
Goddamn it. Fucking '80s owl.	Mierda, Maldito búho de los 80.		1	1																	1								1									
Goddamn millennials just won't put the work in.	Los malditos milenials no trabajan bien.			1																									1									
Goddamn Strainer Face.	Maldito Cara de colador.			1																									1									
Goddamn, I miss my fingers!	¡Maldición, extraño mis dedos!			1																									1									
Goddamn, that burns! Goddamn, that burns!	¡Maldita sea, quema!			1																									1									
Groping mechanisms, you dork.	Mecanismos de acción, qué tonto.					1											1																					
Guess our shit timeline's better than nothing.	Nuestra línea temporal es mejor que nada.	1																												1								
Ha ha! Suck my Earth ass, Buzz.	Besa mi trasero terrícola, Buzz.			1				1																											1			
Ha ha. You suck!	¡Idiota!			1																															1			
Ha! I'm fucking with you, intern.	Te estoy molestando, pasante.	1																			1																	
Ha! Watch and see how it's done, axe-hole	Mira cómo se hace, idiota			1					1																				1									
Have to admit, if not for your revenge shits,	Debo admitir, que si no fuera por tu venganza,	1																												1								
He just gonna fuck things up on his own anyway	Como sea, encontrará la forma de arruinarlo	1																		1																	
he was an abrasive asshole	era un imbécil fastidioso.			1					1																													
Hell no	Claro que no				1																								1									
Hell no!	¡Claro que no!				1																								1									
Hell no.	No.	1																											1									
Hell yeah	Claro que sí				1																								1									
Hell yeah!	¡Sí, señor!	1																											1									
Hell yeah!	¡Sí!	1																											1									
Hell yeah!	¡Claro que sí!				1																								1									
Hell yeah,	¡Sí!	1																											1									
Hell yeah, Mole-Man!	¡Sí, hombre topo!	1																											1									
Hell yeah. bro!	¡Sí, hermano!	1																											1									
Hell yeah. I have to spend years brainwashing people and you just did it in ten seconds	¡Bien! Llevo años lavando cerebros y tú lo hiciste en diez segundos				1																								1									
Here comes the gun, motherfucker.	Aquí viene el arma, hijo de puta.		1																					1														
Here, shitty shitty kitty.	Ven, gatito de mierda.		1																														1					
He's a fucking millionaire?	¿Es un maldito millonario?			1																	1																	
He's always making the Illuminati fuck with Cognito	Usa a los Illuminati para meterse con Cognito	1																		1																	
He's gone AWOL in the damn head.	Su mente desertó.	1																										1									
Hey, four-eyes, who the hell are you, and what are you doing in my living room?	Oye, cuatro ojos, ¿quién diablos eres y qué haces en mi sala?			1																									1									
Hey, fuck you, shoulder pads	Vete a la mierda, hombreras		1																	1																	
Hey, fuck you.	Oye, púdrete.		1																	1																	
Hey, fuck you... using moisturizer!	¡Vete a la mierda... con crema humectante!		1																	1																	
Hey, listen up, you dicks	Escuchen, idiotas			1													1																					
Hey, Shitty Ruxpin, when I'm done with you, you'll be playing banjo in a strip-mall pizza arcade.	Oye, osito de felpa, cuando termine contigo, tocarás el banjo en una pizzería en un centro comercial.	1																															1				
Hey, what the fuck do you think you're doing here?	¿Qué carajos crees que haces aquí?		1																	1																	
Hey, you're being a real fucking Frieza right now.	Oye, estás siendo todo un Freezer.	1																			1																	
Hey-o, bitches!	¡Hola, perras!		1																							1												
Holy mother of shit!	Santa madre de la mierda		1																												1							
Holy shit	Mierda		1																												1							
Holy shit	Santo cielo				1																										1							
Holy shit	Mierda		1																												1							
Holy shit	Mierda,		1																												1							
Holy shit!	¡Mierda!		1																												1							
Holy shit! Holy shit!	¡Mierda!		1																												1							
Holy shit! I look 25 to 30, and check out that ass	Mierda, me veo de 25 a 30 años y mira ese trasero		1					1																							1							
Holy shit, he did it.	Mierda, lo logró.		1																												1							
Holy shit, I can't believe that worked that many times in a row	Santo cielo, no puedo creer que haya funcionado tantas veces seguidas				1																										1							
Holy shit, I remember.	Mierda, ya lo recuerdo.		1																												1							
Holy shit, it's Justin Timberlake and four other men that seem vaguely familiar.	Santo cielo, Justin Timberlake y otros cuatro algo familiares.				1																										1							
Holy shit.	Mierda		1																												1							
Holy shit.	Mierda.		1																												1							
Holy shit. You never hugged me	Santo cielo, Nunca me abrazaste				1																										1							
Holy shit. You thought I was serious?	Mierda, ¿creíste que era en serio?		1																												1							
How do we have shit like that but no paid maternity leave?	¿Cómo tenemos cosas así y no licencia por maternidad?				1																										1							

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
How do you explain resting bitch face to a robot?	¿Cómo explico mi mala cara a un robot?	1																								1												
How the hell am I gonna remember that shutdown code?	¿Cómo diablos recordaré esa contraseña?			1																									1									
How the hell did that happen?	¿Cómo diablos pasó eso?			1																									1									
How the hell we gonna fight a killer robot?	¿Cómo luchas con un robot asesino?	1																											1									
How? At this rate, we're filming goddamn Boss Baby.	¿Cómo? A este paso filmaremos Un jefe en pañales.	1																										1									
However, you know, fucking--	Sin embargo, malditos...			1																1																		
Huh? Wait, what the hell is going on?	Espera, ¿qué diablos está pasando?			1																									1									
I better not wind up sharing a cell with that asshole again.	Ojalá no vuelva a compartir celda con ese imbécil.			1					1																													
I call bullshit on this plot twist.	Esto me parecen patrañas.				1																										1		1					
I can't believe I'm still dealing with your bullshit, Rand.	No puedo creer que siga lidiando contigo.	1																															1					
I could try, but dark Hollywood shit is the Illuminati's turf	Lo intentaré, pero los secretos de Hollywood son de los Illuminati	1																													1						
I do give a shit about them.	Sí me importan.	1																													1						
I don't give a flying fuck about The Incredibles!	¡No me importan Los Increíbles!	1																	1																		
I don't know why I can't hug anyone without losing my fucking mind	No sé por qué no puedo abrazar sin perder la cabeza	1																		1																	
I don't need a bag to carry shit.	No necesito un bolso para cargar cosas.	1																													1						
I fucking love homework. And my mom.	Adoro la tarea y a mi mamá.	1																		1																	
I got six fucking arms	Tengo seis brazos.	1																		1																	
I got ya, fucker!	¡Te tengo, maldito!			1																			1														
I hate that fucking arena.	Odio esa maldita arena.			1																1																	
I hate this fucking--	odio este maldito...			1																1																	
I have seen shit, Brett.	He visto cosas, Brett.				1																										1						
I hope you get mutilated by the government, asshole!	Espero que el gobierno te mutile, imbécil.			1					1																													
I intend to prove that my client might be, damn, weird as shit	Tengo la intención de probar que mi clienta puede ser muy rara.				1																							1			1							
I just asked my GPS to take me to the world's biggest asshole	Puse en mi GPS: El imbécil más grande del mundo			1					1																													
I just want Dr. No Fucking Clue to Brexit my life.	Solo quiero que el Dr. Ni puta idea salga de mi vida		1																	1																	
I knew I screwed something up with the Catholicizer.	Sabía que me había equivocado con el Catolizador.			1															1																		
I know it's a fucking cliché	Sé que es un cliché	1																		1																	
I know you love fancy crap.	Sé que te encanta lo elegante.	1													1																							
I love how Myc's shittiness makes all of us look better in comparison.	Adoro cómo la mierda de Myc nos hace ver mejor al compararnos.		1																												1						
I love sex, and I am fucking good at it	Me encanta el sexo y soy muy bueno				1															1																	
I mean, what the hell are we even doing?	¿Qué diablos estamos haciendo?			1																									1								
I really fucking hate this town.	Odio este pueblo.	1																		1																	
I said wake the hell up!	¡Despierten!	1																												1							
I want a raise, motherfucker!	¡Quiero un aumento, hijo de perra!		1																				1														
I was just too damn good at it.	supongo que fui demasiado bueno en eso.	1																										1									
I will not die next to this asshole!	no moriré junto a este imbécil			1					1																													
I will not have two deadbeat dads in my life.	No tendré dos papás inútiles en mi vida.	1																																		1	
I'd kick your ass	Te patearía el trasero.			1				1																														
I'd like to see you bitches try.	¡Inténtenlo, perras!		1																							1											
I'd tell you to eat shit	Te mandaría a la mierda		1																												1						
If he tries to con you into some polyamorous millennial bullshit...	Si quiere meterte en una mierda milenial poliamorosa,		1																														1				
If I had ears, they'd be fucking bleeding right now	Si tuviera oídos, estarían sangrando	1																		1																	
if you need a bitchin' Spotify playlist.	si necesitas una lista de Spotify.	1																								1											
I'll shank you new gills, motherfucker.	Te haré nuevas branquias, hijo de puta.		1																				1														
I'm calling bullshit.	Patrañas.				1																												1					
I'm going to this goddamn party	Iré a esta maldita fiesta			1																								1									
I'm gonna kick his dick in the ass.	Le patearé el trasero.			1				1									1																				
I'm gonna make a fucking movie too.	Yo también haré una película.	1																		1																	
I'm gonna use this to finally get some shit done around here	Usaré esto para que, al fin, las cosas se hagan bien aquí				1																										1						
I'm J.R. fucking Scheimpough	Soy el maldito J.R. Sheimpough			1																1																	
I'm not taking orders from some disco-ass hubcap.	No recibiré órdenes de un disco idiota.			1				1																														
I'm psychic, you idiots.	Soy psíquico, idiotas.					1										1																						
I'm starting to hit my limit on wacky, sci-fi bullshit.	Llegué a mi límite de ciencia ficción de mierda.		1																														1				1
I'm starting to see why you're so fucked-up	Ya veo por qué estás tan jodida			1																	1															
I'm the screw-up.	Yo soy la que la cago.		1																1																	
In the name of the Father, the Son, and the--Holy shit!	En el nombre del Padre, del Hijo y del... ¡hijo de perra!		1																												1						
Inject that shit straight into my veins!	¡Inyecta esa mierda en mis venas!		1																												1						

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
It really is the fucking '80s.	Son los malditos años 80.			1																	1																	
It's a psychic union, where everyone thinks the same and acts the same, like fucking Marvel fans.	Es una unión psíquica, donde todos piensan y actúan igual. Como los fans de Marvel.	1																			1																	
It's bullshit Reagan gets to go to Rome.	Es una porquería que Reagan vaya a Roma.			1																											1			1				
It's just assholes all the way down.	Son idiotas desde arriba hasta abajo			1					1																													
It's like a regular slut but on the moon.	Como una perra, pero lunar.		1																						1													
J.R., what the hell are you doing here?	¡J.R.! ¿Qué diablos haces aquí?			1																									1									
Jay-Z just got a hundredth problem and he's freaking the fuck out.	Jay-Z tiene su problema número cien y está enloqueciendo.	1																		1																	
Just a normal day as queen of the fucking Illuminati!	¡Solo un día normal como reina de los malditos Illuminati!			1																	1																	
Just FYI, If I fuck this up again,	Para que sepas, si lo arruino de nuevo,			1																1																	
Just kidding, you idiot. You simpleton, no	Es broma, idiota simplón					1										1																						
Kids are always breaking shit.	Los niños siempre rompen cosas.				1																										1							
Kuh, kuh! Kazaam, fuck!	¡Kazaam con K, mierda!		1																	1																	
Let's fire up the Face/off shit	Prendamos la mierda esa de Contracara.		1																												1							
Let's fuck these pirates up.	Jodamos a los piratas.			1																1																	
Let's give these assholes a latitude adjustment.	Ajustémosle la latitud a estos idiotas.			1					1																													
Life is just dreams turning to entropy, you little shits.	¡La vida es un sueño que se vuelve entropía, mierditas!		1																												1							
Light and love, asshole!	¡Luz y amor, imbécil!			1					1																													
Listen asshole, I'm the smartest person in this room	Imbécil, soy la persona más inteligente aquí			1					1																													
Listen up, shitbird,	Escucha, imbécil,			1																											1							
Man the fuck up and finish that shit	Hazte hombre y fuma	1																		1											1							
Maybe you like eating shit	Quizá les gusta la mierda		1																												1							
Mother...fucker	hijo...de su madre	1																						1														
Motherfucker!	¡Hijo de puta!		1																					1														
Motherfucker!	¡Hijo de puta!		1																					1														
Motherfucker!	¡Hijo de perra!		1																					1														
My blood type is O Shit.	Mi grupo sanguíneo es A-y mierda.		1																												1							
My family was dogshit too.	Mi familia también fue una mierda.		1																												1							
Myc's the goddamn mole.	Myc es el maldito espía.			1																									1									
Nationalism is just politics for basic bitches	El nacionalismo es política de perras		1																							1												
Nice wardrobe, Richie Bitch.	Lindo guardarropa, Ricky Llorón.			1																						1												
No one gives a shit about your lamp addiction	No me importa tu adicción a las lámparas	1																													1							
No way in hell	No sueñes	1																												1								
No, hell, no, no. That guy's fucking nuts!	Para nada, ¡este tipo está loco!	1																			1																	
No, you idiot.	No, idiota.					1										1																						
Normally, that'd be a hell no	Normalmente, diría que no.	1																												1								
Nostalgia is bullshit.	La nostalgia es una mierda.		1																															1				
Now is not the time to coin new sci-fi shit.	No es hora de inventar más ciencia ficción.	1																													1							
Now the mission is fucked!	¡La misión está jodida!		1																			1																
Now wait a goddamn second.	Espera un maldito segundo.			1																									1									
Of course Reagan's screwed-up	Claro que Reagan está jodida		1																1																			
Oh crap. Oh crap, they can't see me in here.	Rayos, no pueden verme aquí.			1											1																						
Oh fuck	Mierda		1																	1																	
Oh my God! Oh shit!	¡Dios mío! ¡Mierda!		1																												1							
Oh shit	Mierda		1																												1							
Oh shit	Mierda		1																												1							
Oh shit!	¡Mierda!		1																												1							
Oh shit!	¡Mierda!		1																												1							
Oh shit, I should've said blast in the past.	Mierda, debí decir explotar el pasado.		1																												1							
Oh shit.	Mierda		1																												1							
Oh shit. The real Bryan	Mierda. El verdadero Bryan		1																												1							
Oh, damn it!	¡Maldición!			1																								1										
Oh, fuck you, Dad.	Púdrete.		1																	1																		
Oh, fucking thank you.	¡Gracias, carajo!		1																		1																	
Oh, goddamn it! I knew it!	Maldición, ¡lo sabía!			1																									1									
Oh, hell yeah!	¡Claro que sí!				1																									1								
Oh, I don't know dick about '80s pop culture.	No sé nada sobre la cultura pop de los 80.			1													1																					
Oh, man- If God is real, I'm fucked.	¡Rayos! Si Dios existe, me jodí.		1																			1															
Oh, shit.	Mierda.		1																												1							
Oh, shit.	Mierda.		1																												1							
Oh, shut the fuck up, Bear-o	Cierra la puta boca, Os-O		1																	1																	
Oh, thank fucking Satan!	¡Gracias a Satanás!	1																			1																	
Oh, what the Jerry Fuck-heimer.	En el nombre de Jerry Bruckheimer.	1																		1																	
Oh, you think you're hot shit, don't you?	Te crees mucho, ¿no?	1																													1							
Okay, fuck it	A la mierda		1																	1																	
Okay. What the hell.	Está bien. Al diablo.			1																										1								
Old Myc is back, bitches!	¡El viejo Myc ha vuelto, perras!		1																							1												

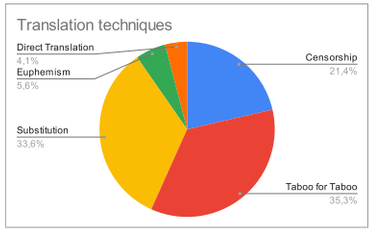
EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
Once I got wind you three dipshits were deeper stating us...	Cuando me enteré de que los tres idiotas tenían un estado más profundo...			1																												1							
Ow! Goddamn, these things are sharp.	Mierda, estas cosas son filosas.		1																									1										
Pack your shit up, or I'm dumping it in the Potomac.	Empaca tus cosas o las tiraré al río.				1																										1							
People just don't give a shit anymore.	No les importa un carajo.		1																												1							
Pfft! Okay, what do I look like, an idiot?	¿Qué te parezco? ¿Un idiota?					1										1																						
Poetry? Damn it all!	¿Poesía? ¡Maldita sea!			1																							1											
Rafe, what the fuck?	Rafe. ¿qué demonios?			1																1																		
Rand Ridley is a dick!	Rand Ripley es un idiota.			1													1																					
Reagan? Why does that name annoy the crap out of me?	¿Reagan? ¿Por qué ese nombre me molesta tanto?			1											1																						
Screw Bear-o!	¡Al diablo con Os-O!			1															1																			
Screw that. Deal's off.	Al diablo. No hay trato.			1															1																			
Screw you.	Púdrete.		1																1																			
Shadow government is just as dumb as the regular government	El gobierno Sombra es tan tonto como el normal					1						1																										
Shit	Mierda		1																												1							
Shit	Mierda		1																												1							
Shit	Mierda		1																												1							
Shit	Carajo.		1																												1							
Shit talking	Mierda detectada		1																												1							
Shit!	¡Mierda!		1																												1							
Shit!	¡Mierda!		1																												1							
Shit!	Mierda.		1																												1							
Shit!	¡Mierda!		1																												1							
Shit!	¡Mierda!		1																												1							
Shit!	¡Mierda!		1																												1							
Shit! Andre!	¡Mierda! ¡Andre!		1																												1							
Shit! Crapping-ass! Damn it! Pants full of fucking shit!	¡Mierda! ¡Maldición! ¡Pantalones llenos de mierda!		1					1							1						1							1			1							
Shit! Oh, fuck!	¡Mierda! ¡Carajo!		1																	1											1							
Shit! Piss! Boob! Gigi, you look stunning!	¡Mierda! ¡Pis! ¡Teta! Gigi, ¡hermosa!		1																												1							
Shit, I gotta start over.	Mierda, empezaré de nuevo.		1																												1							
Shit, that stings.	Mierda, eso duele.		1																												1							
Shit, these things are fucking worthless.	Mierda, estas cosas no sirven para nada.		1																		1										1							
Shit.	Mierda.		1																												1							
Shit. Fucking fuck. Fuck!	Mierda. Maldita sea. ¡Carajo!		1		1															1	1										1							
Shit. Shit. Shit. I cannot believe this.	Mierda. No puedo creerlo.		1																												1							
Shit. We gotta go.	Mierda. Debemos irnos.		1																												1							
Shit? Really?	Mierda. ¿en serio?		1																												1							
Shit? Really?	Mierda. ¿En serio?		1																												1							
Should we do a fucking team retreat to Iceland?	¿Hacemos un retiro en equipo a Islandia?	1																			1																	
Shut the fuck up!	¡Cállate!			1																1																		
Social validation! Fuck yeah!	¡Validación social! ¡Sí, carajo!		1																	1																		
Someone here is trying to personally fuck me over, and I won't have it.	Alguien quiere joderme personalmente y no lo permitiré.		1																	1																		
Something will always fuck it up again.	algo siempre lo arruinará de nuevo			1																1																		
Son of a bitch!	¡Hijo de puta!		1																						1													
Son of a bitch!	¡Hijo de puta!		1																						1													
Son of a bitch!	¡Hijo de puta!		1																						1													
Son of a bitch.	Hijo de perra		1																						1													
Son of a bitch.	Hijo de puta.		1																						1													
Stupid but cute	Estúpida, pero linda					1					1																											
Suck it, Roman Mars!	¡Chúpamelo, Roman Mars!		1																																	1		
Suck my ass, Flipper!	¡Púdrete, Flipper!		1					1																												1		
Suck my dick	Chúpenme la verga		1														1																			1		
Suck my dick	Chúpame la verga		1														1																			1		
Sure, we may have messed up in the past but not as bad as those idiots Atlantians	Sí, tal vez nos equivocamos en el pasado, pero no tanto como esos atlantes idiotas					1										1																					
Take my goddamn fingernails.	Que me quiten las uñas.	1																										1									
That big, dumb pussy with all the Mormon energy.	Ese idiota que parece un mormón.			1								1	1																								
That bitch	Esa perra		1																						1												
That shit is hundred proof Ridley.	Esa mierda es de la Casa Ridley.		1																												1						
That touchy-feely crap makes you weak	La babada sentimental te hace débil			1											1																						
That's braveheart, you idiot!	¡Es Corazón Valiente, idiota!					1										1																						
That's for throwing me off a cliff, you little bastard.	Eso es por tirarme por un precipicio.	1								1																											
That's fucked up.	Qué mierda.		1																			1															
That's none of your goddamn business.	Eso no es asunto tuyo.	1																											1								
That's really fucking sweet	Qué tierno es eso	1																			1																
That's right, bitches	Así es, perras		1																						1												
That's what I thought, bitch	Eso pensé, perra		1																						1												

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
That's why I can't hug anyone without losing my shit!	¡Por eso no puedo abrazar a nadie sin enloquecer!			1																											1							
The CIA broke his damn brain.	La CIA le arruinó el cerebro.	1																										1										
The Deep State is controlled by my shithead father.	El imbécil de mi padre controla el Estado Profundo.			1																															1			
The fuck did you just say?	¿Qué carajo dijiste?		1																	1																		
The fuck?	¿Qué mierda?		1																	1																		
The fucking guy.	Maldito tipo.			1																	1																	
The hell?	¿Qué diablos?			1																									1									
The hell?	¿Qué diablos?			1																									1									
The hell? Are you kidding me with this crap?	¿Qué? ¿Me están tomando el pelo?			1											1																							
The mind erasing, the lies, my asshole co-workers.	Borrar recuerdos, mentir, los idiotas de mis compañeros.			1					1																													
The raging asshole that I know is in there somewhere,	el idiota furioso que está en algún lado,			1					1																													
The truth is I'm a sad asshole...	La verdad es que soy un idiota...			1					1																													
There's gotta be some mad-scientist bullshit in here that can help me escape.	Debe haber algo de científico loco aquí para poder escaparme.				1																										1			1			
These guys are progressive as hell.	estos tipos son muy progresistas.				1																								1								
This bad boy's got some fucking firepower!	¡Este chico malo tiene potencia!	1																			1																
this guy's a fucking legend.	el tipo es una maldita leyenda.			1																	1																
This guy's a weirdo.	Este tipo es raro.					1								1																							
This is a 13-alarm crap fire	esto es una gran emergencia	1													1																							
This is for the rest of you dickheads!	¡Y esto es para el resto, idiotas!			1													1																				
This is some Deep Throat shit.	Es como Garganta Profunda.	1																													1						
This is some monogamy shit.	¡Es mierda monogámica!		1																												1						
This pompous d-bag is Dietrich Kluge	Este imbécil presumido es Dietrich Kluge			1																										1							
This really is some Deep Throat shit.	Sí es como Garganta Profunda.	1																													1						
This situation scares the crap out of me, man!	¡Esta situación me estresa mucho!			1											1																						
This song is horseshit	Qué mierda de canción		1																												1						
This town is racist as hell.	Este pueblo es muy racista.				1																								1								
Those artsy-fartsy Bavarian bastards!	¡Esos bastardos bávaros tan artísticos!			1						1																											
Those creepy scribbly ones are probably all my repressed shit.	Esos garabatos espeluznantes deben ser mi mierda reprimida.		1																												1						
Those idiots.	Qué idiotas.					1										1																					
Those stuck-up, under-crust douchebags live in perfect harmony	Esos imbéciles engreídos viven en perfecta armonía bajo la tierra			1																										1							
Time for my own me-rriage, dickwads.	Es hora de mi autoboda, idiotas.			1													1																				
Time to force quit, asshole.	Hora de reiniciar, imbécil.			1					1																													
To hit him with, idiot!	¡Para golpearlo, idiota!					1										1																					
Top that entrance, motherfuckers!	¡Superen esa entrada, hijos de perra!		1																				1														
Um...Ah, fuck it.	A la mierda.		1																	1																	
Un-fucking-believable.	Es increíble.	1																			1																
Untie us, assholes!	¡Desátennos, imbéciles!			1					1																													
Wait, shut the hell up.	Espera, cállate.			1																									1								
Wait, what the hell?	¿Qué demonios?			1																									1								
Wait, what the hell?	¿Qué demonios?			1																									1								
Wait. How did you get your stupid legislation passed without Brett in the Senate?	Espera, ¿cómo aprobaron tu estúpida ley sin Brett en el Senado?					1					1																										
We have to get the hell outta Dodge!	¡Tenemos que largarnos de aquí!	1																											1								
We look like fucking idiots, Glenn!	¡Parecemos idiotas, Glenn!															1					1																
We make it rain, bitch	Hacemos llover, perra		1																							1											
We should not go behind their backs and fuck with them.	No deberíamos traicionarlos.	1																		1																	
Weird as hell.	Es muy raro.			1	1																								1								
Weird shit's gonna happen.	Pasarán cosas raras.				1																										1						
Well, Brett is here to care the crap out of you	Bueno, Brett está aquí para desestresarte	1													1																						
Well, he is fucking Reagan's mother. So yes, motherfucker.	Se está cogiendo a la madre de Reagan, así que tiene que ver con su madre.		1																		1		1														
Well, I think interventions are bullshit.	Bueno, las intervenciones son una mierda.		1																															1			
Well, I'm in it to win it. bitches	Yo quiero ganar, perras		1																							1											
Well, maybe not everything is a stupid decision	Bueno, tal vez no todo sea una decisión estúpida					1					1																										
Well, our continuity is fucked.	La continuidad está jodida.		1																			1														
Well, suck my stem, assholes!	¡Chúpenme el tallo, imbéciles!			1					1																											1	
We're gonna slip those shady bastards a little of Andre's truth serum.	Le daremos a los malditos algo de suero de la verdad de Andre.			1						1																										
We're in a fucking slime cave!	¡Estamos en una cueva llena de limo!			1																	1																
We're not gonna fucking do that	No haremos eso	1																			1																
We've been fucked by the pope!	¡El papa nos jodió!		1																			1															
What in the reverse white privilege shit is that?	¿Qué privilegio inverso es ese?	1																													1						
What kind of sick shit are you doing here?	¿Qué mierda estás haciendo aquí?		1																												1						
What makes you think I'll help you horny idiots?	¿Qué les hace pensar que les ayudaré?	1														1																					
What the actual hell?	¿Qué diablos?			1																									1								

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
What the entire fuck are you doing here?	¿Qué mierda haces aquí?		1																	1																		
What the fuck are we doing?	¿Qué diablos estamos haciendo?			1																1																		
What the fuck are you thinking?	¿Qué carajo estás pensando?		1																	1																		
What the fuck does that even mean?	¿Qué significa?	1																		1																		
What the fuck?	¿Qué demonios?			1																1																		
What the fuck?	¿Qué?	1																		1																		
What the fuck?	¿Qué carajo?		1																	1																		
What the-- Goddamn it	¿Qué...? Maldición			1																								1										
What the hell am I supposed to do now?	¿Qué demonios debo hacer ahora?			1																										1								
What the hell are those things?	¿qué demonios es eso?			1																										1								
what the hell are you...	¿qué estás...?	1																												1								
What the hell is a Koosh ball?	¿Qué es una pelota Koosh?	1																												1								
What the hell is happening to Kluge?	¿Qué diablos le está pasando a Kluge?			1																										1								
What the hell is it?	¿Cuál diablos era?			1																										1								
What the hell is this?	¿Qué diablos es esto?			1																										1								
What the hell is this?	¿Qué diablos es esto?			1																										1								
What the hell is wrong with me?	¿Qué demonios me ocurre?			1																										1								
What the hell was that?	¿Qué diablos fue eso?			1																										1								
What the hell was that?	¿Qué diablos fue eso?			1																										1								
What the hell, Brett?	¿Qué diablos, Brett?			1																										1								
What the hell, dill-hole?	¿Qué demonios?	1		1					1																					1								
What the hell?	¿Qué demonios?			1																										1								
What the hell?	¿Qué es esto?	1																												1								
What the hell?	¿Qué...?	1																												1								
What the hell?	¿Qué diablos?			1																										1								
What the hell?	¿Qué?	1																												1								
What the hell?	¿Qué diablos?			1																										1								
What the hell?	¿Qué demonios?			1																										1								
What the hell?	¿Qué diablos?			1																										1								
What the hell?	¿Qué diablos?			1																										1								
What the hell? Are you all high?	¿Qué? ¿Están todos drogados?	1																												1								
What the hell? This place is a mess!	¿Qué? ¡Este lugar es un desastre!	1																												1								
What the shit happened to Andre?	¿Qué le pasó a Andre?	1																													1							
What the shit?	¿Qué mierda?		1																												1							
What the shit?	¿Qué mierda?		1																												1							
What the shit?	¿Qué?	1																													1							
What? fuck no	¿Qué? ni mierda		1																	1																		
What's up dipshit?	¿Qué onda, idiota?			1																												1						
When I get free, I'll kick his ass from here to Shmercury.	Saldré y le patearé el trasero de aquí a Shmercurio.			1				1																														
Where the fuck is Brett with DiCaprio?	¿Dónde diablos está Brett con DiCaprio?			1																1																		
Where the hell am I?	¿Dónde diablos estoy?			1																										1								
Where the hell are Glenn and Myc?	¿Dónde están Glenn y Myc?	1																												1								
Where the hell is Brett?	¿Dónde está Brett?	1																												1								
where the hell is my dad?	¿y dónde diablos está mi papá?			1																										1								
where we invent bullshit to keep people distracted	donde inventamos mentiras para distraer				1																										1			1			
Who in this company would be such an asshole?	¿Quién en esta empresa sería tan imbécil?			1					1																												
Who let this dork in? Am I right?	¿Quién dejó entrar a este bobo? ¿No?			1														1																		
Who picked this '90s shit?	¿Quién puso esta mierda de los 90?		1																												1						
Who the hell--	¿Quién diablos...?			1																										1								
Who the hell (...)	¿A quién (...)	1																												1								
Who the hell am I?	¿Quién diablos soy?			1																										1								
Who the hell are you Dorito-headed dipshits?	¿Quiénes son, idiotas con cara de Dorito?			1																										1			1					
Who the hell are you?	¿Quién diablos eres?			1																										1								
Who the hell are you?	¿Quién diablos eres tú?			1																										1								
Who wants some fucking dirt to eat?	¿Quién quiere comer tierra?	1																			1																	
Whoa, what the hell? Did you see that?	¿Qué demonios? ¿Viste eso?			1																										1								
Why are we taking orders from mysterious robed assholes anyway?	¿Por qué recibimos órdenes de unos idiotas misteriosos con túnicas?			1					1																												
Why are you saying your name backwards, weirdo?	¿Por qué dices tu nombre al revés?	1												1																								
Why do conspiracies keep getting stupider?	Las conspiraciones se han idiotizado.					1					1																										
Why don't you run for a less dry sandwich, shithead?	¿Por qué no te postulas para ir por un sándwich menos seco?	1																																	1		
Would anyone even fall for this crap?	¿Quién podría creer eso?	1													1																						
Yeah, he went from being a fun asshole	Sí, pasó de ser un imbécil divertido			1					1																												
Yeah, it's a fucking hole in your head	Sí, es un puto agujero en tu cabeza		1																		1																
Yeah, welcome to my fucking world.	Sí, bienvenido a mi mundo.	1																			1																
Yeah. It's always good to have someone at a wedding to talk shit about everybody there.	Sí, es bueno tener a alguien en una boda para hablar mal de todo el mundo.			1																											1						
Yo, bitches, the posse feels your pain	Oigan, perras, la pandilla siente su dolor		1																						1												
Yo, maybe Cognito isn't just some boomer shit.	Oigan, quizá Cognito no sea solo para boomers.	1																													1						
You bitches down to clown?	¿Listos para hacer payasadas?	1																							1												

EN	ES	Censorship	Taboo for Taboo	Substitution	Euphemism	Direct translation	TOTAL	ass	asshole	bastard	stupid	dumb	pussy	weirdo	crap	idiot	dick	dork	screw	fuck	fucking	fucked	fucker	motherfucker	slut	bitch	bitching	damn	goddamn	hell	douchbag	shit	dipshit	shitty	bullshit	shithead	suck	deadbeat	wack
You can take 15, bitch	Puedes tomarte 15 minutos, perra		1																							1												
You cryptic bastards still keeping it shady, or what?	Bastardos crípticos, siguen bajo la sombra, ¿o qué?					1				1																												
You dickheads trying to poison me or something? Fucking shit!	¿Intentan envenenarme, idiotas? ¡Mierda!		1														1				1										1							
You don't know who you're fucking with	No saben con quién se meten.	1																			1																	
You fucking Erector Set! Fuck you!	¡Maldito juguete para armar! ¡Jódete!			1																1	1																	
You fucking... monster!	¡Maldito monstruo!			1																	1																	
You just got ashed, sucker!	¡Toma esas cenizas, imbécil!			1																																	1	
You know what? fuck it	¿Sabes qué? A la mierda		1																	1																		
You know what? Fuck our various parents.	¿Sabes? Al carajo los papás.		1																	1																		
You know what? Hold your own goddamn award.	¿Sabes qué? Lleva tu maldito premio.			1																								1										
You literally fucked my head?	¿Literalmente me jodiste la cabeza?		1																			1																
you need to finish your master's and get the fuck out of this office	debes terminar tu maestría y dejar este maldito trabajo.			1																1																		
You ready to carpe that motherfucking diem, girl?	¿Estás lista para ese maldito carpe diem?			1																	1																	
You robot bastard!	Maldito robot.			1						1																												
You son of a bitch	Hijo de perra		1																							1												
You son of a bitch. I'll fucking murder you!	Hijo de puta, ¡Te mataré!		1																		1					1												
You truth-telling son of a bitch.	Hijo de puta honesto.		1																							1												
You were fucking hilarious last night.	Estuviste muy graciosa anoche.				1																1																	
You were gonna say moon-slut, right?	Ibas a decir perra lunar, ¿no?		1																						1												
Your bullshit rock orbits my planet.	Su roca de mierda orbita mi planeta.		1																												1			1			
Your shit attitude blew our mission!	¡Tu actitud de mierda lo arruinó!		1																												1						
Your shitty parenting messed me up for life	Tu crianza de mierda me arruinó de por vida		1																														1				
You're a bunch of stuck-up dicks who peaked in hive school,	Son unos imbéciles engreídos que vivieron su mejor época en la escuela			1													1																				
You're a fucking psycho.	Eres un maldito psicópata.			1																	1																	
You're fucking boring, Steve.	Eres muy aburrido, Steve.				1																1																	
You're fucking with the greatest rapper of all time, son!	¡Están frente al mejor rapero de todos los tiempos!	1																			1																	
You're not going to shitty heaven with the regular people.	No irás al cielo de mierda con la gente común.		1																														1				
You're pulling some pagan bullshit on me!	¡Esta es magia pagana!				1																										1			1			
You've been bullshitting J.R. and keeping a killer robot around?	¿Engañaste a J.R. y conservaste a un robot asesino?				1																														1		
		126	**208**	**198**	**33**	**24**	**589**	12	26	5	7	3	1	2	12	15	13	2	7	78	78	11	1	11	2	30	1	31	41	75	2	116	3	6	19	4	10	2	1	627
		%	%	%	%	%	%																																
		21,39	**35,31**	**33,62**	**5,60**	**4,07**	**100,00**																																

21,39	Censorship
35,31	Taboo for Taboo
33,62	Substitution
5,60	Euphemism
4,07	Direct Translation



Annex 2. Inside Job: General information

Episo	Season	Title (English)	Title (Spanish)	Directed by	Written by	Original air date	Synopsis	Social critique
1	1	Unpresidented	Sin presidente	Pete Michels & Vitaliy Strokous	Shion Takeuchi	October 22, 2021	As Reagan prepares to replace the president with a robot, she finds her hard-earned promotion threatened by a clueless but likable new colleague.	The first episode is a satirical take on conspiracy theories, workplace dynamics, and the absurdities of corporate culture within a fictionalized government organization.
2	1	Clone Gunman	Asesino de clones	Pete Michels & Mike Hollingsworth	Chase Mitchell	October 22, 2021	When an expensive blunder forces budget cuts at Cognito Inc., J.R. orders Reagan and Brett to decide which of their co-workers should be fired.	A satirical take on hero worship and the dangers of idiolizing historical figures, showing how cloning and revisiting the past could lead to chaos instead of progress.
3	1	Blue Bloods	Sangre azul	Vitaliy Strokous	Alex Hirsch & Aaron Burdette	October 22, 2021	After a lizard people-related PR disaster, the team must do damage control at the swanky Reptoid Gala, where -to Reagan's dismay- highs are required.	This episode critiques elitism and secret societies, highlighting how power is concentrated among a select few who manipulate society for personal gain.
4	1	Sex Machina	Máquina sexual	David Ochs	Adam Lederer & Burke Scurfield	October 22, 2021	After Cognito Inc. buys a dating app, Reagan bets her team she can find a boyfriend -and creates a robot version of her perfect match to practice on.	It tackles issues of workplace relationships, the objectification of women, and the ethical dilemmas of AI, warning against the over-reliance on technology to fulfill human needs.
5	1	The Brettfast Club	El club de Brett	Vitaliy Strokous & Mike Bertino	Mike Dow & Devon Kelly	October 22, 2021	Brett hopes to have a blast in the past as the team embarks on a nostalgia-laced mission to a small town that's permanently stuck in the '80s.	The focus on Brett's backtstory explores privilege, toxic positivity, and the impact of suppressing individuality to conform to societal expectations.
6	1	My Big Flat Earth Wedding	Mi gran boda en la Tierra plana	David Ochs	Mike Dow & Devon Kelly	October 22, 2021	Reagan conspires to keep her dad from finding out about her mom's wedding, while J.R. ropes Brett into a personal mission to help offload his mega-yacht.	This episode humorously critiques the spread of misinformation and the persistence of cospiracy theories, showing how belief systems can isolate people.
7	1	Ghost Protocol	Protocolo fantasma	Pete Michels & Mike Hollingsworth	Chase Mitchell	October 22, 2021	Reagan sets an elaborate plan in motion to ghost a debonair British secret agent who grows too attached after a fling.	It examines the corporate culture of overworking employees to their breaking point and how capitalism exploits labor, even in the afterlife.
8	1	Buzzkill	Aguafiestas	Vitaliy Strokous	Alisha Brophy & Scott Miles	October 22, 2021	Desperate to get some space from her father, Reagan volunteers for a dangerous mission to the moon to make contact with a rogue colony.	A reflection on corporate greed and environmental exploitation, showing the lenghts companies will go to extract rersources regardless of consequences.
9	1	Mole Hunt	El espía	David Ochs	Adam Lederer & Burke Scurfield	October 22, 2021	Exciting changes are afoot at Cognito Inc., but first, Reagan and her team must find the mole behind a security breach that could take down the company.	The episode critiques paranoia and the erosion of trust in institutions, exacerbated by and obsession with rooting out dissenters or spies.
10	1	Inside Reagan	En la mente de Reagan	Mollie Helms & Vitaliy Strokous	Alisha Brophy, Scott Miles & Shion Takeuchi	October 22, 2021	To find a forgotten password and save Cognito Inc., Reagan goes deep into her mind and accesses memories from her dysfunctional childhood.	A deep dive into generational trauma and the burden of living up to expectations, especially in dysfunctional families or workplaces.
1	2	How Reagan Got Her Grove Back	Cómo Reagan recuperó la marcha	David Ochs	Chase Mitchell & Shion Takeuchi	November 18, 2022	With Rand back in control of Cognito Inc., Reagan gets revenge -and has a hookup - at a Burning Man-style gathering of secret societies.	Highlights the impact of personal and societal mistakes, addressing the ripple effects of unchecked ambition and poor decision-making.
2	2	Whoas-Feratu	Nosferatu	Mike Bertino	Alisha Brophy, Mike Dow, Devon Kelly & Scott Miles	November 18, 2022	Tamiko's new beau is a Hollywood A-lister with a taste of blood, but that doesn't stop a jealous Rand from trying to break up the cozy couple.	Examines the corruption within immortal power structures and critiques the obsession with immortality as a means to escape accountability.
3	2	Reagan & Mychelle's Hive School Reunion	Reagan y Myc	Mollie Helms & Vitaliy Strokous	Mike Dow & Devon Kelly	November 18, 2022	The Cognito crew plays along with Magic Myc's big lies at a class reunion until he goes too far. Meanwhile, Rand finds a gross "gift" on his desk.	A satirical take on cliques and comformity, showing how societal pressures to "fit in" begin early and persist throughout life.
4	2	We Found Love in a Popeless Place	Amor en un lugar inesperado	David Ochs	Adam Lederer & Burke Scurfield	November 18, 2022	Reagan has to turn the new, woke pope into a fire-and-brimstone pontiff, so she's off to Italy with a friend -and a little romance on the side.	Critiques blind faith in institutions like religion and explores how love and human connections can be manipulated by those in power.
5	2	Brettwork	Poder que mata	Hanna Cho & Vitaliy Strokous	Alisha Brophy & Scott Miles	November 18, 2022	Brett's an overnight sensation when he sits in as the host of a right-wing TV show, but quickly becomes a political puppet gleefully controlled by Rand.	The episode satirized toxic workplace cultures, showing how performative leadership and overproductivity are often valued over authenticity and innovation. It highlights the exploitation of employees disguised as teamwork.
6	2	Rontagion	Rontagio	Mollie Helms	Mike Dow & Devon Kelly	November 18, 2022	Now that she's sleeping with the Illuminati, Reagan decides it's time for the Cognito Inc. gang to meet Ron and persuade him to jump ship.	Highlights workplace rivalries and toxic cultures, while also parodying pandemic responses and society's tendency to overreact or underprepare.
7	2	Project Reboot	Proyecto Reinicio	Mike Bertino	Chase Mitchell	November 18, 2022	Rand unleashes Project Reboot as the Cognito co-workers learn about their alternative lives -and how a tin foil hat can actually come in handy.	A sharp commentary on the repetitive cycles of societal problems, questioning whether real change is ever possible within entrenched systems.

Annex 2. Inside Job: General information								
Episo	Season	Title (English)	Title (Spanish)	Directed by	Written by	Original air date	Synopsis	Social critique
8	2	Appleton	Appleton	David Ochs	Daniel Kibblesmith & Shion Takeuchi	November 18, 2029	With Cognito under new leadership, Reagan meets with the Robes who want a partnership, but she needs to make a big decision about her future.	Examines escapism and nostalgia, suggesting that yearning for and idealized past can prevent people from compronting present issues.