



UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO
DEPARTAMENTO DE LÍNGUA E LITERATURA ESTRANGEIRAS
CURSO BACHARELADO EM LETRAS INGLÊS

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The translation of swear words in *The siege of Jadotville*

Florianópolis
2023

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Trabalho de Conclusão de Curso submetido ao curso de Bacharelado em Letras Inglês do Centro de Comunicação e Expressão da Universidade Federal de Santa Catarina como requisito parcial para a obtenção do título de Bacharela em Letras Inglês.

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Florianópolis

2023

Dias, Jennifer Lang

The translation of swear words in The Siege of Jadotville /
Jennifer Lang Dias ; orientadora, Alinne Balduino Pires
Fernandes, 2023.

30 p.

Trabalho de Conclusão de Curso (graduação) - Universidade
Federal de Santa Catarina, Centro de Comunicação e Expressão,
Graduação em Letras - Língua Inglesa, Florianópolis, 2023.

Inclui referências.

1. Letras - Língua Inglesa. 2. tradução audiovisual. 3.
linguagem. I. Fernandes, Alinne Balduino Pires. II. Universidade
Federal de Santa Catarina. Graduação em Letras - Língua Inglesa.
III. Título.

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The translation of swear words in The Siege of Jadotville

Este Trabalho de Conclusão de Curso foi julgado adequado para obtenção do título de Bacharela e aprovado em sua forma final pelo Curso Letras Inglês.

Florianópolis, 17 de dezembro de 2023.

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“A Netflix vai perder muitos clientes.. já está perdendo assinantes.. o retardado que faz tradução está achando normal traduzir em palavrões.. kkkk vou pedir pra meus familiares abandonarem a Netflix por isso.. e olha que palavrão que parece modinha está virando palhaçada pq foge do contexto da tradução normal.. Tira esse retardado tradutor alienado kkkk”

(Reclame aqui, 2022)

RESUMO

Ao longo dos últimos anos, as plataformas de *streaming* se tornaram muito populares no Brasil, proporcionando entretenimento por meio de filmes e séries. Segundo a Agência Nacional de Cinema (Ancine) (2023), cerca de 91 milhões de pessoas foram aos cinemas para assistir a filmes estrangeiros em 2022. Considerando o grande interesse por filmes estrangeiros, a tradução torna-se essencial para sua disseminação. A dublagem e a legendagem são duas modalidades de tradução audiovisual (TAV) amplamente difundidas e aceitas pela população. Na TAV, existem questões culturais que podem desafiar os tradutores, como a tradução de palavrões. Dessa forma, o objetivo deste estudo é analisar possíveis diferenças na tradução de palavrões para dublagem e legendagem, do inglês para o português brasileiro no filme irlandês produzido pela Netflix, *O cerco de Jadotville*. Para esse fim, foram selecionadas cenas do filme que contêm palavrões e foram realizadas análise de conteúdo e análise comparativa. O processo de coleta de dados resultou em 40 unidades de tradução contendo palavrões e revelou a utilização de 6 técnicas de tradução. Como conclusão, essa pesquisa demonstra que foram utilizadas as mesmas técnicas em várias unidades de tradução em ambas as modalidades de TAV, e 8 delas apresentaram diferenças entre a tradução para dublagem e para legendagem. Essas variações destacam as diferentes escolhas tradutórias do tradutor ao abordar palavrões na dublagem e legendagem, e evidencia a complexidade envolvida na tradução desses termos.

Palavras-chave: tradução audiovisual; palavrões; dublagem; legendagem; *O cerco de Jadotville*.

ABSTRACT

In Brazil, streaming platforms have become very popular over the past years, providing entertainment through movies and series. According to Ancine (Brazilian National Agency of Cinema) (2023), around 91 million people went to the theaters to watch foreign movies in 2022. Considering the great interest in foreign movies, translation becomes essential for disseminating them. Dubbing and subtitling are two modalities of Audiovisual Translation (AVT) widely accepted by the population. In AVT, cultural issues can challenge translators, such as the translation of swear words. This project aims to analyze possible differences in the translation of swear words for dubbing and subtitling from English to Brazilian Portuguese in the Irish movie produced by Netflix, *The Siege of Jadotville*. This study utilizes selected samples of scenes from the movie in which swear words are present and employs content and comparative analysis. The data collection process resulted in 40 units of translation containing swear words and revealed that six techniques were employed in the translation process. In conclusion, this research demonstrates that many units of translation employed the same techniques in both AVT modalities, and eight of them exhibited significant differences between dubbing and subtitling. These differences highlight the translator's distinct decisions when addressing swear words in dubbing and subtitling, and emphasize the complexity of translating swear words.

Keywords: audiovisual translation; swear words; dubbing; subtitling; *The Siege of Jadotville*.

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1. INTRODUCTION

With the advance of the internet and the creation of streaming platforms, watching movies online has become one of the easiest and more affordable ways to access culture and leisure. Alongside the Coronavirus Pandemic, the number of streaming platforms has been increasing, turning it into a competitive market. Netflix is one of these streaming platforms, being a pioneer long before the Coronavirus Pandemic. What began as an online and more affordable alternative to Blockbuster¹ has now transformed into a major company that leads the industry in movie and series production (Ravache, 2022).

Netflix, as a large corporation, has established guidelines for its operations. Among these guidelines is the Brazilian Portuguese Timed Text Guide Style for subtitling translation, which instructs that "Dialogue must never be censored. Expletives should be rendered as faithfully as possible" (Netflix, 2022). The production of audiovisual work encompasses numerous factors, such as settings, actors, costumes and scripts, and each element is carefully thought out to convey the intentions of the producers, writers and directors. Likewise, it is important to recognize that the deliberate inclusion of swear words in dialogues serves a purpose.

Based on Timothy Jay (2009), people use swear words as a way of externalizing frustrations and emphasizing emotions more than any other reason (155). Despite often being considered offensive, these terms are present in the daily life of most people and appear in audiovisual works in situations that portray real-life scenarios, aligning with the presented context. Therefore, it is important to recognize the significance of these terms. They should be translated with attention, with a focus on maintaining the context of the audiovisual work.

According to the Brazilian National Agency of Cinema (henceforth, Ancine) (2023), around 92 million people went to the theaters in 2022 to watch foreign movies, whilst only 4 million watched Brazilian films. Considering the great interest in foreign movies, translation becomes essential for their dissemination in Brazil, and it can be said that, nowadays, both dubbing and subtitling are modalities of Audiovisual Translation (henceforth, AVT) well spread and accepted by the population. However, it is important to note that translating for dubbing and subtitling involve different processes.

When translating for dubbing, the translator must take into account factors such as facial movements and screen time to ensure the dubbing to appear realistic in the final product. On the other hand, translation for subtitling does not require such concerns. Instead,

¹ Blockbuster: a former video store chain where people could rent movies to watch at home. It was founded in 1985 and ceased its operations in 2010.

it focuses on the maximum number of characters per line, the time in which the subtitles will be shown, and if the audience has enough time to read them (Díaz Cintas and Remael, 2014, 9). Given these considerations, translators may face situations where they need to make choices, which could involve omitting terms in the translation, possibly the swear words. This may be especially challenging because different languages can present distinct swear words and people may use them differently in their daily lives. Considering that the presence of swear words in many sentences is only a way of emphasizing emotions, when the translator has to omit something in the phrase to fit within a character limit, maybe omitting the swear words seems to be the easiest choice.

In addition to the Netflix Style Guide, in Brazil there is a document to guide the evaluation of audiovisual works according to their content: the *Content Rating: practical guide to audiovisual (CRG)*, organized by the Department of Justice in Brazil. The last Brazilian Portuguese version was published in 2021. The guide states that “[...] audiovisual works are assessed considering three main thematic axes: sex and nudity, drugs, and violence, in addition to measuring the descriptive and contextual aspects of the identified content”² (8, my translation) This document does not seek to censor audiovisual works because, as Fabro Steibel (2013) explains, “Since the content rating is indicative, it distinguishes itself from the censorship process by allowing any work to be exhibited as long as the age group for which consumption is not recommended is identified [...]”³ (4, my translation).

This present study analyzes the translation for subtitling and dubbing of the Irish movie, *The Siege of Jadotville*, which was based on real events, directed by Richie Smyth, written by Kevin Brodski, and produced by Netflix. The movie is recommended for ages over 16 and, the IMDb, a website that assesses movies, presents the evaluation of several viewers on the “Parents Guide” page, stating that *The Siege of Jadotville* contains a moderate quantity of profanities, including swear words. The same website provides the following summary of the story:

In 1961, the UN sends an Irish peacekeeper troop commanded by Commandant Pat Quinlan to Katanga, in Congo, to protect the inhabitants of the mining town of Jadotville in the beginning of a civil war. Meanwhile the UN advisor Dr. Conor Cruise O'Brien launches a military attack named Operation Morthor against the French and Belgian mercenaries. Soon there is a reprisal from the mercenaries and Quinlan and his men are left under siege by a huge number of Katangese and mercenary troops.

² “[...] obras audiovisuais são analisadas levando se em consideração três eixos temáticos distintos: “sexo e nudez”, “drogas” e “violência”, além da mensuração das fases descritiva e contextual dos conteúdos identificados” (Secretaria Nacional de Justiça, 2021, 8).

³ “Como a classificação é *indicativa*, ela se distingue do processo de censura por permitir que qualquer obra seja exibida desde que se identifique a faixa etária a qual não se recomenda o consumo [...]” (Steibel, 2013, 4).

Since the movie is recommended for ages over 16 years old in the Netflix platform, it can be inferred that there would be no valid reason for translators to censor the use of swear words.

2. OBJECTIVES

2.1 GENERAL OBJECTIVE

This study aims to analyze the translation of swear words for dubbing and subtitling from English to Brazilian Portuguese in the movie *The Siege of Jadotville*, directed by Richie Smyth.

2.2 SPECIFIC OBJECTIVES

a) To analyze potential differences in the translation of swear words for dubbing and subtitling within the context of the movie; and

b) To explore linguistic equivalents of swear words in both English and Brazilian Portuguese.

Therefore, my objective is to verify if the Netflix no-censorship policy works in practice and if the meaning of dialogues containing swear words is preserved in its movie, as claimed in its Guidelines.

3. SIGNIFICANCE OF THE STUDY

During the period of military dictatorship in Brazil, there was significant censorship targeting the means of communication and artistic productions. The aim of this censorship was to suppress content perceived as inappropriate by the government, which may also have had an impact on the translation for subtitling and dubbing. However, with the end of the dictatorship and the establishment of the 1988 Constitution, censorship was officially abolished and replaced with the implementation of a Content Rating System (CRS). Consequently, the role of the CRS shifted from being a prohibited approach to an informative advisory function (Carvalho, 2017, 132).

After extensive deliberations regarding the new CRS, it was determined that the process would no longer base itself on concerns of national security, morality, or cultural values, but rather prioritize the safeguarding of the welfare and interests of children and adolescents. These discussions gained force with the formulation of legislative measures such as the Statute of the Child and Adolescent in 1990, which aimed to provide a structured framework to the debate surrounding the CRS.

After conducting a historical analysis of the CRS, Lucas Borges de Carvalho (2017) concluded that, over time, the content rating system has been refined, progressively distancing itself from the classification system associated with censorship (158). According to the CRS “[...] the work carried out by the Rating System does not restrict any content from being transmitted (censorship), nor is it of a qualitative nature, without the presence of a judgment of value”⁴ (8, my translation).

Therefore, censorship was an issue for many artistic works, especially in Brazil. In the book *Translation and Censorship: in different times and landscapes*, which concerns censorship in Translation Studies in a broader way, and not only in AVT, Teresa Seruya and Maria Lin Muniz (2008) affirm that the relationship between censorship within Translation Studies has not received the necessary attention (11). However, things may be changing in the last few years, as evidenced by the Netflix Guidelines. Beyond this Netflix Guidelines for Brazilian Portuguese subtitles, there is also an instruction related to the Censorship Error Code. This instruction suggests that if the subtitles in the target language contain special characters censoring swear words that are clearly audible in the original audio, “You must request an uncensored timed text file or correct the existing timed text file by replacing any truncated or replaced obscenities with complete words, then redeliver a new asset that does not contain any censored text” (Netflix).

Nevertheless, despite translators having more freedom nowadays, there is still the possibility of them experiencing a form of “inner censorship” due to previous demand, leading them to easily choose to omit swear words. Alanoud Alsharhan (2020), in his study analyzing the Netflix no-censorship policy in the English-Arabic linguistic pair, concluded that “[...] the results showed that a large percentage of the taboo language instances were still euphemized, while even a larger percentage indicated a shift in register, which could cause a shift in overall meanings of such instances” (26).

Apart from Alsharhan’s research, there are articles that focus on the translation of movies, and some of them, specifically on the translation of swear words. Nonetheless, only a few of them compare the translation of swear words in the English-Portuguese linguistic pair, such as *A tradução de palavrões constantes das legendas do filme Americano Gran Torino* written by Thaís Collet (2011), as well as the article written by Gabriela Spinola Silva, *O mercenário tagarela e a tradução: os palavrões nas legendas dos dois filmes de Deadpool*

⁴ “[...] o trabalho realizado pela Classificação Indicativa não restringe nenhum conteúdo de ser veiculado (censura), tampouco é de ordem qualitativa, sem a presença de juízo de valor” (Secretaria Nacional de Justiça, 2021).

(2019). Moreover, it is even rarer to find articles comparing the translation of swear words in both dubbing and subtitling of a single movie, which is the focus of the present study.

4. REVIEW OF LITERATURE

This study focuses on AVT, specifically on two modalities: dubbing and subtitling, with a particular focus on the translation of specific terms, the swear words. In this section, a brief literature review is conducted, in order to situate this study.

AVT is an increasing area of research within the field of Translation Studies. Jorge Díaz Cintas and Aline Remael (2014) affirm that AVT operates “to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images” (12). They also mention that the two main practices of AVT are subtitling and dubbing. Subtitling, as they explain, “may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)” (8). Besides that, translators also need to consider the screen size, characters limitations per line, and the time available for the viewers to read the subtitles. In the context of this project, Netflix guidelines specify a maximum number of 42 characters per line for subtitles. Due to those limitations, Díaz Cintas and Remael (2014) affirm that some people consider subtitling as adaptation rather than translation and use that as an excuse to make an inadequate translation (9).

Another AVT practice that is examined within this project is dubbing, which Irene Ranzato (2016) defines as the “substitution of the original voice of the actors by the voice of other actors in a different language”. Ranzato also emphasizes that “to sound ‘natural’ and authentic, the performed translation must match, as closely as possible, the lip movements of the speaker on the screen” (43). Therefore, it can be stated that subtitling and dubbing are different practices of AVT and involve divergent translation procedures.

Nonetheless, the translation for dubbing and subtitling is made by translators who apply the procedures cited previously from a source language into a target language, producing the final AVT product. According to Barbara Kościółkowska-Okońska and Lucasz Bogucki (2015), professional translators, after receiving training, become “persons who, as a result of their individual development, experience accumulation and knowledge acquisition will be following their career paths as translators/interpreters, either working for translation

agencies or as freelancers" (51). Since these "individual development, experience accumulation and knowledge acquisition" are characteristics acquired by human beings, every single person will present them in different forms. Therefore, translators will inevitably bring their personal experiences into their translations, and one translation will differ from another.

Similarly, Betlem Soler Pardo (2013) argues that "the translator's point of view may constitute a problem when translating a text since it is difficult to remain unbiased when using certain words or expressions" (130). He concludes his research affirming that, along with the lack of available characters in the subtitles, this might be one of the causes for the omission of swear words in the Spanish subtitles of the movie *Reservoir Dogs* (130).

The subjectivity in the perspective of translators may have significant importance once they have to make translation choices along the AVT process. Concerning this project, this subjectivity may have an influence on how translators choose to translate swear words. Steven Pinker (2007) refers to swear words as "the seven words you can't say on television" in his book *The Stuff of Thought*, and defines them as words related to sexuality and excretion: "they are name for feces, urine, intercourse, the vagina, breasts, a person who engages in fellatio, and a person who acts out an Oedipal desire". He affirms that "taboo words in many languages refer to perdition, deities, messiahs, relics and body parts", and gives some examples: fuck, screw, come, shit, bastard, bitch, whore, motherfucker, hell, damn, Jesus Christ, nigger (327).

In addition to providing definitions and examples, Pinker (2007) raises important questions about these terms by stating that "The fear and loathing are not triggered by the concepts themselves, because the organs and activities they name have hundreds of polite synonyms" (326). Considering then an emotional aspect, Jay (2009) explains that swear words are "the lexicon of offensive emotional language" and may be used to emphasize emotions. Monika Bednarek (2019) also points out that "Swear/taboo words can function to create realism, humor, and consistency; to convey ideologies and control viewer emotion; and to contribute to establishing settings and happenings and constructing characters" (1).

The *Content Rating: practical guide to audiovisual* establishes distinct criteria for the rating of content in each age group, within three thematic axes. In the case of the movie *The Siege of Jadotville*, it was given the age rating of "not recommended for children under 16 years old". Within the first thematic axis, which addresses violence, the audiovisual work may contain scenes related to sensitive topics such act of pedophilia, hate crime, rape or sexual coercion, mutilation, suicide, torture, and gratuitous violence. In the second thematic axis, which encompasses sex and nudity, scenes of intense sexual intercourse are permitted,

although not explicit. The last thematic axis focuses on drugs, and in the age rating not recommended for children under 16 years old, illegal drugs consumption, induction to the use, and production or trafficking may be portrayed.

Endorsing the above considerations regarding swear words, and taking into account the CRS and all the above-mentioned themes that can be addressed and portrayed in a movie not recommended for children under 16 years old, there arises the hypotheses that the omission of swear words in *The Siege of Jadotville* is unlikely to be necessary in terms of its reception and appreciation by the target audience. Furthermore, this study will demonstrate whether the translation for dubbing and subtitling in the movie *The Siege of Jadotville* is in accordance with the previously mentioned Netflix Guidelines.

5. PROCEDURES

The corpus of this study consists of the official Brazilian Portuguese subtitles and the audio transcriptions of the movie *The Siege of Jadotville* in both Brazilian Portuguese and English language. The data collection process involved watching the movie on the Netflix streaming platform multiple times to identify excerpts containing swear words. Subsequently, a table was created, consisting of four columns: subtitle's sequence number, transcriptions of the original English audio, transcriptions of the Brazilian Portuguese subtitles, and transcription of the dubbed version in Brazilian Portuguese.

The study comprises content analysis and comparative analysis. The content analysis was used to systematically analyze the presence, frequency and context of swear words and their respective translations. Meanwhile, the comparative analysis aims to compare the translations, identifying differences and similarities and examining the overall approach of each translation technique.

For content analysis, a representative sample of movie scenes was selected, focusing on scenes in which swear words occur. The selection relied on the relevance of the scenes to the movie's narrative and their significance for the analysis of swear words. The content analysis is based on the classification of translation techniques proposed by Lucía Molina and Amparo Hurtado Albir (2002). In their research, the authors revisited diverse translation techniques suggested by multiple authors and proposed a total of 18 translation techniques, as outlined in the table below. These techniques can be a valuable tool for assisting translators in solving translation problems, as well as allowing to analyze previous translation choices, as is the case of this study. Although Molina and Albir's analysis was not originally designed for

AVT, it remains applicable to this field, due to gathering the main translation techniques proposed by several authors.

Table 1: Translation Techniques
Translation techniques by Molina and Albir (2002)

Adaptation	to replace a ST cultural element with one from the target culture.
Amplification	to introduce details that are not formulated in the ST: information, explicative paraphrasing.
Borrowing	to take a word or expression straight from another language.
Calque	literal translation of a foreign word or phrase; it can be lexical or structural.
Compensation	to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.
Description	to replace a term or expression with a description of its form or/and function.
Discursive creation	to establish a temporary equivalence that is totally unpredictable out of context.
Established equivalent	to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.
Generalization	to use a more general or neutral term.
Linguistic amplification	to add linguistic elements.
Linguistic compression	to synthesize linguistic elements in the TT.
Literal translation	to translate a word or expression word for word.
Modulation	to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural.
Particularization	to use a more precise or concrete term.
Reduction	to suppress a ST information item in the TT.
Substitution (linguistic, paralinguistic)	to change linguistic elements for paralinguistic elements (intonation, gestures) or vice-versa.
Transposition	to change a grammatical category.
Variation	to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.

Among these authors are Jean-Paul Vinay and Jean Darbelnet, who proposed a classification of translation techniques back in 1958. Their work served as one of the sources revisited by Molina and Albir when gathering the translation techniques presented in the table

above. Vinay and Darbelnet (2000) contribute to clarifying some of these translation procedures. They define calque as the act of borrowing an expression from another language and translating each of its elements literally; equivalence (referred to as established equivalent by Molina and Albir) as the representation of the same situation through two texts that use different stylistic and structural methods; and adaptation as the creation of a new situation that can be considered equivalent.

In the comparative analysis, fidelity to the original intent, level of expressiveness and other relevant characteristics were considered for a comparison between the translation of swear words in both Brazilian Portuguese subtitles and the dubbed version. The collected data were collated onto the tables and then were analyzed manually by comparing the different transcriptions. The analysis considers the impact of the translations of swear words in both Brazilian Portuguese subtitles and in the dubbed version.

6. ANALYSIS AND DISCUSSION

Here the occurrences of swear words within the movie *The Siege of Jadotville* are presented as well as the translation techniques employed in each unit of translation. In the tables below, I highlight differences between the Brazilian Portuguese subtitles and dubbing.

The data collection process resulted in 40 units of translation containing swear words as illustrated in table 2. It is worth noting that each unit of translation may include multiple swear words, given that these units are composed of complete sentences.

Table 2: *The Siege of Jadotville's* Transcriptions

Number	Original English Audio	Brazilian Portuguese Subtitles	Brazilian Portuguese Dubbing
1	- You could have said something. - You're a fucking idiot .	- Podiam ter me avisado - Idiota .	É podia.
2	Aren't you excited as all hell to go?	Não está empolgado para ir?	Você não está super empolgado para ir?
3	Sweet Jesus!	Deus do céu!	Deus do céu!
4	Fuck.	Merda.	Merda.
5	- Ma, we're going to the fecking equator. - Better watch your fecking language in Africa!	- Mãe, vamos para a porra do Equador. - Olha a porra dessa boca na África!	Mãe, estamos indo pra porra do Equador. Olha a porra dessa boca na África!
6	Fuck! Fuck! Jesus! Oh, Christ!	Merda. Puta que pariu	Merda. Puta que pariu
7	It's a fucking snake!	É a porra de uma cobra!	É uma cobra. A porra de uma cobra.
8	Out, you fuckers!	Fora, filhas da puta!	Fora, filhas da puta!
9	- Well, look at all of you.	- Vejam só vocês.	- Olha só vocês.

	- Fuck!	- Merda.	- Bando de merdas.
10	Oh, Jesus , it's amazing!	Jesus , é incrível.	Ai Jesus , ela é incrível
11	Oh, no! Fuck off , Cooley!	Não! Vai se foder , Cooley!	Ah, não! Vai se foder , Cooley!
12	Do you think O'Brien believes his own bullshit ?	Acha que O'Brien acredita nas merdas que fala?	Acha que o O'Brien acredita nas merdas que fala?
13	Fuck! Fuck.	Merda! Merda.	Merda! Porra.
14	Get the fuck ready!	Preparam-se, porra!	Preparem-se, porra!
15	Wake the fuck up	It was not subtitled.	Acorda caralho!
16	Fuckers came out of nowhere and started shooting!	Os putos vieram e começaram a atirar!	Os merdas vieram do nada e começaram a atirar!
17	Fuck!	Merda!	Merda!
18	Fuck!	Merda!	Merda!
19	I hope to fuck you're wrong!	Vira a boca pra lá!	Vira a porra da boca pra lá!
20	Cover that mad bastard!	Dê cobertura para o maluco!	Dá cobertura pra aquele maluco!
21	I don't give a damn about the larger things.	Eu não ligo a mínima para as coisas maiores!	Eu não ligo a mínima para as coisas maiores!
22	Jesus Christ!	Jesus Cristo!	Jesus Cristo!
23	It means that without reinforcement...we're fucked.	Que sem reforços, estamos fodidos.	É que sem reforços, estamos fodidos.
24	Take those fuckers out!	Mate os filhos da puta!	Mate estes filhos da puta!
25	Yeah, boy. Fuck , okay, come on.	Está bem, vamos!	Vamos! Vem, vem.
26	We'd fucking better	É bom mesmo.	É bom mesmo.
27	Don't the United- fucking -Nations have a load of big guns?	A porra das Nações Unidas tem muito armamento pesado!	A porra das Nações Unidas tem muito armamento pesado!
28	I'm going to start charging you for every fucking bullet that misses!	Vou começar a cobrar por cada porra de bala que errarem!	Vou começar a cobrar por cada porra de bala que errarem!
29	Go and find out where our fucking ammo is!	Descubra onde está a porra da munição!	Vai descobrir onde é que tá a porra da munição!
30	Fucking ...little bastards!	Merda. Desgraçadas!	Merda. Desgraçadas!
31	Oh, fuck.	Merda.	Merda.
32	Fuck!	Merda!	Merda!
33	Oh, my God!	Meu Deus.	Ah, meu Deus.
34	What the fuck do we do now?	Que porra fazemos agora?	Que porra a gente faz agora?
35	If they get close enough, we're fucked!	Se eles se aproximarem, estamos fodidos.	Se chegarem perto (non comprehensible word), estamos fodidos!
36	Fuck!	Merda!	Merda!
37	Fuck it. I'm out.	Merda , acabou.	Merda , acabou.
38	Get the fuck out of that trench!	Sai da porra da trincheira!	Sai da porra da trincheira.
39	Fucking run!	Corre, porra!	It was not dubbed. There is no audio for this line.
40	Fuck! I'm dry clicking.	Merda , acabou.	Merda , acabou.

6.1 CONTENT ANALYSIS

Based on the data presented in Table 2 the identification of the translation techniques employed for each of the swear words was conducted using the translation techniques proposed by Molina and Albir (2002), as detailed in Appendix 1. It is important to note that the analysis focused exclusively on the translation techniques used for the swear words themselves and not the entire sentences.

Table 3: Number of occurrences of each translation technique

Translation technique	Subtitles	Dubbing
Established equivalent	22	22
Reduction	9	7
Adaptation	5	6
Literal translation	4	4
Compensation	2	1
Transposition	0	1

Among the 18 translation techniques in Table 1, five were employed in the subtitling translation and six in dubbing translation in the movie *The Siege of Jadotville*, as indicated in Table 3. These techniques are established equivalent, reduction, adaptation, literal translation, compensation and transposition. Consistent with the findings of Silva (2019), the present analysis of the 40 units of translation demonstrates that the most frequently employed technique for translating swear words in the movie was the use of established equivalents in Brazilian Portuguese, which was observed in 22 of these units.

In addition to the 22 occurrences of established equivalents, reduction was identified 9 times in subtitling and 7 times in dubbing. The adaptation technique was used 5 times in dubbing and 6 times in subtitling. Literal translation was employed 4 times, both in dubbing and subtitling. The compensation technique was used twice in subtitling and once in dubbing, and transposition was used only once in the dubbing translation.

Table 4 presents the swear words found in the analyzed movie, along with their frequency and both dubbing and subtitling translations.

Table 4: Frequency of swear words and their translations

Swear word	Frequency	Translation
fuck	20	merda/porra/caralho
fucking	8	porra/merda
Jesus / Christ / Jesus Christ	4	Jesus/puta que pariu/Jesus Cristo
fuckers	3	filhos da puta/filhas da puta/putos/merdas
fecking	2	porra
bastard	2	desgraçadas
we're fucked	2	estamos fodidos
idiot	1	idiota
hell	1	super
Sweet Jesus	1	Deus do céu
fuck off	1	vai se foder
damn	1	the word was omitted
my God	1	meu Deus
bullshit	1	merdas

Table 4 illustrates that a single English swear word was translated in several different ways in Brazilian Portuguese. The word **fuck** is pronounced 20 times in the movie, and it was not consistently translated into the same Brazilian Portuguese word. Instead, it received three different translations: *merda*, *porra* and *caralho*. Similarly, the word **fucking** was sometimes translated as *merda*, and at other times as *porra*. Furthermore, the word **fuckers** was translated as *filhos da puta*, *putos* and *merdas*. Another expression that was translated in different ways is **Jesus Christ** that was translated literally, but also was once adapted to *puta que pariu*.

Taboo or swear words can vary from one language to another. For instance, in Lithuania, Russian swear words are sometimes used because they carry a sexual connotation that Lithuanian swear words do not. In Lithuanian, swear words often relates to nature and animals. According to sociologist Nuno Amaral Jerónimo, as cited by Manuela Marcel (2022), the most offensive phrase in Lithuanian can be translated as “you have fishy eyes”. However, when translated literally to English or Brazilian Portuguese, it may not be considered offensive. This is likely why the search for equivalent expressions was the most

commonly employed technique for translating swear words in the movie. Literal translations of swear words may not always provide an effective translation conveying the same message.

However, both Brazilian Portuguese and English languages share the characteristic that many swear words are related to sexual relations, excrement, and deities. This similarity can often make it easier to literally translate these words. It is also worth noting that Brazilian Portuguese has an extensive repertoire of swear words (Rodrigues, 2023, 31). Consequently, expressions containing swear words in other languages may be translated into Brazilian Portuguese in several different ways. Furthermore, Brazilian Portuguese includes numerous swear words that can be employed interchangeably in similar situations, acting as synonyms.

6.2 COMPARATIVE ANALYSIS

While conducting the comparative analysis, I observed that most units of translation employed the same techniques in both dubbing and subtitling translations. Out of the 40 units of translation analyzed, eight of them exhibit significant differences between the translations for dubbing and subtitling, as outlined below.

Table 5: Differences in the translation of swear words for dubbing and subtitling

Number	Original audio	Subtitles	Dubbing
1	- You could have said something. - You're a fucking idiot .	- Podiam ter me avisado - Idiota .	É podia.
2	Aren't you excited as all hell to go?	Não está empolgado para ir?	Você não está super empolgado para ir?
9	- Well, look at all of you. - Fuck!	- Vejam só vocês. - Merda .	- Olha só vocês. - Bando de merdas .
13	Fuck! Fuck.	Merda! Merda.	Merda! Porra.
15	Wake the fuck up!	It was not subtitled.	Acorda caralho!
16	Fuckers came out of nowhere and started shooting!	Os putos vieram e começaram a atirar!	Os merdas vieram do nada e começaram a atirar!
19	I hope to fuck you're wrong!	Vira a boca pra lá!	Vira a porra da boca pra lá!
39	Fucking run!	Corre, porra!	It was not dubbed. There is no audio in this part.

In segment number 1, both in dubbing and subtitling, the technique of reduction was employed. However, in the subtitling, only the word **fucking** was omitted, while the word **idiot** remained, thus preserving the offensive tone of the line. This occurrence can be explained by the concept of omission as discussed in one of the works revisited by Molina and Albir (2002), which suggests that omission may occur when there are redundant or

repeated terms in the source text (504). In this sense, the two swear words could be considered redundant, as only one of them is necessary to convey the offense. In dubbing, on the other hand, both offensive words were omitted, erasing the offensive nature of the line.

In segment number 2, the word **hell** was omitted in the subtitles since it functions only as an exclamation to intensify the meaning of the adjective. In dubbing, it was adapted to the word *super*, preserving the intended intensity but not the offensive connotation. The translation procedures employed demonstrate the changing of the offensive nature of the word **hell** over time (Pinker, 2007, 340). Likewise, its function was only to emphasize what was being said and could be translated by a word not considered taboo, maintaining the intensifying aspect.

In segment 9, the word **fuck** was translated as the interjection *merda* in the subtitling and as the nouns *bando de merdas* in dubbing. The word *merda* can have more than one definition. When used as an interjection, its meaning is related to the expression of feelings of anger, dissatisfaction or indignation. However, as a noun, it means something despicable or vile (Michaelis, 2023). When preceded by the words “*bando de*” it starts referring to the individuals involved in the scene, thus modifying the subject it was referring to.

In segment 13, the word **fuck** is repeated twice, and an interesting occurrence took place in the dubbing, the translator chose to translate one as *merda* and the other one as *porra*. In subtitling, both occurrences of the word were translated as *merda*. While *merda* and *porra*, when literally translated, do not have the same meaning, they can be considered equivalent translations for the word **fuck**, when functioning as an interjection. It is noteworthy that in both situations, the offensive aspect was maintained.

In segment number 15, the original English audio was dubbed in Brazilian Portuguese but not subtitled, which constitutes a reduction. In dubbing, **fuck** was translated into a third established equivalent, the interjection *caralho*.

In segment 16, the word **fuckers** was translated into equivalents, but different words were chosen for dubbing (*merdas*) and subtitling (*putos*). Although these words are considered equivalents in the context of the sentence, the subtitling translation aligns more closely with the literal meaning of the word, as the word *putos* means a libertine person (Michaelis, 2023).

Therefore, the findings in the segments 13, 15 and 16 may suggest a greater possibility of choice for translators when translating swear words into Brazilian Portuguese.

In segment 19, the word **fuck** was omitted in subtitling and translated into an equivalent in dubbing. In this sentence, the word **fuck** functions as an interjection,

emphasizing what was already being said. Thus, by deciding to omit the word in the subtitles, there was no loss of meaning but a reduction in intensity.

In segments 20, 21, 25 and 26 the swear words **bastard**, **damn**, **fuck** and **fucking** were omitted in both dubbing and subtitling.

Finally, the last segment that reveals a difference between dubbing and subtitling is number 39, which was not dubbed and is categorized as a reduction. In subtitling, compensation occurred when translating the adjective **fucking** into the interjection *porra*.

7. CONCLUSION

The aim of this research was to investigate potential differences in the translation of swear words for dubbing and subtitling, to explore linguistic equivalents in English and Brazilian Portuguese and to determine whether the Netflix no-censorship policy works in practice. The specific techniques employed in the translation process were identified and analyzed.

The most commonly used technique for translating swear words in the movie *The Siege of Jadotville* was using established equivalents in Brazilian Portuguese. This approach was observed in 22 out of the 40 units of translation. Additionally, among all the translation techniques employed in the translation of swear words, a loss in the offensive nature of dialogues occurred only when the technique of reduction was applied. This reflects a choice for maintaining the original meaning and impact of swear words in the target language, indicating a tendency to align with Netflix's no-censorship policy.

Additionally, the research revealed that reduction, adaptation, literal translation, compensation and transposition were other techniques employed in the translation process. These techniques were used to varying degrees, indicating that the translator's decisions were influenced by the specific context of each sentence.

Furthermore, the analysis uncovered significant variations in the translation of specific swear words, highlighting the challenges faced by translators in conveying the intended impact of swear words across languages, particularly when considering the power of words and the patterns of behavior present in every society (Nida and Reyburn, 1988, 17). Thus, while some swear words may have established equivalents in Brazilian Portuguese and English, others require careful consideration and adaptation to ensure that their impact is fully conveyed in the target language. The research also highlighted the diversity of swear words in Brazilian Portuguese compared to English, providing several translation choices for translators.

Despite the differences between dubbing and subtitling, it was observed that many units of translation employed the same techniques in both modalities. However, out of the 40 units of translation, eight of them exhibited significant differences between dubbing and subtitling.

These differences stress the importance of choosing the appropriate translation technique for each AVT modality and reveal that translators made distinct decisions when addressing swear words in dubbing and subtitling. Considering that translation for subtitling and dubbing are AVT modalities with distinct specificities, this can impact the final translations differently. Another factor that may influence the translation choices is the cultural context in which translators grew up. The cultural background of the translator can play a significant role in their translation choices. This highlights that the translation practice involves not only a technical approach but also demonstrates that translation choices are influenced by the cultural context, particularly in the face of the challenge presented by translating specific terms, such as offensive language.

In conclusion, the findings emphasize the importance of considering linguistic and cultural aspects when translating swear words, as well as the significance of choosing the appropriate translation technique to effectively convey the intended message. Swear words are widely present in movies and shows, and with the rise of streaming platforms, these terms are becoming even more widespread. The variations observed in this study reveal the complexity of translating swear words, especially for translators working between English and Brazilian Portuguese, given the variety of swear words in Portuguese that often correspond to a single term in English. This emphasizes the importance for further research to facilitate translation choices for translators when dealing with these words. Enhancing our understanding of swear words as a cultural marker is not just about language, it holds significant importance in making translations more effective and enhancing the audience's experience.

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APPENDIX

Appendix 1: Translation techniques in *The Siege of Jadotville*.

Number	Time	Original English Audio	Brazilian Portuguese Subtitles	Translation techniques - Subtitles	Brazilian Portuguese Dubbing	Translation techniques - Dubbing
1	00:05:30	- You could have said something. - You're a fucking idiot .	- Podiam ter me avisado - Idiota .	reduction	É podia.	reduction
2	00:07:32	Aren't you excited as all hell to go?	Não está empolgado para ir?	reduction	Você não está super empolgado para ir?	adaptation
3	00:08:16	Sweet Jesus!	Deus do céu!	established equivalent	Deus do céu!	established equivalent
4	00:08:50	Fuck.	Merda.	established equivalent	Merda.	established equivalent
5	00:09:32	- Ma, we're going to the fecking equator. - Better watch your fecking language in Africa!	- Mãe, vamos para a porra do Equador. - Olha a porra dessa boca na África!	adaptation	Mãe, estamos indo pra porra do Equador. Olha a porra dessa boca na África!	adaptation
6	00:18:38	Fuck! Fuck! Jesus! Oh, Christ!	Merda. Puta que pariu	established equivalent, reduction, adaptation	Merda. Puta que pariu	established equivalent, reduction, adaptation
7	00:18:41	It's a fucking snake!	É a porra de uma cobra!	established equivalent	É uma cobra. A porra de uma cobra.	established equivalent
8	00:19:04	Out, you fuckers!	Fora, filhas da puta!	adaptation	Fora, filhas da puta!	adaptation
9	00:31:28	- Well, look at all of you. - Fuck!	- Vejam só vocês. - Merda.	established equivalent	- Olha só vocês. - Bando de merdas.	transposition
10	00:31:47	Oh, Jesus , it's amazing!	Jesus , é incrível.	literal translation	Ai Jesus , ela é incrível	literal translation
11	00:32:15	Oh, no! Fuck off , Cooley!	Não! Vai se foder , Cooley!	established equivalent	Ah, não! Vai se foder , Cooley!	established equivalent
12	00:33:24	Do you think O'Brien believes his own bullshit ?	Acha que O'Brien acredita nas merdas que fala?	adaptation	Acha que o O'Brien acredita nas merdas que fala?	adaptation
13	00:34:50	Fuck! Fuck.	Merda! Merda.	established equivalent	Merda! Porra.	established equivalent
14	00:36:23	Get the fuck ready!	Preparam-se e, porra!	established equivalent	Preparem-se, porra!	established equivalent

15	00:36:33	Wake the fuck up!	It was not subtitled.	reduction	Acorda caralho!	established equivalent
16	00:37:41	Fuckers came out of nowhere and started shooting!	Os putos vieram e começaram a atirar!	established equivalent	Os merdas vieram do nada e começaram a atirar!	established equivalent
17	00:39:52	Fuck!	Merda!	established equivalent	Merda!	established equivalent
18	00:41:03	Fuck!	Merda!	established equivalent	Merda!	established equivalent
19	00:41:16	I hope to fuck you're wrong!	Vira a boca pra lá!	reduction	Vira a porra da boca pra lá!	established equivalent
20	00:42:04	Cover that mad bastard!	Dê cobertura para o maluco!	reduction	Dá cobertura pra aquele maluco!	reduction
21	00:48:19	I don't give a damn about the larger things.	Eu não ligo a mínima para as coisas maiores!	reduction	Eu não ligo a mínima para as coisas maiores!	reduction
22	00:48:27	Jesus Christ!	Jesus Cristo!	literal translation	Jesus Cristo!	literal translation
23	00:49:16	It means that without reinforcement... we're fucked.	Que sem reforços, estamos fodidos.	literal translation	É que sem reforços, estamos fodidos.	literal translation
24	00:58:44	Take those fuckers out!	Mate os filhos da puta!	adaptation	Mate estes filhos da puta!	adaptation
25	00:59:58	Yeah, boy. Fuck , okay, come on.	Está bem, vamos!	reduction	Vamos! Vem, vem.	reduction
26	01:09:04	We'd fucking better	É bom mesmo.	reduction	É bom mesmo.	reduction
27	01:11:49	Don't the United- fucking -Nations have a load of big guns?	A porra das Nações Unidas tem muito armamento pesado!	compensation	A porra das Nações Unidas tem muito armamento pesado!	compensation
28	01:13:08	I'm going to start charging you for every fucking bullet that misses!	Vou começar a cobrar por cada porra de bala que errarem!	established equivalent	Vou começar a cobrar por cada porra de bala que errarem!	established equivalent
29	01:13:21	Go and find out where our fucking ammo is!	Descubra onde está a porra da munição!	established equivalent	Vai descobrir onde é que tá a porra da munição!	established equivalent
30	01:13:37	Fucking ... little bastards!	Merda. Desgraçadas!	established equivalent	Merda. Desgraçadas!	established equivalent
31	01:16:39	Oh, fuck.	Merda.	established equivalent	Merda.	established equivalent
32	01:20:07	Fuck!	Merda!	established equivalent	Merda!	established equivalent

33	01:20:52	Oh, my God!	Meu Deus.	literal translation	Ah, meu Deus.	literal translation
34	01:23:23	What the fuck do we do now?	Que porra fazemos agora?	established equivalent	Que porra a gente faz agora?	established equivalent
35	01:24:59	If they get close enough, we're fucked!	Se eles se aproximarem, estamos fodidos.	established equivalent	Se chegarem perto [non compreensível], estamos fodidos!	established equivalent
36	01:30:15	Fuck!	Merda!	established equivalent	Merda!	established equivalent
37	01:30:45	Fuck it. I'm out.	Merda, acabou.	established equivalent	Merda, acabou.	established equivalent
38	01:31:00	Get the fuck out of that trench!	Sai da porra da trincheira!	established equivalent	Sai da porra da trincheira.	established equivalent
39	01:31:44	Fucking run!	Corre, porra!	established equivalent	It was not dubbed. There is no audio in this part.	reduction
40	01:32:00	Fuck! I'm dry clicking.	Merda, acabou.	established equivalent	Merda, acabou.	established equivalent