

A Comparative Analysis of Offensive and Taboo Language
and Characterisation in Quentin Tarantino's *Once Upon a
Time in Hollywood*

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Abstract

Offensive and taboo language may often be disregarded as being unwanted and unnecessary. This type of language, however, plays a large role in accomplishing a film character's characterisation, as it provides viewers with additional information on their personality, background and relationships with other characters. When the original dialogue is being subtitled, the subtitler must decide which information is important enough to be subtitled and must be present in the subtitles for the target audience to understand the film's story. As subtitlers often opt for a concise rendering of the original dialogue, offensive and taboo language may not always be present in the subtitles and this could affect the characterisation. This thesis analyses the offensive and taboo language in the original dialogue and Dutch Netflix subtitles of *Once Upon a Time in Hollywood*. Part of Ávila-Cabrera's research was replicated, as the offensive and taboo language in the original dialogue was compared to the subtitles to indicate which translation procedures were used ("Subtitling Tarantino's screenplays", "The case of Pulp Fiction", "subtitling Inglourious Basterds"). The offensive and taboo language in the original dialogue of seven characters was analysed to provide an image of their characterisation through this language. A discussion of the results indicated that for none of the seven characters the same amount of offensive and taboo language was present in the original dialogue and in the subtitles. For most characters the subtitling had influenced their characterisation and a different image of them was presented through these subtitles. The findings of this thesis provide insight into the translation of offensive and taboo language, into the role of offensive and taboo language in characterisation and in the subtitling of this characterisation.

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Introduction

Fuck! Shit! Bitch! Some people may swear, curse, use profanity or talk about taboo subjects like death, violence or sex on a daily basis. Others may find offensive and taboo language inappropriate and unwanted. They might think it is unnecessary to express yourself with such language, if it is also possible with neutral, non-offensive, non-taboo language. However, offensive and taboo language makes expressions more emotional in a way that may be harder to achieve with non-offensive, non-taboo language (Jay 137). Similar remarks would not be as emotional or strong when uttered without offensive and taboo language. This, however, is not its only function. A speaker's choice of language, whether formal, informal, offensive or not, not only provides listeners with the information that is being told, but also with information about the speaker. So perhaps, offensive and taboo language should not be dismissed as unnecessary, only functioning to intensify remarks, shock, or offend listeners.

A film character's offensive and taboo words function as “vehicles providing the audience with information about a given character's personality, mood and/or social status” (Ávila-Cabrera, “Subtitling of Offensive and Taboo Language in Tarantino's Screenplays”, 38). Together with other factors, like how they look or dress, it is part of their characterisation. When a character's speech in a film is subtitled, this might affect the offensive and taboo language. As Díaz-Cintas and Remael explain, offensive and taboo language is often “toned down in subtitles or even deleted if space is limited” (195). When restricted by time or space restrictions, the subtitler's job is to translate the most important information that is needed to follow the film's story (Díaz-Cintas and Remael 148). If they choose to delete this language in the subtitles, it might influence the image of a character that is presented to the source audience through their language in the original dialogue. That could cause it to differ from the image presented to the target audience presented through their language in the subtitles. This thesis will answer the following research question: How is the characterisation in *Once Upon a Time in Hollywood* affected by the subtitling of the offensive and taboo language?

In order to answer the research question, Quentin Tarantino's film *Once Upon a Time in Hollywood* will be analysed. To indicate how the offensive and taboo language in the original dialogue was translated into the subtitles, it will be analysed which translation procedures were used: *loan*, *calque*, *transposition*, *compensation*, *omission*, *reformulation*, or *de-*

swearing. For seven characters, their offensive and taboo language is analysed to provide an image of their characterisation. In Chapter 5, a discussion is provided on the influence of the subtitling on the offensive and taboo language and how the subtitling affected the characterisation that was achieved through the original dialogue.

The findings of this thesis will provide insight into how the offensive and taboo language in *Once Upon a Time in Hollywood* functions and is part of a character's characterisation. It will contribute to literature on how offensive and taboo language functions in translation, from English to Dutch. The findings of this thesis will better our understanding of how the subtitling of offensive and taboo language can influence the characterisation that is achieved through this language. In addition, it will provide insight into how characterisation can differ between original dialogue and subtitles.

This thesis contains 5 chapters, including this chapter. In Chapter 2, the main concepts of this thesis, offensive and taboo language, characterisation and subtitling are explained, current research on the subjects is discussed and the research gap is defined. In Chapter 3, the film for analysis, *Once Upon a Time in Hollywood*, is discussed and the research method for each part of the analysis is explained. In Chapter 4, the results are presented and the analysis of the translation procedures and the characterisation in the original dialogue is discussed. In Chapter 5, the effect of the subtitles on the characterisation is discussed, a conclusion is drawn, theoretical contributions are stated, as well as limitations and suggestions for further research.

Literature Review

This chapter provides a discussion of the relevant literature and theoretical background. Subsection 2.1.1 discusses what offensive and taboo language is and how it is used. Subsection 2.1.2 discusses the differences and similarities between offensive and taboo language in American English and Dutch. Subsection 2.1.3 explains how characterisation is achieved through and influenced by offensive and taboo language. Section 2.2 provides a discussion on subtitling and its main aspects. Finally, section 2.3 discusses how subtitling and its conventions can influence the translation of offensive and taboo language and how those translations influence or change the characterisation achieved through offensive and taboo language in the source text.

2.1 Offensive and Taboo Language

2.1.1 Offensive and Taboo Language

Díaz-Cintas and Remael describe taboo words as “words whose use is restricted or prohibited by social custom” (196). Taboo words are used to talk about subjects like violence, death, sex, or drugs, but can also be ethnic or racial slurs, blasphemous comments or referring to people with animal names, such as *bitch* for instance (Ávila-Cabrera “Tarantino’s Screenplays” 43). Ávila-Cabrera discusses how they are “unwelcome depending on the context, culture and language in which they are uttered” (“Tarantino’s Screenplays” 42). Battistella suggests that this type of language is “expanding discourse for some groups and making it problematic for others” (100). This suggests that it may not always be prohibited to use these words, depending on the context you use them in, or the company you are with. As mentioned earlier, taboos and taboo words are different in different languages and cultures. What is considered to be taboo in American English, for instance, might not be considered a taboo subject in Dutch. Besides taboo words, there are also offensive words. Jay, who uses the term *cursing*, describes it as “offensive speech”, or “the utterance of emotionally powerful, offensive words (e.g. *fuck*, *shit*) or emotionally harmful expressions (e.g. *kiss my ass*, *piss off*, *up yours*) that are understood as insults” (9). So these can either be used to insult someone or, when not directed at someone, it “permits a speaker to express strong emotions” (Jay 9). Díaz-Cintas and Remael provide a similar explanation and say offensive words are “used as an expression of anger, despair, contentment, emotion, etc.” (196). So does Ávila-Cabrera,

who describes them as “terms that are considered derogatory, abusive and/or insulting” (“Tarantino’s Screenplays” 42). As multiple definitions are used, from this point the terms offensive and taboo words or offensive and taboo language (Ávila-Cabrera “Tarantino’s Screenplays” 42) will be used to describe all instances of words about taboo subjects, taboo words, offensive words, or words used with offensive intent, and swear words.

As already briefly mentioned above, offensive and taboo words are emotionally powerful words. Offensive and taboo language allows the speaker to express strong emotions and it “intensifies emotional expressions in a manner that inoffensive words cannot achieve” (Jay 137). Stapleton suggests that offensive and taboo language “fulfils some particular communicative functions, which are not easily accomplished through other linguistic means” (290). Díaz-Cintas and Remael describe offensive and taboo language as “emotionally charged”, as it has a “phatic or exclamatory function” (196). So through offensive and taboo language, speakers are able to convey emotions and feelings in a way that would not be possible without using offensive and taboo language. Uttering the same sentence with or without offensive and taboo language changes the tone, the intensity and sometimes the meaning of the sentence. It can change the way someone talks, how that is understood and how the speaker is perceived as a person.

2.1.2 Offensive and Taboo Language in American English and Dutch

The language pair for analysis is American English, the original dialogue, and Dutch, the subtitles. This section discusses the differences and similarities in taboo subjects and thus offensive and taboo language most common to both languages. Sterkenburg explains how offensive and taboo language in Dutch was mostly derived from and linked to religion, in the form of cursing or swearing, with expressions like *loop naar de hel* (*walk to hell*) (42-43). However, as time passed and the Netherlands became less religious, offensive and taboo language shifted from blasphemy to profanity. Offensive and taboo words like *jezus* (*Jesus*) or *godver* (*goddamn*) are still used, but make way for profane words like *klote* (*balls*) or *kut* (*cunt*). Sterkenburg also found that English profane words like *fuck* or *shit* are becoming more common in Dutch offensive and taboo language (47-48). Dutch offensive and taboo language is especially characterised by the use of diseases, for instance *krijg de tering* (*get phthisis*) or *kankerlijer* (*cancer sufferer*) (Oudhoven et. al, 176).

Chirico explains how American offensive and taboo language also mostly used to consist of cursing based on religion and blasphemy, like early Dutch offensive and taboo

language (126). American offensive and taboo language also shifted to profanity, like *fuck*. Oudhoven et. al explain how American offensive and taboo language refers to body parts (176). Chirico also mentions body parts as a common subject, as well as references to sex and excretion, or racial slurs (126). Examples of these are *asshole*, *shit*, or *nigger*.

The offensive and taboo language of American English and Dutch used to contain mostly cursing, swearing or blasphemy, but for both this has made way for other types of offensive and taboo language. In both languages, profanity is now used most often but mostly concerning different taboo subject. In American English, most offensive and taboo language will contain references to sexual acts, bodily fluid or excretion and body parts, while in Dutch profanity refers to diseases. Translating this language thus might force the subtitler to shift from on taboo subject to another, in order for it to maintain the same offensive and taboo load. The fact that some English offensive and taboo words like *fuck* or *shit* are becoming more popular in Dutch, might make the translation process easier as they could be copied into the Dutch subtitles.

2.1.3 Characterisation through Offensive and Taboo Language

As mentioned in 2.1.1, the use of offensive and taboo language affects the intensity of the speaker's speech, and how that is perceived by listeners, as well as the way the speaker is perceived as a person because of their use of offensive and taboo language. Jay explains that the way someone speaks reflects their "social, educational, occupational, and economic status" (162). He also discusses how the use of offensive and taboo language, which he refers to as cursing, "is woven into a speaker's personality, woven into an identity that is responsible for the cursing" (107). Stapleton explains how a speaker is perceived to have a certain type of identity, based on expectations and ideas in the mind of the listeners, because of their use of offensive and taboo language, which she refers to as swearing (291). The way someone speaks gives us an idea of what type of person they are. These expectations or ideas of who or what someone is based on their speech, for instance, are also used for characterisation purposes in movies, series, plays etc. *The Oxford Dictionary of Literary Terms* describes characterisation as follows:

"the representation of persons in *NARRATIVE and dramatic works. This may include direct methods like the attribution of qualities in description or commentary, and indirect (or 'dramatic') methods inviting readers to infer qualities from characters' actions, speech, or appearance". (Baldick)

The way a character speaks gives viewers an idea of the type of character they are, in the same way this happens in real life. Ávila-Cabrera discusses how “this low form of register function [sic] as vehicles providing the audience with information about a given character’s personality, mood and/or social status” (“Tarantino’s Screenplays” 38). The audience is receiving information about the characters through their speech. It also provides the audience with information about the situation a character is in. As in offensive and taboo language, “we hear emotionality, hostility, aggression, anxiety, and religiosity” (Jay 107), this also suggests what the character’s emotions are in certain situations and what kind of relationships a character has with other characters. Stapleton explains that one might not use offensive and taboo language in a formal situation with, like a job interview, but might do so in an informal situation, with friends. Whether a character uses offensive and taboo language or not influences the way they are perceived, the way the situation and their relationships with the other characters are perceived.

2.2 Subtitling

Díaz-Cintas and Remael describe subtitling 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” (8). Pérez González describes subtitles as “snippets of written text superimposed on visual footage that convey a target language version of the source speech” (16). Pérez González explains that, as the target text is presented on screen while the original audio is heard, it “has to be delivered in synchrony with the corresponding fragment of spoken language” (16). Besides being restricted by the need for a simultaneous presentation of source and target text, subtitles are restricted by the viewers’ reading speed while also having to present an adequate translation of the source text (Díaz-Cintas and Remael 9). The subtitles cannot stay on screen too shortly, as viewers will not be able to read them in time, but also cannot stay on screen too long as it would not be in sync with the audio. However, the subtitles are not only restricted by time, but also by space, as they usually consist of only two lines (Díaz-Cintas and Remael 146). In addition, subtitling is a “written version of speech”, which means it is almost always a “reduced form of the oral ST” (Díaz-Cintas and Remael 145). As the original dialogue must be translated so that it fits into two lines, it nearly always has to be reduced and parts might have to be omitted. So, as Chiaro explains, the subtitle “has

to be shorter than the audio, simply because the viewer needs the necessary time to read the captions while at the same time remaining unaware that he or she is actually reading” (148).

As subtitling provides the source text and the target text simultaneously, instead of providing a target text without its original, it differs from the translation of most prose text. Díaz-Cintas and Remael, therefore, describe subtitling as a “vulnerable translation”, as it must “respect space and time constraints” and it can be judged and analysed by “an audience that may have some knowledge of the original language” (57). If the audience speaks or even slightly understands the source language, they are able to judge the subtitling on whether they think it is a good translation, or whether they think something is missing or mistranslated, making the translation vulnerable to criticism. Chiaro, however, sees the presence of the source text as a positive aspect of subtitling and calls it its “most significant benefit” (150). The benefits, according to Chiaro, are that the “original dialogue is always present and potentially accessible” and because of that “audiences who are familiar with the original language of the film can also follow the acoustics” (150). The audience would be able to follow both the subtitles and the original dialogue, allowing them to also experience the film with its original dialogue.

2.3 Subtitling Offensive and Taboo Language

2.3.1 Offensive and Taboo Language in Subtitles

As discussed in section 2.2, subtitling is a reduced form of the original dialogue. Díaz-Cintas and Remael explain that subtitles often translate what they consider most essential (150) and that it is the subtitler’s job to decide which information is relevant and ultimately which pieces of the original dialogue will be reduced or omitted (148). In this process the subtitler must consider the time and space constraints so as to not make the subtitles too long, but they must also decide which information should be in the subtitles for the target audience to understand the film’s plot as well as have the same, or a similar, viewing experience as the source audience. Díaz-Cintas and Remael discuss that, if the subtitles differ too greatly from the original dialogue, the audience “may feel cheated when the aggressive or rude performance of an actor leads them to expect a certain type of vocabulary that is not relayed in the translation, when a laconic exchange becomes a lengthy subtitle, or when an actor who speaks in linguistic waterfalls is given very brief subtitles” (57). The visual image provides the viewers with expectations of what a character is saying, what they are like and what a character’s emotions are in a certain situation and it can be quite distracting when the subtitles

do not agree with that image (Díaz-Cintas and Remael 57). This is where the concept of characterisation comes in, since speech plays a big role in the idea of what a character is like, as discussed in section 2.1.3.

In the process of deciding what is relevant, offensive and taboo language is often reduced or omitted in the subtitles (Díaz-Cintas and Remael 195). As Ávila-Cabrera explains, offensive and taboo language has “an exclamatory function, one that contributes to the audience’s understanding of a speaker’s personality and idiosyncrasies” (“Tarantino’s Screenplays” 39). He continues by saying that offensive and taboo words “provide information about the characters and settings and contribute to the audience’s knowledge of what is going on in a specific part of the discourse” (“Tarantino’s Screenplays” 39). Díaz-Cintas and Remael agree and say that “such words fulfil specific functions in the dialogic interaction and, by extension, in the film story” (196).

Offensive and taboo language can also be omitted, reduced or changed in the subtitles because of other reasons. Díaz-Cintas and Remael explain that the subtitler must decide what the meaning and emotion of the source language offensive or taboo word is and if there is a target language equivalent (196). Ávila-Cabrera adds that the translator must also decide whether a translation is appropriate for the target audience and the target culture (“Tarantino’s Screenplays” 43). Furthermore, the reducing or omitting of offensive and taboo language in subtitles may be influenced by the setting and the medium they are viewed on. As Díaz-Cintas and Remael discuss, “saying such words is one thing, writing them is another matter, especially if they appear in enormous letters on the cinema screen” (196). Reading offensive and taboo language in big letters in a movie theatre and hearing them being spoken with many viewers can be more intimidating than, for instance, reading offensive and taboo language in a novel, in private. The medium the language appears in and the setting they will be read in might cause subtitlers to tone down the offensiveness as well. Another factor that might influence the subtitling process and possibly causes censoring could be company guidelines the subtitler must follow.

2.3.2 Netflix Guidelines for Subtitling

The data for this thesis consists of the Dutch subtitles for *Once Upon a Time in Hollywood* as provided by Netflix. The Netflix guidelines for Dutch subtitles state that “dialogue must never be censored” and that “expletives should be rendered as faithfully as possible” (Dutch Timed Text Style Guide). It also states that the subtitles should “always match the tone of the

original content, while remaining relevant to the target audience (e.g. replicate tone, register, class, formality, etc. in the target language in an equivalent way)” (Dutch Timed Text Style Guide). This suggests that Netflix prefers as little censoring as possible and prefers a rather truthful rendition of the source text.

2.3.3 Research on Translation Procedures Used for Subtitling Offensive and Taboo Language

Research on the subtitling of offensive and taboo language often focuses on how it has been translated and how that affects the actual offensive and taboo language (Ávila-Cabrera, “Subtitling Tarantino’s screenplays”, “The case of Pulp Fiction”, “subtitling Inglourious Basterds”; Hjort; Soler Pardo; Han and Wang). While these articles may discuss the importance of offensive and taboo language for characterisation, this is often not a part of the actual analysis. Research is lacking on how the characterisation, achieved by the offensive and taboo language in the original dialogue, is affected when the offensive and taboo language is subtitled. A part of Ávila-Cabrera’s research will be duplicated. To decide how the offensive and taboo language had been translated he analysed which translation procedure was used for each instance. The term *translation procedure* will be used in Vinay and Darbelnet’s definition. They define a translation procedure as “a specific technique or method used by the translator at a certain point in the text”, as opposed to a translation strategy, which they describe as an “overall orientation” (Munday 88). The following translation procedures have been analysed in this thesis, as taken from Díaz-Cintas and Remael and Han and Wang.

1. Loan

When *loan* is used, the word or phrase in the source language is copied into the target text. So in both the source text and the target text the exact same word will be used. This is either because “no translation is possible” or because “both languages use the exact same word” (Díaz-Cintas and Remael 202).

Example 2.1

Billie

English: “Natalie, my sister, said, “He’s a **loser**.”

Dutch: “M’n zus Natalie zei al dat je een **loser** was.”

English back-translation: My sister Natalie said you were a **loser**.

2. Calque

Calque is the literal translation of a source language word or phrase into the target language (Díaz-Cintas and Remael 202).

Example 2.2

Cliff Booth

English: “So, you gave all these **hippies** permission to be here?”

Dutch: “Heb je al die **hippies** hier zelf toegelaten?”

English back-translation: Did you let those **hippies** in yourself?

3. Explication

Explication is described as an attempt by the translator to make the source word or phrase “more accessible” to the target audience, by way of translating the source word or phrase in either more specific or more general terms (Díaz-Cintas and Remael 203).

Example 2.3

Tex

English: “Okay, pig killers, let’s **kill** some piggies.”

Dutch: “Oké, laten we wat varkens gaan **slachten**.”

English back-translation: Okay, let’s go **slaughter** some pigs.

4. Transposition

Transposition is used when the concept a source word or phrase describes is culture specific and would not be known or recognized by the target audience. The translator could choose a target word or phrase that describes a similar concept (Díaz-Cintas and Remael 204).

Example 2.4

Rick Dalton

English: “Not just because I wanted to look good in the picture, but because I was... was **shit-scared** of the damn thing, to be honest.”

Dutch: “Omdat het er goed uit moest zien, maar vooral omdat ik **doodsbang** was.

English back-translation: Because it had to look good, but mostly because I was **scared to death**.

5. Compensation

Compensation might be used when the translator feels something has been lost in translation. It means that the translator adds a word or phrase in the target text that is not present in the source text to make up for a loss elsewhere. (Díaz-Cintas and Remael 206).

Example 2.5

Rick Dalton

English: “What are you talking about? You’re my stunt double. Come on, now. Shit.”

Dutch: “Wat **lul** je nou? Je bent m’n stuntman. Kom op zeg.”

English back-translation: What the **fuck** are you talking about? You are my stuntman. Come on.

6. Omission

Omission means that a source word or phrase has been deleted and is not translated into the target text. It is often needed in subtitling due to space limitations and used for repetitions, when a word or phrase is only expanding on information, or when the image fills in the missing information, for instance. The subtitler’s job is to decide which information can be omitted and which must be maintained for the viewers to understand the content (Díaz-Cintas and Remael 162).

Example 2.6

Rick Dalton

English: “He’s my next-door **fucking** neighbor.”

Dutch: “...en hij is mijn buurman.”

English back-translation: ... and he is my neighbour.

7. Reformulation

Reformulation refers to the condensing and rephrasing of the source text. Similar to *omission*, this may be needed to adhere to space restrictions. In contrast to *omission*, however, the word or phrase is not deleted, but rather worded differently. This can entail rephrasing a sentence, using shorter synonyms, using simpler tenses, changing the subject

of a phrase, or replacing noun or verb phrases with pronouns, for example. (Díaz-Cintas and Remael 150-160).

Example 2.7

Cliff Booth

English: “It’s the last **cop’s jaw I ever broke**, I can tell you that.”

Dutch: “Ik heb daarna **geen agent meer geslagen.**”

English back-translation: I have not hit a police officer since.

8. De-swearing

De-swearing is a procedure that is used specifically for offensive and taboo language. The offensive and taboo word in the original dialogue is translated into a non-offensive, non-taboo word in the subtitles (Han and Wang 13).

Example 2.8

Rick Dalton

English: “Puerco Canyon or some **shit.**”

Dutch: “Puerco Canyon of **zoiets.**”

English back-translation: Puerco Canyon or something like that.

2.4 Conclusion

Offensive and taboo language is often not preferred and referred to as being unpleasant. However, it is a big part of everyday speech, which is why it is often also a big part of film dialogue. In subtitling, features such as offensive and taboo language are often omitted, as they may not have a connotative meaning that contributes to the plot of the film. And while this may be true, indirectly, offensive and taboo language does tell the audience a lot about the characters’ personalities and the situations they are in. Deleting this in the subtitles may cause the target audience to perceive the characters, and thereby the plot, differently.

Methods and Materials

This chapter discusses the materials and methods for this thesis. Section 3.1 provides information on the film that was used for analysis and how the data was gathered. Section 3.2 explains the method that was used for the analysis in Chapter 4.

3.1 Materials used for analysis

Once Upon a Time in Hollywood was used for the analysis of this thesis. The film was written and directed by Quentin Tarantino, for Columbia Pictures. Main actors in the film are Leonardo DiCaprio, Brad Pitt and Margot Robbie. Quentin Tarantino's films contain much offensive and taboo language referring to "gratuitous violence, gangsterism, drug culture, sexual promiscuity, sodomy, and racism" (Hughes 231), as well as "ethnic slurs" and "blasphemy" (Ávila-Cabrera 5), among other things, which make them an interesting data set for a study on the translation of offensive and taboo language. The film's duration is two hours and forty-one minutes and it premiered in 2019. The film portrays how "A faded television actor and his stunt double strive to achieve fame and success in the final years of Hollywood's Golden Age in 1969 Los Angeles" (IMDb).

All instances of offensive and taboo language were derived from the film's original English dialogue, with their Dutch subtitles, as provided by Netflix. Netflix subtitlers may differ from subtitlers for TV etc. as they do not necessarily need to have a degree in subtitling, or have any working experience, for example. Netflix has developed its own translation test which subtitlers must pass in order to receive the job (Fetner and Sheehan). The original dialogue

was taken from a script (*Scraps from the Loft*). Some deviations between the script and the film dialogue were detected, so the script was adjusted to adhere to the film's dialogue. The Dutch subtitles were copied from Netflix (*Netflix*). As explained in the previous chapter, most research on the subtitling of offensive and taboo language focuses on different language pairs. Together with the fact that the film contains much offensive and taboo language, the text pair makes for an interesting data set for analysis, as the language pair English and Dutch has not been researched as much as other language pairs.

3.2 Method for analysis

The analysis was divided into two parts. Firstly, each instance of offensive and taboo language from the original dialogue was paired with its Dutch subtitle. For each instance it was decided which translation procedure was used. This part of the analysis was derived from Ávila-Cabrera, who uses translation procedures to indicate what, exactly, happened in the subtitling process (“Subtitling *Inglorious Basterds*” 221-222, “Subtitling Tarantino’s Screenplays” 44-45, “Subtitling Tarantino’s *Pulp Fiction*” 5). All translations are categorised as one of the following translation procedures: *loan*, *calque*, *transposition*, *compensation*, *omission*, *reformulation*, or *de-swearing*. A general overview of how many times the procedures are used provides insight into how subtitling affects the literal offensive and taboo language, or the actual words. For each character for analysis, it is indicated which translation procedures were used to translate their offensive and taboo language

Secondly, for seven characters who utter offensive and taboo language, their offensive and taboo language in the original dialogue was analysed. Out of the forty-two characters, not all are analysed. Some characters only account for one or two instances of offensive and taboo language, or play a small, insignificant role in the film. Only the characters with the most instances of offensive and taboo language or those for which their offensive and taboo language provides an interesting insight, are discussed. It was analysed how many instances of offensive and taboo language they uttered and this was compared to how much they spoke throughout the film to give a rough indication how much of their speech was offensive and taboo language. Their offensive and taboo language was analysed to indicate in what types of situations they used it, to whom they used and to whom they did not, which taboo topics they talked about, the type of offensive and taboo language they used and what their emotional

state was when they used it. This analysis provides an image of the characterisation of these seven characters.

Finally, a discussion of the differences between the Dutch subtitled offensive and taboo language and the original English offensive and taboo language is provided in Chapter 5. This discussion indicates whether the image that was created through the use of offensive and taboo language in the source text is also present in the target text. For each character, it is discussed how many instances of offensive and taboo language are present in the subtitles. In order to analyse the difference in characterisation, it was analysed which instances of offensive and taboo language were translated and which were deleted, in what situations or conversations, to whom and in what type of emotional state. This provides insight into the effect of the subtitling process on the characterisation that was achieved in the original dialogue and how this characterisation might be different or not present in the subtitles.

Results and Analysis

This chapter presents the analysis of the original English offensive and taboo language in *Once Upon a Time in Hollywood* and its Dutch subtitles. The first part of the chapter answers the question which translation procedures were used in the subtitling process. The second part discusses how characterisation has been achieved through offensive and taboo language for various characters in this film.

4.1 Translation Procedures

A total of 380 instances of offensive and taboo language were found in the original dialogue. The translation procedures that were detected in the subtitles are *calque*, *compensation*, *de-swearing*, *explicitation*, *loan*, *omission*, *reformulation* and *transposition*. The table presented below indicates the number of times each procedure was used. The total number of times the procedures were detected exceeds 383, as some instances of offensive and taboo language were translated using two procedures.

Table 1

Translation Procedures Used for Subtitling Offensive and Taboo Language in *Once Upon a Time in Hollywood*

Translation Procedure	Number of instances
Omission	128
Transposition	96
De-swearing	50
Calque	56
Reformulation	35
Loan	13
Compensation	6
Explicitation	2

The translation procedures are discussed in more detail below. It is worth noting that while some examples may contain multiple instances of offensive and taboo language, only the instance relevant to that translation procedure is presented in bold in that example.

4.1.1 Omission

The translation procedure that was used most frequently is *omission*, which was used 128 times. This means that 128 times, or more than one third of all instances, the offensive and taboo word from the original dialogue was deleted and is not present in the subtitle. As explained in Chapter 2, Netflix's guidelines for subtitling into Dutch state that the subtitler should not censor dialogue, should translate expletives faithfully and that the tone of the target text and source text should match (Dutch Timed Text Style Guide). This might be interpreted as an aim for little to no omission. However, as explained in section 2.2, subtitles are almost always a reduced form of the original, where omission is almost inevitable. In 27 occasions an entire phrase has been omitted, leaving the subtitle empty, such as the line in the following example.

Example 4.1

Rick Dalton

English: "Oh, **fuck**."

Dutch: *no subtitle*

A different occasion for *omission* was the deletion of a repetition of an offensive and taboo word or phrase, where only one instance was translated and the other omitted. This was detected for seven occasions. In the example below, one instance of *fucking* has been translated while the other phrase has been deleted.

Example 4.2

Rick Dalton

English: "Every **fucking** night. Every **fucking** night."

Dutch: "Elke avond weer, **verdomme**."

English back-translation: Every night, **damn** it.

Omission was most frequently used, 94 times, for deleting only the offensive and taboo word from the sentence, while the rest was subtitled.

Example 4.3

Randy Miller

English: “What the **fuck** did you do to her car?”

Dutch: “Wat heb je met haar auto gedaan?”

English back-translation: What did you do to her car?

Example 4.4

Sam Wanamaker

English: “No, really, just say the **fucking** line!”

Dutch: “Nee, zeg gewoon je tekst.”

English back-translation: No, just say your line.

4.1.2 Transposition

The second most used translation procedure is *transposition*, which was used 96 times. So for about a fourth of all instances, the offensive and taboo word has been translated but adjusted to better fit the target language or culture. While this is not a literal translation of the offensive and taboo language, it is a procedure that maintains the offensive and taboo load of the source text word or phrase in the target text. In the example below, a literal translation of *holy shit* would not carry the same meaning in English as in Dutch. The subtitler chose the more natural Dutch expletive *tering* (*phthisis*), which conveys the same meaning and emotion as *holy shit*.

Example 4.5

Rick Dalton

English: “**Holy shit**. Heh.”

Dutch: “**Tering**.”

English back-translation: **Fuck**.

In the following example, *fucking* has been translated as *verdomme* (*damn me*). This is not a literal translation, but this term is more natural sounding and well-known in Dutch and it still carries the offensive and taboo load of the original term.

Example 4.6

Cliff Booth

English: “Hey! You’re Rick **fucking** Dalton. Don’t you forget it.”

Dutch: “Jij bent Rick Dalton, **verdomme**. Vergeet dat niet.”

English back-translation: You are Rick Dalton, **damn** it. Do not forget that.

In example 4.6, the subtitler translated *motherfucker* into the Dutch offensive and taboo term *klootzak* (*ballsack*). This Dutch term is familiar to Dutch viewers and sounds more natural than a literal translation, like *moederneuker* (*motherfucker*), would.

Example 4.7

Rick Dalton

English: “I mean it, **motherfucker**. Get your shit together.”

Dutch: “Ik meen het, **klootzak**. Breng je leven op orde.”

English back-translation: I mean it, **asshole**. Get your life together.

4.1.3 De-swearing

The third most used procedure, *de-swearing*, was used 50 times. In the example below, Marvin Schwarz, a film producer, describes new heroes on TV as a *swinging dick*, while the translation is the non-offensive, non-taboo term *actieheld* (*action hero*).

Example 4.8

Marvin Schwarz

English: “Now, in another couple of years, playing punching bag to every **swinging dick new to the network**, that’s gonna have a psychological effect on how the audience perceives you.”

Dutch: “Als je een paar jaar de boksbal speelt voor elke **nieuwe actieheld op tv** gaat dat gevolgen hebben voor hoe de mensen jou zien.”

English: back-translation If you play punching bag, for a few years, for every **new action hero on TV**, that will have consequences for how people see you.

In the following example, the original dialogue contains the offensive and taboo phrase *flat on my ass*. The subtitler translated it as *op m’n dieptepunt*, a non-offensive, non-taboo translation with the same meaning.

Example 4.9

Rick Dalton

English: “You fucking live here. Here I am **flat on my ass**, and who I got living next door to me? The director of Rosemary’s fucking Baby, that’s who.”

Dutch: “Je woont hier, verdomme. Ik zit **op mn dieptepunt**. En wie woont er naast me? De regisseur van Rosemary’s Baby.”

English back-translation: You live here, damn it. I am at my lowest point. And who lives next to me? The director of Rosemary’s Baby.

4.1.4 Calque

Calque was used 50 times. In the following example, the offensive and taboo term *killed* has been translated literally to the Dutch offensive and taboo term *vermoord* (*killed*). In this case, both words have the same meaning and same connotations, so they can be used in a similar way and similar place in both the English sentence and the Dutch subtitle.

Example 4.10**Randy**

English: “The dude **killed** his fucking wife.”

Dutch: “Hij heeft z’n vrouw **vermoord**.”

English back-translation: He **killed** his wife.

4.1.5 Reformulation

Reformulation was used 35 times. Various forms of *reformulation* were detected. The most common ones were a change of subject between the source text phrase and the target text phrase or replacing a source text phrase with a single noun.

In the example below, the subject of the English phrase is *amateurs* (*amateurs*), while the offensive and taboo phrase *take men in alive* is part of the verb phrase. In the Dutch subtitle, the offensive and taboo phrase *iemand levend oppakken* (*catching someone alive*) is now the subject.

Example 4.11**Jake Cahill**

English: “Amateurs try and **take men in alive**. Amateurs usually don’t make it.”

Dutch: “Iemand levend oppakken is voor amateurs. En die leven niet lang.”

English back-translation: Catching someone alive is for amateurs. And they do not live long.

In the following example, the English offensive and taboo noun phrase *a lot of killing* has been translated as the Dutch demonstrative pronoun *dat (that)*. This translation deletes the offensive and taboo word from the subtitles as it is replaced with the demonstrative noun. It also condenses the original speech and provides a much shorter subtitle as one word is used to refer to multiple words.

Example 4.12

Rick Dalton

English: “A lot of killing. Lot of killing, yeah.”

Dutch: “Dat gebeurt veel.”

English back-translation: That happens a lot.

4.1.6 Loan

Loan was used for 13 instances. *Shit*, which was used multiple times in the film was translated with a loan, as shown in the example below. This translation of *shit* suggests that the English word is also common in Dutch and would not be foreignizing for a Dutch audience, when read in the subtitles.

Example 4.13

Rick Dalton

English: “Mike fucking Lewis! Crisping them Nazis to hell! Oh, **shit**, that’s... All right, that’s too hot.”

Dutch: “Mike Lewis stuurt die nazi’s naar de hel. **Shit**, dat wordt wel erg heet.”

English back-translation: Mike Lewis sends those Nazi’s to hell. Shit, that gets really hot.

4.1.7 Compensation

The procedure *compensation* was only used six times. These lines are taken from a scene where Rick Dalton, one of the main characters, is extremely angry with himself. The source text is riddled with offensive and taboo language, while the target text contains much less offensive and taboo language. The subtitler added an offensive and taboo word by way of

compensating a loss elsewhere. The English line contains the non-offensive, non-taboo phrase *don't get these lines right*, while the Dutch subtitle contains the offensive and taboo phrase *tekst weer verkloot (fuck up your lines)*.

Example 4.14

Rick Dalton

English: “You don't get these lines right, I'm gonna blow your fucking brains out tonight.”

Dutch: “Als jij je tekst weer **verkloot** knal ik je hersens uit je kop.”

English back-translation: If you fuck up your lines again, I will blow your brains out.

4.1.8. Explicitation

Explicitation was only used two times. In the example below, the English line contains the offensive and taboo phrase *to kill some piggies*. In the Dutch subtitle, this was translated using a hyponym. Instead of translating it literally with a word like *vermoorden (kill)* that describes killings of all kinds, it is translated with a more specific word that describes the killing of animals like pigs, *slachten (slaughter)*.

Example 4.15

Tex

English: “You two ready to **kill** some piggies?”

Dutch: “Zullen we wat varkens gaan **slachten**?”

English back-translation: Shall we slaughter some pigs?

4.1.9 Conclusion on Translation Procedures

The translation procedures above provide insight into how the offensive and taboo language has been translated and which of it is present in the subtitles. *Omission* was used most frequently, followed by *transposition*. The least used procedures were *compensation* and *explicitation*. The next subsection discusses which translation procedures were used for the seven character for analysis, to indicate what happened with their offensive and taboo language specifically.

4.2 Translation Procedures per Character

This section contains information on the specific translation procedures that were used for each character. In section 4.3, the characterisation through offensive and taboo language for various characters is discussed. Chapter 5 provides a discussion of how the translation of the offensive and taboo language has affected the characterisation.

Rick Dalton is one of the main characters. The film follows him as he tries to maintain his career as an actor in Hollywood. He uttered 152 instances of offensive and taboo language during an estimated screen time of one hour and 11 minutes. Cliff Booth is Dalton's stunt double and as job offers are lacking he acts as Dalton's errand boy. Booth utters 41 instances of offensive and taboo language during an estimated screen time of 55 minutes and 12 seconds. Billie is Booth's wife, who is rumoured to have been killed by Booth. She utters 13 instances of offensive and taboo language during an estimated screen time of one minute. Randy and Janet Miller are stunt coordinators who worked with Dalton and Booth. Randy utters 12 instances during an estimated screen time of five minutes, Janet utters 14 instances during an estimated screen time of four minutes. George Spahn is the owner of Spahn ranch, where Charles Manson and his cult members, The Family, live. He used to work with Booth and Dalton. Spahn utters ten instances of offensive and taboo language during an estimated screen time of four minutes. Pussycat is one of the hippies, who joined Charles Manson and lives on Spahn ranch. She utters ten instances of offensive and taboo language during an estimated screen time of 15 minutes.

Table 2

Translation Procedures used for Subtitling Rick Dalton's Offensive and Taboo Language

Translation Procedure	Number of instances
Omission	79
Transposition	41
De-swearing	14
Calque	14
Reformulation	8
Loan	3

Compensation	6
Explicitation	0

As table 2 shows, 79 instances of offensive and taboo language uttered by Rick Dalton were translated using *omission*, which means more than half of his offensive and taboo language has been deleted in the subtitles. From the rest of Dalton's offensive and taboo language most has been maintained in the translation, or translated with a procedure that maintains the offensive and taboo load, like *transposition*. In only 14 instances the offensive and taboo words were translated into a non-offensive, non-taboo word, by using *de-swearing*.

Table 3

Translation Procedures used for Subtitling Cliff Booth's Offensive and Taboo Language

Translation Procedure	Number of instances
Omission	6
Transposition	7
De-swearing	13
Calque	10
Reformulation	3
Loan	3
Compensation	0
Explicitation	0

For Cliff Booth's offensive and taboo speech, almost half was translated with a procedure that deletes the full word or phrase like *omission*, or deletes the offensive and taboo load like *de-swearing*, as table 3 shows. The other half was translated with procedures that maintain the offensive and taboo load like *transposition*, or maintain the exact same definition, or even word, as the source text, like *loan* or *calque*.

Table 4

Translation Procedures used for Subtitling Billie's Offensive and Taboo Language

Translation Procedure	Number of instances
------------------------------	----------------------------

Omission	4
Transposition	6
De-swearing	0
Calque	0
Reformulation	1
Loan	1
Compensation	0
Explicitation	0

Table 4 above indicates that for more than half of Billie's offensive and taboo language, the offensive and taboo load was maintained, while for four instances the offensive and taboo words were deleted, using *omission*.

Table 5

Translation Procedures used for Subtitling Randy Miller's Offensive and Taboo Language

Translation Procedure	Number of instances
Omission	4
Transposition	2
De-swearing	3
Calque	2
Reformulation	1
Loan	0
Compensation	0
Explicitation	0

Indicated in table 5, Randy Miller's offensive and taboo language was mostly deleted using *omission*, or the offensive and taboo load was removed from the subtitles, by using *de-swearing*. Five instances were translated to maintain the offensive and taboo load, with *transposition*, for instance.

Table 6

Translation Procedures used for Subtitling Janet Miller's Offensive and Taboo Language

Translation Procedure	Number of instances
Omission	4
Transposition	6
De-swearing	2
Calque	0
Reformulation	3
Loan	0
Compensation	0
Explicitation	0

Table 6 shows that the biggest amount of offensive and taboo language, uttered by Janet Miller, was maintained, or at least its offensive and taboo load, with a procedure like *transposition*. Fewer instance were deleted entirely by *omission*, while two instances were translated without the offensive and taboo load, by *de-swearing*.

Table 7

Translation Procedures used for Subtitling George Spahn's Offensive and Taboo Language

Translation Procedure	Number of instances
Omission	4
Transposition	4
De-swearing	2
Calque	0
Reformulation	0
Loan	0
Compensation	0
Explicitation	0

Slightly more than half of George Spahn's offensive and taboo language was either deleted from the subtitles or translated as non-offensive, non-taboo words, by *omission* or *de-swearing*, as Table 7 indicates. The other instances were translated into a Dutch offensive and taboo word.

Table 8

Translation Procedures used for Subtitling Pussycat's Offensive and Taboo Language

Translation Procedure	Number of instances
Omission	1
Transposition	6
De-swearing	0
Calque	2
Reformulation	1
Loan	0
Compensation	0
Explicitation	0

Most of Pussycat's offensive and taboo language was maintained in the subtitles, as can be seen in Table 8. Only one instance was deleted from the subtitles, through *omission*.

All characters for translation have been shortly introduced. This section provides an overview of how long the characters appear in the film and how much offensive and taboo language they use. For nearly all seven characters, procedures that deleted the offensive and taboo words entirely or at least deleted the offensive and taboo load of the words, *omission* and *de-swearing*, were used very frequently, if not most frequently. This suggests that much of it will not be present in the subtitles. The next section provides an image of the characterisation of these seven characters through their use of offensive and taboo language.

4.3 Characterisation Analysis

The way a character speaks creates an image of that character in the audience's mind. This section explains how the offensive and taboo language uttered by the characters selected for analysis provides information on that character and their emotions and relationships.

In total, 42 characters used offensive and taboo language in the film. As the film portrays the filming of TV series and commercials, each instance where a character is speaking as a character on such a series or on a commercial has been counted as a separate character. The words they are using are not their own, but written by the series' or

commercial's writers, so this plays a different role in the characterisation. Therefore, out of the 4 characters, multiple "characters" are played by the same character in the film.

Out of the 42 characters, not all are discussed below. Some characters only account for one or two instances of offensive and taboo language, or play a small insignificant role in the film. Only the characters with the most instances of offensive and taboo language or those for which their offensive and taboo language provides an interesting insight, are discussed.

4.3.1 Rick Dalton

Rick Dalton as Dalton (and not Rick Dalton acting as a character) utters 152 instances of offensive and taboo language. He uses offensive and taboo words probably in almost every scene that he is in. In the following example Dalton is coming face-to-face with the fact that his Hollywood career might be coming to an end and he tells his stunt double and good friend Cliff Booth. This reaction contains two instances of offensive and taboo language. The offensive and taboo language emphasizes Dalton's emotions about his ending career and the possible solution for it, playing in Italian movies, which he does not like.

Example 4.16

Rick Dalton

English: "I gotta do Italian **goddamn** movies! That's the **fucking** problem!"

In other situations, when Dalton is with friends, or peers, when he is having a regular, non-emotional conversation, offensive and taboo language also comes natural to him. In the following example, Dalton borrowed Booth's sunglasses and when Booth asks for them back, Dalton replies in a joking way, as one might do among friends. In this situation, Dalton is not expressing anger at him, but is merely joking around with his good friend. This indicates the informality and familiarity between the two men in this situation.

Example 4.17

Rick Dalton

English: "Oh, come get them, **fucker**. Come..."

Dalton is, however, not only using offensive and taboo language when he is in the company of good friends or acquaintances. In other situations where Dalton is angry or upset, his

speech is also riddled with offensive and taboo language. When he is on set, filming for TV series *Lancer*, he forgets one of his lines. His reaction is, again, quite aggressive and filled with offensive and taboo language. Even though he is in a professional situation, surrounded by fellow actors, producers, camera men and other professionals, his reaction is still offensive.

Example 4.18

Rick Dalton

English: “Maybe... **Goddamn** it! I **fucked** this whole thing up, Sam. I did, I **fucked** this whole thing up.”

After they finish filming the scene, Dalton returns to his trailer, angry at himself for forgetting the line. The film shows him shouting and yelling at himself, alone in his trailer. This scene lasts approximately one minute and 30 seconds. Within this scene, Dalton utters 50 offensive and taboo words. Examples 4.19, 4.20 and 4.21 are three of the lines he says to himself in his trailer after forgetting his line.

Example 4.19

Rick Dalton

English: “**Fucking damn** it, Rick, I swear to **God**. Forgot your **fucking** lines, embarrassed yourself like that in front of all those **goddamn** people!”

Example 4.20

Rick Dalton

English: “**Fuck!** Eight **fucking** whiskey sours. I couldn’t stop at **fucking** three or four. I have eight!”

Example 4.21

Rick Dalton

English: “You’re gonna show all of them on that **goddamn fucking** set who the **fuck** Rick Dalton is, all right?”

When Dalton forgets one line, he is angry and, once again, prone to using offensive

and taboo language, even at himself. Besides these few examples, he is seen to be easily angered or frustrated in multiple situations in the film, in all of which he uses offensive and taboo language. As shown in the examples above, most offensive and taboo language uttered by Dalton can be categorized as expletives, which Jay describes as “usually single-word exclamations” which are “curse words that are uttered ‘in the heat of the moment’” (48). This complements the idea that Dalton utters offensive and taboo language when he is angry or emotional, in a *heat of the moment* fashion.

As the film takes place in 1969, hippies are a significant part of the film’s story and the film showcases the divide between the rich Hollywood actors and producers and the hippies living in the area. Dalton is obviously not a fan of the hippies and his actions indicate that he probably feels better than them. In the following example Dalton is in the car with Booth as they drive by a couple of hippie girls, belonging to Charles Manson’s cult, when Booth shares his opinion about them.

Example 4.22

Rick Dalton

English: “**Fucking hippie motherfuckers.**”

Later on, members of Manson’s Family are staking out Dalton’s street. Dalton notices that there is a noisy car on his street and goes out to ask it to leave, angrily. Example 4.23 is his initial response to himself, examples 4.24, 4.25 and 4.26 are his reaction to the hippies in the car. This scene also depicts Dalton’s stance towards hippies. He lives in a fancy, expensive neighbourhood, where these hippies who, according to Dalton, only want to smoke weed, do not belong.

Example 4.23

Rick Dalton

English: “**Damn. Fucking** private road. **Damn** property taxes up the **butt**. **Goddamn.**”

Example 4.24

Rick Dalton

English: “Ah, **horseshit**. You **fuckin’ hippies** came up here to **smoke dope** on a dark road, huh? Next time you want to try that, fix your **fucking** muffler.”

Example 4.25**Rick Dalton**

English: “Look, chief. You don’t belong here. Now take this mechanical **asshole** and get it off my **fucking** street!”

Example 4.26**Rick Dalton**

English: “What the **hell** are you looking at, you little **ginger-haired fucker**? Hey, you come around here again, I’m gonna call the **fucking** cops!”

Besides the abundance of offensive and taboo language in Dalton’s speech, there are still moments where he does not use it, even though these are rare. When Rick first meets the producer of the TV series he is on, Lancer, he is polite even though the producer wants him to look like a hippie, which is not to Dalton’s liking. We can assume that Dalton wanted to stay polite to make a good impression on the producer. This did not last long however, as Dalton uses offensive and taboo language in front of that same producer when he forgets his line. When Dalton is talking to one of his co-stars on Lancer, a little girl, there is also no use of expletives. This suggests that, while Dalton can be explosive and rude, he knows how to act around children, or at least thinks it is important not to use this type of language around this girl.

All of Dalton’s reactions seem to indicate that he is an emotional person. Career related issues, like him realising he might have to play in Italian films to help his dying Hollywood career or forgetting his line while filming, upset him and cause him to use offensive and taboo language. Dalton’s stance towards hippies seems to suggest he feels better than them. Hippies in their car on his street upset him and cause him to use offensive and taboo language when asking them to leave. The fear of losing his career and possibly losing everything that he gained from his career, like his Hollywood house, or having any of that disturbed by people who do not deserve to have what he has are the biggest triggers for Dalton explosive use of offensive and taboo language.

4.3.2 Cliff Booth

While Cliff Booth is also one of the main characters and has almost as much screen time as Dalton, his speech only contained 41 instances of offensive and taboo language. Compared to Dalton, most scenes with Booth are much more relaxed and not riddled with expletives. Booth's speech contains taboo words, or terms about taboo subjects, rather than many expletives. Booth used to work as Dalton's stunt double, but does not get hired much anymore. Booth now mainly does chores for Dalton and drives him around, which he is completely okay with. When Dalton tells Booth that he is afraid his career might be coming to an end and that, to save it, he might have to star in Italian movies, which Rick is very upset about, Booth's reaction contains a taboo phrase.

Example 4.27

Cliff Booth

English: "But I haven't been a full-time stuntman for a while now, and from where I'm standing, going to Rome to star in movies does not sound like the **fate worse than death** that you seem to think it is."

As shown in the example above, Booth's speech does not contain many expletives, but rather taboo words about taboo subjects. In example 4.27, he describes Dalton's stance towards playing in Italian films with a phrase about the taboo subject of death. The expletives that he does use are not used in moments of anger, but are rather part of his regular everyday speech. The lack of angry outbursts riddled with expletives suggests that Booth is not as explosive as Dalton. In the following example, Booth uses an expletive, but not in a situation where he is angry.

Example 4.28

Cliff Booth

English: "**Shit.** You made Bounty Law."

As Booth is trying to convince Dalton that his career is not over yet and that he is big name in Hollywood, he mentions how he was the star of TV series Bounty Law. The use of *shit* here strengthens his statement. The offensive and taboo language Booth uses is rather related to taboo subjects. The taboo subjects Booth talks about are often related to violence or drugs and smoking. Booth offered Pussycat, a hippie girl from Charles Manson's Family, a ride to

Spahn movie ranch, where she lives. When they arrive, some other cult members gather to see who he is. Booth tells one of them he was once a prisoner in Houston and why.

Example 4.29

Cliff Booth

English: “It’s the last cop’s **jaw I ever broke**, I can tell you that.”

Booth’s description of why he was a prisoner is a graphic description of the violent act he performed. Booth knew the owner of the ranch, George Spahn, and wants to check if he is okay with Manson’s Family living on the ranch, much to the Family’s disliking. When he returns from talking to Spahn and is trying to leave the ranch, the cult members will not let him leave. As one of the male members is trying to attack him, the example below is his response.

Example 4.30

Cliff Booth

English: “Come one step closer and I will **knock his teeth out**.”

Again, Booth’s speech contains a graphic description of the violent act he will perform if the cult member attacks him.

Booth is not as prone to using offensive and taboo language as, for instance, Dalton. When he does use it, it is sometimes part of his everyday speech, often uttered neutrally, without feelings of anger or sadness, for example. His offensive and taboo language is often linked to taboo subjects like smoking or drugs, but mainly to violence. His graphic descriptions of violent acts he has performed or might perform suggest Booth might not be a violent man at times.

4.3.3 Billie

There is little the viewers actually get to see from Billie, Booth’s wife. She is not ever mentioned by name and only appears in one short scene, lasting about one minute, but she utters 13 offensive and taboo words. Multiple characters talk about the rumours that Booth would have killed his wife. This is never actually shown, however, merely hinted at. These

rumours raise questions about what might have happened between Booth and Billie, whether the rumours are true, whether he is just an extremely violent man who killed her or whether his wife did something to upset him. In the only scene Billie is in, on a boat with her husband, she is angry with Booth and tells him how unhappy she is and how everyone warned her about him. The following example contains her monologue to Booth about everything she is upset about.

Example 4.30

Billie

English: “You know, this is probably the **shittiest** weather ever. The **shittiest** weather on the **shittiest** boat with the **shittiest** person. Natalie, my sister, said, ‘He’s a **loser**. He’s a **loser**.’ They all said it, ‘He’s a **fucking loser**,’ and I didn’t believe them. So I guess I’m the **fucking idiot**. And now you’re not gonna talk to me? What, you don’t feel like fighting? Well, I feel like **fucking** fighting... because I’ve been up here by myself... for four hours on this **fucking shithole** of a boat.”

She uses offensive and taboo language about the weather, the boat, herself and Booth. The presence of the offensive and taboo language adds more strength to her remarks than non-offensive and non-taboo language would. She blames herself for ending up with him, as it sounds like people warned her but she did not see it or still wanted to give him a chance. The image created by the film’s writers is that she angry and unhappy with her husband and her life and very honest about it.

4.3.4 Randy and Janet Miller

Randy and Janet Miller are stunt coordinators on the set of Lancer. They are both minor characters: Randy uses offensive and taboo language 12 times and Janet 14 times. Randy Miller is introduced when Dalton is on the set of another series with him, asking him whether Booth can be hired as a stunt man. Randy refers to the rumours about Booth killing his wife Billie and wants to decline, since his wife, Janet, does not like Booth for that reason and does not want him around. Once Dalton has convinced Randy to hire Booth, the example below is how Randy tells Booth he can be a stunt man on set, which shows he is not happy about his decision.

Example 4.31**Randy Miller***English:* “Okay, you **fucking horse’s ass**.”

Randy soon regrets hiring Booth. On set, Booth gets into a discussion with Bruce Lee, who ends up challenging him to a friendly fight. Booth soon wins the fight as he throws Lee into a car, leaving it with a huge dent. When Janet sees them fighting, she is angry. Her reaction to him is angry and contains three instances of offensive and taboo language.

Example 4.32**Janet Miller***English:* “What the **fuck** is going on here? Hey, **jackass**, this is our series lead. What the **fuck** are you thinking?”

Janet is not only angry at Booth for what happened, but also at Randy for allowing Booth to work on set. When Randy sees Janet screaming at Booth and asks what is happening, she responds angrily to Randy, while using offensive and taboo terms to describe Booth and what he did. As we learned, the main reason Janet did not want Booth on set were the rumours, which she also mentions by referring to him as *wife-killing buddy boy*.

Example 4.33**Janet Miller***English:* “What’s up, Randy, is that your **loser asshole**, **wife-killing** buddy boy here was beating the **shit** out of Bruce!”

Later, Janet realises that Lee was thrown into her car, which now has a huge dent. Her reaction to Booth, again, contains offensive and taboo language.

Example 4.34**Janet Miller***English:* “Oh my **god**. What the **fuck** did you do to my car?”

While both Randy and Janet are angry at Booth and had their preconceived notions about him, Janet is noticeably angrier, both at Booth and at Randy. The following example contains Janet's way of telling Booth he is fired and has to leave.

Example 4.35

Janet Miller

English: "Get the wardrobe off, get your **shit** and get **fucked!**"

Randy wants to handle the situation for Janet and, perhaps because he is friends with Dalton, wants to deescalate it slightly. The example below is how Randy tells Booth to leave, which still contains one taboo word but he has changed Janet's *get fucked* to the non-offensive, non-taboo phrase *get off the lot*.

Example 4.35

Randy Miller

English: "Cliff, get the wardrobe off, get your **shit** and get off the lot."

Both Randy and Janet Miller are in the film for a short amount of time. It is clear from both of them that they are unhappy with Booth on the lot, especially when he is fighting the series lead. While both of them are angry at Booth, Janet's anger is constant and does not stop, while Randy is trying to stay somewhat calm and handle the situation. It shows they are protective of the materials on set and their actors and will not stand for someone jeopardising that.

4.3.5 George Spahn

Spahn is payed a visit from Booth when he gives a ride to Pussycat to Spahn ranch. Spahn is only in one three-minute scene and uses offensive and taboo language ten times in it. Spahn is an old, blind man, taking his afternoon nap in bed. He is woken up by Booth, who means to check in on him to see whether he is okay and to ask if the people living on the ranch are not taking advantage of him. When Booth asks Spahn if he is okay, the line in the example below is how he responds.

Example 4.36

George Spahn

English: “Can’t see **shit**. Would you call that “the matter”? The man can’t see **shit**, okay?”

Spahn’s reaction contains two offensive words and indicates Booth’s questioning annoys him as well as the fact that he is blind. When Booth continues to ask Spahn about the people living on his ranch, he mentions one of the redhaired girls. However, as Spahn is blind, he does not know what colour hair the girl has. In the following example, he uses offensive and taboo language three times, expressing that he is very irritated by Booth waking him up and asking him a non-sensical question.

Example 4.37

George Spahn

English: “What the **fuck** is the matter with you? First you wake me up, and now you’re pretending that I didn’t tell you I was **fucking** blind! How am I gonna know what the **hell** color the head of the girl is that’s with me all the time?”

At the start of their conversation, when Booth explained who he was and how he knew Spahn, Spahn clearly had no idea and did not remember Booth. When Booth continues to ask Spahn whether the hippies on the ranch are taking care of him and not taking advantage of him, Spahn is irritated, again, as he does not remember who Booth is.

Example 4.38

George Spahn

English: “Just who the **fuck** are you?”

Spahn is an old, blind man who was woken up from his nap by someone who is a stranger to him. He seems to be annoyed at his own blindness causing him to use offensive and taboo language about that. When he is questioned by Booth, who he does not remember, he is annoyed because he woke him up, because he asked unintelligent questions. Spahn’s reactions contain offensive and taboo language to indicate his anger and frustration towards Booth and his situation, which would be less powerful if they contained non-offensive, non-taboo words.

4.3.6 Pussycat

Pussycat appears in a few scenes in the film and uses offensive and taboo language ten times. Pussycat is portrayed as a free spirited, hippie girl, as she calls herself, who joined a cult. When Pussycat is sitting at a bus stop, waiting for someone to give her a ride to the ranch, Booth drives by. As he makes his way to her, a police car drives by, which Pussycat yells at. The offensive and taboo language indicates her hatred towards the police, and perhaps other forms of authority, and strengthens her anger.

Example 4.39

Pussycat

English: “**Fuck** you, you **fucking pig!**”

Pussycat seems to be a rather young girl, even though her age is never actually mentioned. As she is driving to the ranch with Booth she offers to perform a sexual act, despite their age difference, as shown in example 4.40.

Example 4.40

Pussycat

English: “Want me to **suck** your **cock** while driving?”

Booth is aware of the fact that Pussycat may be underage and asks her to show him a form of identification. She is upset with him, as she feels like she is old enough to do it. Her response contains two instances of offensive and taboo language.

Example 4.41

Pussycat

English: “Obviously, I’m not too young to **fuck** you. But obviously, you are too old to **fuck** me.”

Pussycat is a, probably underage, hippie girl, who joined a cult. She uses offensive and taboo language on multiple occasions. Her offensive and taboo language towards police officers indicates her aversion to authority. She uses offensive and taboo language to Booth to talk about the taboo subject of sex, indicating she might feel older, or more mature, than her age might suggest.

4.3.7 Conclusion

Section 4.3 provided an analysis of the characterisation of seven characters. Rick Dalton is portrayed as an easily angered, explosive person. His career and everything he earned from it are of great value to him and if it is threatened, his explosive responses are riddled with offensive and taboo language. Cliff Booth uses offensive and taboo language occasionally, in his everyday speech or about taboo subjects. He might be inclined to physical violence, which is what much of his offensive and taboo language is about. Billie is portrayed as a stereotypical angry, nagging wife. She is unhappy with her life, with Booth and with herself for choosing to stay with Booth. Janet and Randy Miller are portrayed to be protective over the actors on the series they work on and the materials. Both are seen to be angry and protective over their work place. Randy tries to deescalate the situation, while Janet's only emotion is anger. George Spahn is angry as he is involuntarily woken up and questioned. He expresses anger at Booth and at his blindness. Pussycat is a young hippie, girl. Her free-spirited character causes her to act above her age, to use offensive and taboo language to police officers and talk about taboo subjects like sex. All characterisation is greatly influenced by the character's use of offensive and taboo language. Chapter 5 discusses how the subtitling of the offensive and taboo language influenced the characterisation established in this chapter. It answers the research question and provides an overall conclusion.

Discussion

This chapter provides a discussion of the results presented in chapter 4. In the previous chapter, the characterisation of seven characters was discussed, as created by the offensive and taboo language in the original English dialogue. The previous chapter also includes an overview of the translation procedures that were used to subtitle the original dialogue. The section below provides a discussion, per character, of how the translated Dutch offensive and taboo language changes the characterisation, after which the research question is answered. Furthermore, this chapter discusses the limitations of this research, the implications of the findings for existing research and provides suggestions for future research.

5.1 Discussion of Results

5.1.1 Rick Dalton

As discussed in the previous chapter, Dalton is perceived to be an easily angered, explosive man. Whenever he is upset or angry, his speech is filled with offensive and taboo language, mainly expletives. His career and everything he gained from it is of tremendous value to him and so whenever someone or something threatens that, it is reflected in his angry outbursts. Dalton used offensive and taboo language 152 times in the original dialogue, while 56 instances of offensive and taboo language uttered by him were found in the subtitles. 79 instances were translated by *omission* and 14 instances were translated by *de-swearing* the translation.

Only a third of his offensive and taboo language from the original dialogue was translated into the subtitles. This causes certain situations where offensive and taboo language is present in the original dialogue to lack that in the subtitles. However, as Dalton often uses offensive and taboo language multiple times in one sentence, in most situations discussed in section 4.3.1 some offensive and taboo language is still present. When Dalton realises he might have to play in Italian films to save his career, his speech in the original dialogue is riddled with offensive and taboo language, indicating his feelings of anger and despair. In example 5.1 and 5.2, the offensive and taboo language was not translated into the subtitles.

Example 5.1

Rick Dalton

English: “He told me the **goddamn** truth, is what he told me.”

Dutch: “Hij heeft me de waarheid verteld.”

English back-translation: He told me the truth.

Example 5.2

Rick Dalton

English: “If coming face-to-face with the failure that is your career ain’t worth crying about then I don’t know what the **fuck** is.”

Dutch: “Het besef dat je carrière mislukt is lijkt me genoeg reden om te janken.”

English back-translation: Realising your career has failed seems like enough reason to howl.

Dalton's emotional use of the offensive and taboo language is not present in the two examples above, providing a less angry, less intense utterance. The tone of the subtitles does not match his anger and frustration, that is present through the offensive and taboo language in the original lines. In example 5.2, however, the neutral term *crying* has been subtitled as the harsher translation *janken* (*howling*), which is often uttered in anger or frustration, thus indicating his emotions slightly. In the examples below Dalton's response continues. In these lines, offensive and taboo language is present in the subtitles, although less so than in the original.

Example 5.3

Rick Dalton

English: "I gotta do Italian **goddamn** movies! That's the **fucking** problem!"

Dutch: "Ik ga **verdomme** niet in spaghettiwesterns spelen."

English back-translation: I am not going to damn play in spaghetti westerns.

Example 5.4

Rick Dalton

English: "**Fucking bullshit!** It doesn't matter whether I cry in public. Nobody remembers who the **fuck** I am anyway, huh? **Fuck.**"

Dutch: "**Rot** toch **op**. Laat ze me maar zien huilen. Niemand weet nog wie ik ben. Stomme **eikel.**"

English back-translation: **Fuck** off. Let them see me cry. Nobody remembers who I am. Stupid **asshole**.

The emotions Dalton feels expresses through offensive and taboo language in the original dialogue are not entirely present in the subtitled speech in examples 5.3 and 5.4. Although, through the presence of some of the offensive and taboo language in the subtitles, it is clear that Dalton might be prone to using expletives to express his emotions, sometimes, this is not to the same level as it is in the original dialogue. The intensity of his reaction has been lessened.

As Dalton forgets one of his lines while filming the TV series *Lancer*, his original speech contains three instances of offensive and taboo language, indicating his inclination to use offensive and taboo language when he is angry or upset. In example 5.5, the subtitle contains

one instance of offensive and taboo language, which indicates Dalton's anger but it has been toned down compared to the original.

Example 5.5

Rick Dalton

English: "Maybe... **Goddamn** it! I **fucked** this whole thing up, Sam. I did, I **fucked** this whole thing up."

Dutch: "Misschien... **Verdomme**, ik heb het verpest Sam."

English back-translation: Maybe... **damn it**, I messed it up, Sam.

When Dalton is screaming at himself in his trailer, upset that he forgot his line, offensive and taboo language is present in the subtitles, but much less so than in the original. His anger is still noticeable through his language, but in lesser form than in the original.

Example 5.5

Rick Dalton

English: "**Fucking damn** it, Rick, I swear to **God**. Forgot your **fucking** lines, embarrassed yourself like that in front of all those **goddamn** people!"

Dutch: "**Verdomme**, Rick. Hoe kun je nou je tekst vergeten en jezelf zo voor schut zetten?"

English back-translation: **Goddamn**, Rick. How can you forget your lines and embarrass yourself like that?

For Dalton's reaction to and confrontation with the hippies on his street, most of the offensive and taboo language in the original dialogue has been translated into the subtitles. In this situation, there is little difference between the original dialogue and the subtitles. These subtitles present a similar image of Dalton as the original dialogue does. Example 5.6 is Dalton's remark to himself when he sees the hippies and example 5.7 is what he tells them.

Example 5.6

Rick Dalton

English: "Bunch of **goddamn fuckin' hippies**. What the **fuck**?"

Dutch: "Stelletje **klotehippies**. Krijg nou de **tering**."

English back-translation: Bunch of **fucking hippies**. Get **phthisis**.

Example 5.7

Rick Dalton

English: “Look, chief. You don’t belong here. Now take this mechanical **asshole** and get it off my **fucking** street!”

Dutch: “Je hebt hier niks te zoeken. Ga met die **klotebak** van m’n straat af **verdomme**.”

English: back-translation You have no business here. Take that **fucking** car off my street, **damn** it.

While in some subtitles most offensive and taboo language was maintained, only a third of the instances was translated from the original dialogue to the subtitles. The subtitles do indicate that Dalton might use some offensive and taboo language when he is angry or upset, but not to the extent of the original dialogue. The image of Dalton being protective over his career, easily angered and explosive in his reaction has been toned down in the subtitles, to someone who uses it sometimes, once in a sentence. The image of scenes where Dalton is using offensive and taboo language in each sentence in the original dialogue, as for instance his angry rant at himself after forgetting his line, does not match the subtitles correctly if most of the offensive and taboo language has not been subtitled. The subtitles present Dalton as a man who might use some offensive and taboo language, at his angriest for instance but not all the time, with varying emotions, to various people. He seems more in control through the subtitles. The image of an explosive man who uses offensive and taboo language is nearly everything he says, to express a range of emotions, is not present in the subtitles.

5.1.2 Cliff Booth

Booth’s speech contains a smaller amount of offensive and taboo language than, for instance, Dalton’s. When he uses it, it is often in a neutral way in his everyday speech. He does, however, come across as someone who can be violent, as most of his offensive and taboo language is related to taboo subjects like violence or death and because of the nonchalance with which he describes violent acts using offensive and taboo language. Booth uttered 41 instances of offensive and taboo language in the original dialogue and 21 instances were detected in the subtitles. As Table 3 in section 4.2 indicates, 13 instances were translated by *de-swearing* the offensive and taboo terms and six instances were omitted.

Most of Booth's offensive and taboo language, often neutrally spoken, in his everyday speech, is not present in the subtitles. This causes the sentences where it is present to seem more emotional while, in fact, they are not. In example 5.8 Booth is telling his dog not to whine as otherwise he will throw away its food; in example 5.9 Booth is trying to motivate Dalton to do his best on set of Lancer. In example 5.8, Booth is actually slightly annoyed, while in example 5.9 he is positive, trying to motivate his friend. However, as the offensive and taboo language in example 5.9 has been translated, while in most sentences the offensive and taboo language has not, it causes this sentence to sound more intense and emotional. A contrast appears between the subtitles where it is present and where it is not, while in the original dialogue these sentences are uttered in similar situations by Booth with a similar demeanour.

Example 5.8

Cliff Booth

English: "I will throw this **shit** in the trash."

Dutch: "Ik gooi dit gewoon weg als het moet, hoor."

English back-translation: I will throw this away if I have to.

Example 5.9

Cliff Booth

English: "Hey! You're Rick **fucking** Dalton. Don't you forget it."

Dutch: "Jij bent Rick Dalton, **verdomme**. Vergeet dat niet."

English back-translation: You are Rick Dalton, **damn** it. Do not forget that.

In the original dialogue, Booth uses offensive and taboo language to talk about the taboo subject of violence. This shapes the image that Booth is comfortable with talking about violence and perhaps also inflicting it on others. In example 5.10, Booth elaborates on why he was once in prison, in example 5.11 Booth tells one of the Manson Family members to stay away from him.

Example 5.10

Cliff Booth

English: "It's the last cop's **jaw I ever broke**, I can tell you that."

Dutch: "Ik heb daarna geen agent meer **geslagen**."

English back-translation: I have never **hit** a police officer since.

Example 5.11

Cliff Booth

English: “Come one step closer and I will **knock his teeth out**.”

Dutch: “Daar blijven, anders **sla ik z’n tanden uit z’n bek**.”

English back-translation: Stay there, or I will **knock his teeth out of his mouth**.

The subtitles portray the ease with which Booth uses offensive and taboo language to describe violent acts, maintaining that part of his characterisation. The neutral, relaxed way in which he mostly uses other offensive and taboo language, like expletives, is changed in the subtitles. As only in some occasions the offensive and taboo language has been translated, these sentences are highlighted and seem more emotional than others, while this distinction is not present in the original dialogue.

5.1.3 Billie

Billie is only seen as the stereotypical angry, nagging wife, angry at her husband and very unhappy with her life and with her husband. In the original dialogue, Billie uses 13 instances of offensive and taboo language, while seven instances were found in the subtitles, as four instances were omitted in the subtitles, as Table 4 in section 4.2 indicates. In Billie’s only scene, on a boat with her husband, Cliff Booth, she expresses how unhappy she is with the current situation and with Booth, using offensive and taboo language in nearly every sentence.

Example 5.12

Billie

English: “You know, this is probably the **shittiest** weather ever. The **shittiest** weather on the **shittiest** boat with the **shittiest** person. Natalie, my sister, said, “He’s a **loser**. He’s a **loser**.” They all said it, “He’s a **fucking loser**,” and I didn’t believe them. So, I guess I’m the **fucking idiot**. And now you’re not gonna talk to me? What, you don’t feel like fighting? Well, I feel like **fucking** fighting... because I’ve been up here by myself... for four hours on this **fucking shithole** of a boat.”

Dutch: “Het is echt ontzettend **kloteweer**. Ik zit hier in dit **kloteweer** met een **klootzak** op een **klotboot**. M’n zus Natalie zei als dat je een **loser** was. Iedereen zei het, maar ik wilde het niet geloven. Wat ben ik ook een **sukkel**. Ga je niks meer zeggen? Heb je geen zin om ruzie te maken? Ik heb wel zin in ruzie. Ik heb net vier uur in m’n eentje op deze **schijtboot** gezeten.”

English back-translation: This weather really **sucks**. I am in this bad **fucking** weather, with an **asshole** on this **fucking** boat. My sister Natalie said you were a **loser**. Everybody said it, but I would not listen. I am such a **loser**. Are you not going to say anything? Do you not want to fight? I want to fight. I have been on this **shitty** boat for four hours, on my own.

The overall image of Billie being upset with Booth and with the situation is present, however, in lesser form. She is still the nagging, angry wife, but her remarks to Booth are not as strong or emotional as in the original dialogue. An audience viewing the film with subtitles might still get the idea that Billie is angry at Booth and angry at being on the boat, as the first two sentences contain four instances of offensive and taboo language. After that, however, the subtitles are much milder than Billie’s original speech. The visual image show Billie angry throughout this speech, which is presented in the original dialogue. The subtitles make it seem like Billie gets less angry near the end of her speech, so this does not match.

5.1.4 Randy and Janet Miller

Randy and Janet are both protective of their workplace, the actors and the materials and are both angered when someone jeopardises that. When Booth is fighting Bruce Lee and dents Janet’s car, both are angry, but Janet more so. She does not calm down, while Randy tries to deescalate the situation. Randy utters 12 offensive and taboo words in the original dialogue and five instances were found in the subtitles, as four instances were omitted from the subtitles and three instances were translated by *de-swearing*, as stated in Table 5 in section 4.2. Janet utters 14 offensive and taboo words in the original dialogue, while seven were found in the subtitles. Table 6 in section 4.2 indicates that two instances were translated by *de-swearing*, four instances were *omitted* from the subtitles and one instance of *reformulation* was used in combination with *omission*.

As most of Randy’s offensive and taboo language is uttered once per sentence, the deletion of more than half of his offensive and taboo speech from the original dialogue means that most

sentences are left without any offensive and taboo language. In example 5.13, Randy tells Dalton that Janet does not want Booth on set. The offensive and taboo language is not present in the subtitles.

Example 5.13

Randy Miller

English: “She doesn’t want his creepy **ass** around.”

Dutch: “Ze wil hem niet in de buurt hebben.”

English back-translation: She does not want him around.

The occasions where the subtitles do contain offensive and taboo language appear to be highlighted and more emotional. In example 5.14, Randy is letting Booth know he can work on set.

Example 5.14

Randy Miller

English: “Okay, you **fucking horse’s ass**.”

Dutch: “Kom maar mee, vervelende **eikel**.”

English back-translation: Come with me, annoying **asshole**.

Most of Janet’s offensive and taboo language in the original dialogue was used multiple times in one sentence. So although half of her offensive and taboo language was deleted in the subtitles, nearly each subtitle contains at least one instance offensive and taboo language. This helps maintain the image of Janet being protective of her workplace and angry when that is disturbed. In example 5.15, Janet first sees Booth and Bruce Lee fighting on set. In example 5.16, Janet is telling Randy what is happening.

Example 5.15

Janet Miller

English: “What the **fuck** is going on here? Hey, **jackass**, this is our series lead. What the **fuck** are you thinking?”

Dutch: “Wat gebeurt hier, **verdomme**? Dat is onze hoofdrolspeler, **idiot**. Waar ben je mee bezig?”

English back-translation: What is happening here, **goddamn** it? That is our leading actor, **idiot**. What are you doing?

Example 5.16

Janet Miller

English: “What’s up, Randy, is that your **loser asshole, wife-killing** buddy boy here was beating the **shit** out of Bruce!”

Dutch: “Ik zal je zeggen wat er is. Die sneue **eikel** die z’n vrouw heeft **vermoord** was Bruce in elkaar aan het meppen.”

English back-translation: I will tell you what is going on. That sad **asshole** who **killed** his wife was beating up Bruce.

Janet’s characterisation from original dialogue to subtitles does not differ much. The subtitles contain less offensive and taboo language but still express her protectiveness over her workplace and her anger towards Booth for disturbing it. The subtitles for Randy’s speech seem to emphasize certain sentences that do contain offensive and taboo language. However, these sentences are those that contains comments about Booth or to Booth, so this does not change his attitude towards him. Randy’s speech still contains less offensive and taboo language than Janet’s, so Janet is still conveyed to be angrier and more explosive in her language, while Randy may try to deescalate the situation.

5.1.5 George Spahn

Spahn uses ten offensive and taboo words in the original dialogue. Four offensive and taboo words were detected in the subtitles, as four instances were omitted in the subtitles and two instances were translated by *de-swearing*, as Table 7 in section 4.2 indicates. In the original dialogue, Spahn’s is annoyed and he uses offensive and taboo language to signal when he is getting more annoyed or angry at Booth, because of the questions he asks. When the original dialogue contains multiple instances of offensive and taboo language, the subtitles contain at least one instance. In example 5.17 Spahn responds to Booth asking him if he is okay, in example 5.18 Spahn is annoyed at Booth for asking him about one of the cult member’s hair colour, while Spahn just told him that he is blind. In both examples not all offensive and taboo language is translated, but at least one instance has been translated. Spahn’s annoyance and anger seems toned down, but is still present in the subtitles.

Example 5.17**George Spahn**

English: “Can’t see **shit**. Would you call that “the matter”? The man can’t see **shit**, okay?”

Dutch: “Ik zie geen **reet**. Is dat erg genoeg? Ik zie helemaal niks.”

English back-translation: I cannot see **shit**. Is that bad enough? I cannot see anything.

Example 5.18**George Spahn**

English: “What the **fuck** is the matter with you? First you wake me up, and now you’re pretending that I didn’t tell you I was **fucking** blind! How am I gonna know what the **hell** colour the head of the girl is that’s with me all the time?”

Dutch: “Wat mankeert jou, verdomme? Eerst maak je me wakker en nu doe je alsof je niet hebt gehoord dat ik blind ben. Hoe moet ik nou weten wat voor kleur haar die meid heeft?”

English back-translation: What is wrong with you, **goddamn** it? First you wake me up and now you are acting like you did not hear me say I was blind. How should I know what colour hair that girl has?

For most short sentences that only contain one instance of offensive and taboo language in the original dialogue, the offensive and taboo language is not present in the subtitles. Spahn’s anger and annoyance is still noticeable. As the subtitles only contain a few instances, these moments seem to be where Spahn is most angry or annoyed, they seem more emotional. However, in the original dialogue his annoyance is portrayed through his offensive and taboo language more intensely.

5.1.6 Pussycat

Pussycat is a free spirited, hippie girl. While she is probably underage, she does not act her age. Her lack of respect for authority and acting above her age is reflected in her offensive and taboo speech to police officers and about sex. Pussycat uses ten offensive and taboo words in the original dialogue and nine in the subtitles, as one instances was omitted from the subtitles, as indicated in Table 8 in section 4.2. In example 5.18 Pussycat is yelling at police officers driving by, in examples 5.19 and 5.20 she is talking to Booth about performing sexual acts.

Example 5.18

Pussycat

English: “Fuck you, you **fucking pig!**”

Dutch: “Krijg de **tering, klotesmeris.**”

English back-translation: Get **phthisis, fucking pig.**

Example 5.19

Pussycat

English: “Want me to **suck your cock** while driving?”

Dutch: “Zal ik je **pijpen** terwijl je rijdt?”

English back-translation: Shall I give you a **blowjob** while you drive?

Example 5.20

Pussycat

English: “Obviously, I’m not too young to **fuck** you. But obviously, you are too old to **fuck** me.”

Dutch: “Ik ben duidelijk niet te jong om met jou te **neuken**. Jij bent gewoon te oud om met mij te **neuken.**”

English back-translation: I am obviously not too young to **fuck** you. You are just too old to **fuck** me.

Most of Pussycat’s offensive and taboo language from the original dialogue is present in the subtitles. The instances of offensive and taboo language most typical of Pussycat’s character was uttered by her to the police officer and to Booth about sexual acts. The subtitles present her offensive and taboo language to the police officers. The offensive and taboo language she uses to describe sexual acts, despite of her supposed young age, are also present in the subtitle. There is only one sentences in the subtitles that does not contain the offensive and taboo word she utters in the original dialogue. The difference between her offensive and taboo language in the original dialogue and the subtitles is thus so small that the subtitles provide a similar image of Pussycat’s characterisation.

5.1.7 Conclusion of Characterisation in Subtitles

Rick Dalton's characterisation through the offensive and taboo language in the subtitles differs from the characterisation in the original dialogue. While he still uses offensive and taboo language when he is angry, in some situations, most of it has been deleted. The image of an explosive man who uses offensive and taboo language every time he is angry or upset about his career or subject relating to it, is not present in that way in the subtitles. Cliff Booth's suggested violent nature, expressed through the ease with which he describes violent acts with offensive and taboo language, is portrayed in the subtitles. However, as his neutral use of offensive and taboo in his everyday speech has not been translated in full, the moments where it is present in the subtitles seem to portray extra emotion from Booth, while in fact these moments may not be more intense or emotional than others. From the subtitles, Billie could still be imagined as the stereotypical nagging wife. However, she uses less offensive and taboo language, making her demeanour seem less angry and hostile, suggesting she is not as emotional about the situation, as she is considering the original dialogue. Randy and Janet Miller's characterisation was rather similar between original dialogue and subtitles. Their protectiveness over their workplace and anger and frustration towards Booth are still apparent and Janet is still angrier and more explosive than Randy. George Spahn's offensive and taboo language in the subtitles causes him to seem angrier in the moments when the offensive and taboo language is present, while this divide is not present in the original dialogue. Spahn is portrayed as less angry and milder towards Booth. Pussycat's use of offensive and taboo language in the subtitles is almost the same as it is in the original dialogue. This causes her characterisation to be the same from original dialogue to subtitles. The findings in 5.1 suggest that it is possible to provide an image of a character's characterisation through their offensive and taboo language in the subtitles. However, this image might never be as complete and extensive as the one provided through the offensive and taboo language in the subtitles.

5.2 Conclusion

5.2.1 Research Question

The aim of this thesis was to indicate how offensive and taboo language in *Once Upon a Time in Hollywood* is part of characterisation and how the subtitling of the offensive and taboo language affects this. Offensive and taboo language provides the viewers with information about a character, their personality and their relationships with other characters. Through an

analysis of the offensive and taboo language of seven characters, their characterisation was established. A comparative analysis of the original dialogue and the subtitles provided an overview of which translation procedures were used to translate the offensive and taboo language. The offensive and taboo language was often deleted. The instances that were translated were often not translated literally, but translated to offensive and taboo language more common to Dutch viewers, related to disease, for instance, or profane words like *klote* (*balls*). As stated in subsection 2.1.2, English offensive and taboo words like *fuck* or *shit* are becoming more common in Dutch. Only one instance of an English offensive and taboo word was found in the Dutch subtitles, however. This suggests that while it is becoming more common, it has not been so integrated in Dutch offensive and taboo language that it is commonly used in Dutch subtitles, but perhaps rather in conversation. The discussion in section 5.1 provided a conclusion for seven characters on how the subtitling influenced the offensive and taboo language and thus the characterisation created through their use of offensive and taboo language. For none of the seven characters, the number of instances of offensive and taboo language in the subtitles was as high as the number of instances in the original dialogue. In general, the image created through the offensive and taboo language in the original dialogue was still visible in the subtitles, albeit in lesser form. The absence of offensive and taboo language in the subtitles in a moment where it is present in the original dialogue makes this moment seem less important or noticeable. Likewise, sentences where offensive and taboo language is present in the subtitles, while in most other subtitles it would have been deleted, seem more important and emotional, while this distinction would not have been present in the original dialogue. Through the deletion of offensive and taboo language, characters appear more neutral and nuanced than they are in the original dialogue, as the language that makes characters stand out and tells viewers details about them is deleted.

5.2.2 Theoretical Contributions

The findings of this thesis contribute to literature on the role of offensive and taboo language in characterisation and its subtitling (Jay, Díaz-Cintas and Remael, Ávila-Cabrera, “Subtitling Tarantino’s screenplays”, “The case of Pulp Fiction”, “subtitling Inglourious Basterds”). This thesis has examined how offensive and taboo language contributes to characterisation and how subtitling this language influences the characterisation. Thereby, this thesis contributes a detailed analysis of the role of offensive and taboo language in characterisation and how that characterisation is influenced by the subtitling of the offensive and taboo language, in *Once*

Upon a Time in Hollywood. The offensive and taboo language spoken by characters in *Once Upon a Time in Hollywood* contributes to their characterisation and provides information on these characters. Subtitling is often a reduced form of the original dialogue and subtitlers tend to translate what is essential for following the story (Díaz-Cintas and Remael, 150). As offensive and taboo language is often considered non-essential information, it is at risk of being deleted in the subtitling process. However, it is part of characterisation and thus important for how a character and thus the film's story is perceived by the viewers. Viewers might be confused when the image on screen does not match the tone or wording of the subtitles (Díaz-Cintas and Remael, 57). The findings of this thesis suggest that the subtitling of the offensive and taboo language alters the way it contributes to characterisation. The offensive and taboo language in the original dialogue creates a different image of a character than the offensive and taboo language in the subtitles does. This suggests that offensive and taboo language is an important part of a film's story and thus could be considered important information to be subtitled, rather than be omitted. The source audience and target audience might be experiencing characters, and perhaps the film as a whole, differently because of the difference in the characters' speech between original dialogue and subtitles.

5.2.3 Limitations and Further Research

The findings of this thesis suggest that the characterisation created by the offensive and taboo language in the original dialogue in *Once Upon a Time in Hollywood* is different from the characterisation created by the offensive and taboo language in the subtitles. Moreover, viewers of the original might perceive characters, and thereby the film's story, differently than viewers who watch the film with subtitles. It could cause them to have different experiences watching the same film. However, this conclusion cannot definitively be drawn from this thesis. In further research, the viewers' image of characters could be examined. One group would watch the film with original dialogue without subtitles and the other would watch it with the subtitles. Surveys or interviews could be taken to indicate whether they perceive certain characters similarly or whether their image of the characters differ.

In this thesis, no distinction has been made between the types of offensive and taboo language and how and where it was spoken in deciding what would have the biggest influence on the characterisation if it is translated. Further research could be done on whether the deletion of swearwords, expletives or words describing certain taboo subjects, for example, would have a

bigger or smaller influence on characterisation. Further research could also be done on the moments when the offensive and taboo language is spoken and whether deletion through translation has a lesser effect on characterisation in, for instance, neutral conversation than in a heated discussion. As this thesis provided insight into the workings of offensive and taboo language, it hopefully made an argument for the importance and usefulness of offensive and taboo language in everyday speech and fiction.

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Appendix

Offensive and Taboo language in *Once Upon a Time in Hollywood*

383 instances of offensive and taboo language in total.

Character on Bounty Law: 00:00:57

“What are you looking at, bounty killer?”

“Wat kijk je nou, premiejager?”

- De-swearing: killer is taboo and translated as non-taboo ‘jager’.

Jake Cahill: 00:01:00

“I’m looking at an ugly owl-hoot about to get his jaw busted.”

“Ik zie een lelijke bandiet die z’n kaak gaat breken.”

- Transposition → owl-hoot culture specific term of wild west; bandiet is more natural term in TT
- Reformulation → get his jaw busted vs z’n kaak gaat breken?

Jake Cahill 00:01:03

“Amateurs try and take men in alive. Amateurs usually don’t make it.”

“Iemand levend oppakken is voor amateurs. En die leven niet lang.”

- Reformulation → changing the subject
- Calque → alive vs levend
- Reformulation → Dont make it vs leven niet lang

Voice Over on Bounty Law 00:01:09

“Whether you’re dead or alive... you’re just a dollar sign to Jake Cahill on “Bounty Law”.”

“Levend of dood... je bent niet meer dan een premie voor Jake Cahill in *Bounty Law*.”

- reformulation → ‘whether you’re’
- Transposition → dollars not used in target culture, ‘premie’ is a known concept and in theme of the series being filmed

Rick Dalton 00:01:58

“Say Jake Cahill gets shot off his horse.”

“Stel dat Jake van z’n paard wordt geschoten.”

- Calque → shot off, ‘van ... geschoten’.

Marvin Schwarz 00:05:29

“Well... since I just finished watching a Rick Dalton fucking film festival, I think I know who you are.”

“Ik heb net een Rick Dalton-filmmarathon achter de rug, dus jou herken ik wel.”

- Omission → fucking vs nothing

Rick Dalton 00:05:43

“Goddamn it to hell. I’m sorry about that.”

“Wel verdomme, het spijt me.”

- Transposition → goddamn vs verdomme
- Omission → to hell vs nothing

Narrator 00:06:03

“That’s a big fucking lie.”

“Dat is een leugen.”

- Omission of ‘fucking’

Rick Dalton 00:06:11

“Oh, fuck.”

X

- Omission of whole phrase.

Marvin Schwarz 00:07:30

“It is so much fun. All the shooting.”

“Zo leuk, al dat geschiet.”

- Calque → all the shooting vs al dat geschiet

Marvin Schwarz 00:07:36

“I love that stuff, you know, the killing.”

“Ik hou ervan als er doden vallen.

- Reformulation → the killing vs als er doden vallen

Rick Dalton 00:07:40

“A lot of killing. Lot of killing, yeah.”

“Dat gebeurt veel.”

- Omission of 'killing'.
- Reformulation → replacing noun phrases with demonstrative pronoun 'dat'.

Rick Dalton as character, Mike Lewis 00:08:27

“Anybody order fried sauerkraut?”

“Wie had er gebakken mof besteld?”

- Transposition → 'mof' is a well know swear words for Germans in Dutch, so it is least foreignising to Dutch viewers.

Rick Dalton as character, Mike Lewis 00:08:46

“Burn, you Nazi bastards!”

“Brand maar, nazihonden.”

- Transposition → 'honden' commonly used as a swear word in Dutch, so not a foreignising translation.
- Loan → Nazi's

Rick Dalton 00:08:53

“Oh, you bet your sweet ass it was.”

“Reken maar van wel.

- Omission of 'your sweet ass'.

Rick Dalton 00:08:57

“...that's one shit-fuck crazy weapon...”

“Dat is echt een krankzinnig wapen.”

- Omission of 'shit-fuck'

Rick Dalton 00:09:09

“Not just because I wanted to look good in the picture, but because I was... I was shit-scared of the damn thing, to be honest.”

“Omdat het er goed uit moest zien, maar vooral omdat ik doodsbang was.

- Omission → 'of the damn thing' deleted
- Transposition → shit-scared vs doodsbang

Rick Dalton 00:09:14

“Mike fucking Lewis! Crisping them Nazis to hell! Oh, shit, that’s... All right, that’s too hot.”

“Mike Lewis stuurt die nazi’s naar de hel. Shit, dat wordt wel erg heet.”

- Omission → fucking vs nothing
- Loan → Nazi’s
- Calque → hell vs hel
- Loan → shit

Jake Cahill 00:09:35

“Jody Janice, wanted for cattle rustling in the state of Wyoming, 425 dollar dead or alive.”

“Jody Janice, gezocht wegens veediefstal in Wyoming. 425 dollar, levend of dood.”

- Loan → dollar
- Calque → dead or alive vs levend of dood.

Character on Lancer 00:09:54

“So, bounty killer, the name of this town is Janicetown. And that boy you killed... was Jody Janice.”

“Ik zal je wat vertellen, premiejager. Dit dorp heet Janicetown. Die jongen die jij gedood hebt, is Jody Janice.”

- De-swearing: killer is taboo and translated as non-taboo ‘jager’.
- Calque → that boy you killed vs die jongen die jij hebt gedood.

Marvin Schwarz 00:12:47

“And next week, it’s Bob Conrad, wearing his tight pants, kicking your ass.”

“De week erna krijg je klappen van Bob Conrad in z’n strakke broek.

- De-swearing → kicking your ass vs krijg je klappen.

Marvin Schwarz 00:12:56

“Now, in another couple of years, playing punching bag to every swinging dick new to the network, that’s gonna have a psychological effect on how the audience perceives you.”

“Als je een paar jaar de boksbal speelt voor elke nieuwe actiehield op tv gaat dat gevolgen hebben voor hoe de mensen jou zien.”

- Calque → playing punching bag vs de boksbal speelt
- De-swearing → swinging dick new to the network vs nieuwe actiehield op tv

Marvin Schwarz 00:13:09

“So Rick, who’s gonna kick the shit out of you next week?”

“En Rick, door wie word je volgende week in elkaar geslagen?”

- De-swearing → kick the shit out of you vs in elkaar geslagen

Marvin Schwarz 00:13:33

“Or do you go to Rome and star in Westerns... and win fucking fights?”

“Of je gaat naar Rome om in westerns de held te spelen en weer gevechten te winnen.”

- Omission of ‘fucking’

Rick Dalton 00:14:16

“He told me the goddamn truth, is what he told me.”

“Hij heeft me de waarheid verteld.”

- Omission of ‘goddamn’

Cliff Booth 00:14:21

“Don’t cry in front of the Mexicans.”

“Laat die Mexicanen je niet zien huilen.”

- Calque → Mexicans vs Mexicanen

Rick Dalton 00:14:25

“If coming face-to-face with the failure that is your career ain’t worth crying about... then I don’t know what the fuck is.”

“Het besef dat je carrière mislukt is lijkt me genoeg reden om te janken.”

- Omission of ‘fuck’
- Reformulation

Rick Dalton 00:14:38

“I gotta do Italian goddamn movies! That’s the fucking problem!”

“Ik ga verdomme niet in spaghettiwesterns spelen.”

- Reformulation of whole phrase
- Transposition → goddamn vs verdomme
- Omission of ‘That’s the fucking problem.’

Rick Dalton 00:14:42

“Fucking bullshit! It doesn’t matter whether I cry in public. Nobody remembers who the fuck I am anyway, huh? Fuck.”

“Rot toch op. Laat ze me maar zien huilen. Niemand weet nog wie ik ben. Stomme eikel.”

- Omission of ‘fucking bullshit’
- Compensation → ‘rot toch op’.
- Omission of ‘fuck’ 2x
- Compensation → ‘stomme eikel’

Radio commentator 00:14:50

“The defense will try to prove the killing... of Kennedy was the product of a sick obsessed mind.”

X

- Omission

Radio commentator 00:15:01

“More than 1000 Communists dead are reported in new, large-scale fighting in South Vietnam.”

X

- Omission

Rick Dalton 00:15:11

“Fucking hippie motherfuckers.”

“Achterlijke teringhippies.

- Transposition → ‘fucking’ and ‘motherfuckers’ are replaced with ‘achterlijke’ and ‘tering’ which are more natural in Dutch than a loan like ‘fucking’ and a calque like ‘moederneukers’ 2x
- calque → hippie

Rick Dalton 00:16:27

“What are you talking about? You’re my stunt double. Come on, now. Shit.”

“Wat lul je nou? Je bent m’n stuntman. Kom op zeg.”

- Compensation → no taboo in original but ‘lul’ in translation
- Omission of ‘shit’

Cliff Booth 00:16:37

“I like doing shit around the house, the house sitting in the Hollywood Hills when you’re gone.”

“En ik zorg wel voor je huis in de Hollywood Hills als jij er niet bent.”

- De-swearing → doing shit vs zorg voor

Cliff Booth 00:16:43

“But I haven’t been a full-time stuntman for a while now, and from where I’m standing, going to Rome to star in movies does not sound... like the fate worse than death that you seem to think it is.”

“Maar ik ben al lang geen fulltime-stuntman meer. Als je het mij vraagt, is het geen ramp om in Rome in wat films te moeten spelen.”

- De-swearing → ‘fate worse than death’ vs non-taboo ‘ramp’

Rick Dalton 00:16:59

“There awful. It’s a fucking farce.”

“Echt schandalig slecht.”

- Omission of ‘fucking farce’
- Compensation → ‘awful’ vs ‘schandalig slecht’

Cliff Booth 00:18:03

“Oh, hell, man, stay in L.A....”

“Blijf dan in LA...”

- Omission of ‘hell’

Cliff Booth 00:18:15

“Shit. You made Bounty Law.”

“Zonder jou bestond Bounty Law niet.”

- Omission of ‘shit’

Rick Dalton 00:18:18

“No matter what I do, I’m always gonna be the horse’s ass that got Bounty Law canceled... because I wanted some fucking rinky-dink movie career.”

“Ik zal altijd de eikel blijven die voor het einde van Bounty Law heeft gezorgd omdat ik zo nodig een filmcarrière wilde.”

- Transposition → ‘horse’s ass’ to ‘eikel’
- Omission of ‘fucking’

Rick Dalton 00:18:57

“Holy shit. Heh.”

“Tering.”

- Transposition → ‘holy shit’ to ‘tering’

Rick Dalton 00:19:08

“Holy shit. Goddamn it.”

“Niet te geloven.

- Reformulation
- De-swearing

Rick Dalton 00:19:28

“You fucking live here. Here I am flat on my ass, and who I got living next door to me? The director of Rosemary’s fucking Baby, that’s who.”

“Je woont hier, verdomme. Ik zit op mn dieptepunt. En wie woont er naast me? De regisseur van Rosemary’s Baby.”

- Transposition → ‘fucking’ to ‘verdomme’
- De-swearing → ‘flat on my ass’ to ‘m’n dieptepunt’
- Omission of ‘fucking’

Rick Dalton 00:19:40

“He’s my next-door fucking neighbor.”

“...en hij is mijn buurman.”

- Omission of ‘fucking’

Rick Dalton 00:19:56

“Oh, come get them, fucker. Come...”

“Kom hem maar halen.”

- Omission of ‘fucker’

Cliff Booth 00:20:04

“Shit.”

X

- Omission

Cliff Booth 00:20:06

“Alright, I’m gonna get my carcass on home.”

“Goed, dan ga ik maar weer eens.”

- De-swearing → ‘my carcass’ to ‘ik’

Cliff Booth 00:24:48

“I will throw this shit in the trash.”

“Ik gooi dit gewoon weg als het moet, hoor.”

- De-swearing → ‘this shit’ to ‘dit’

Rick Dalton to rehearsal tape 00:26:12

“Pepe, get your behind behind that bar!”

“Pepe, schiet op. Achter de bar.”

- Omission of ‘behind’

Rick Dalton to rehearsal tape 00:26:56

“Well, wake her the heck up, get her down here with her fiddle and her bow, and entertain my guest.”

“Maak haar maar wakker en laat haar hier komen. Ik wil dat ze voor m’n gast speelt.”

- Omission of ‘heck’

Rick Dalton to rehearsal tape 00:27:10

“Now go fetch her and tell her I’ll give her a fat \$5 gold piece, she play her little chili pepper heart out.”

“Zeg maar dat ze een dik goudstuk krijgt als ze er flink wat pit in legt.”

- Transposition → ‘5 dollar gold piece’ to just ‘goudstuk’

Steve McQueen 00:31:35

“Jay loves Sharon. That’s what’s up. And he knows, as sure as God made little green apples, that one of these days that Polish prick’s gonna fuck things up and when he does, Jay’s gonna be there.”

“Jay houdt gewoon van Sharon. En hij weet zeker, daar is geen twijfel over mogelijk dat die Poolse lul het een keer zal verkloten. En als het zover is, staat Jay klaar.”

- De-swearing → ‘as sure as God made little green apples’ to ‘daar is geen twijfel over mogelijk’
- Transposition → ‘prick’ to ‘lul’
- Transposition → ‘fuck things up’ to ‘verkloten’

Roman Polansky 00:32:55

“Fuck you, Dr. Sapirstein.”

“Rot op, Dr Sapirstein.”

- Reformulation

Rick Dalton 00:34:03

“I think the wind blew down my TV antenna last night, so... while I piss-fart around with wardrobe, you mind going home and fixing it?”

“M’n tv-antenne is vannacht omgewaaid. Kun jij hem maken terwijl ik m’n tijd verdoe met omkleden?”

- De-swearing → ‘piss-fart’ to ‘tijd verdoe’

Cliff Booth 00:34:37

“Hey! You’re Rick fucking Dalton. Don’t you forget it.”

“Jij bent Rick Dalton, verdomme. Vergeet dat niet.”

- Transposition → ‘fucking’ to ‘verdomme’
- Reformulation

Rick Dalton 00:35:08

“Oh, my God.”

X

- Omission

Sam Wanamaker 00:36:25

“I wanna give him a hippie jacket.”

“Ik wil hem in een hippiejas zien.”

- Calque

Sam Wanamaker 00:36:48

“Something more hippie-ish.”

“Tets hippie-achtigs.”

- Calque

Rick Dalton 00:36:51

“You want me to look like a hippie?”

“Moet ik er als een hippie uitzien?”

- Calque

Sam Wanamaker 00:36:55

“Well, think less hippie, more Hell’s Angel.”

“Ik bedoel niet zozeer een hippie. Eerder een Hells Angel.”

- Calque
- Loan

Rick Dalton 00:37:04

“Sam... if you got me covered up in all this... this junk, how’s the audience gonna know it’s me?”

“Wacht even Sam. Als ik verborgen zit onder al die zoi zien de kijkers dan wel dat ik het ben?”

- Calque → ‘junk’ to ‘zoi’

Randy Miller 00:41:29

“But then I gotta have a conversation with that wardrobe assistant, and, man, she’s a fucking bitch.”

“Dan moet ik met die kostuumassistente gaan praten. En zij is echt een trut.”

- Omission of ‘fucking’
- Transposition → ‘bitch’ to ‘trut’

Randy Miller 00:41:45

“This ain’t a fucking Andy McLaglen picture, you know? I can’t afford to hire a bunch of guys to smoke cigarettes and sit around talking to each other all day, on the chance that I might use ‘em.”

“Dit is geen Andy McLaglen-film. Ik kan geen mensen betalen om hier te zitten roken en kletsen omdat ik ze misschien nodig heb.”

- Omission of ‘fucking’
- Calque → smoke to roken

Rick Dalton 00:42:09

“He’s a great fucking match for me.”

“Wij passen perfect bij elkaar.”

- Omission

Rick Dalton 00:42:14

“Shit, throw him off a building, right? Light him on fire. Hit him with a fucking Lincoln, right?”

“Gooi hem van een dak. Steek hem in brand. Rij hem aan met een auto.”

- Omission of ‘shit’
- Omission of ‘fucking’

Rick Dalton 00:42:34

“What, is there some old beef between the two of you?”

“Hebben jullie ooit ruzie gehad of zo?”

- De-swearing → ‘beef’ to ‘ruzie’

Randy Miller 00:42:39

“The dude killed his fucking wife.”

“Hij heeft z’n vrouw vermoord.”

- Omission of ‘fucking’
- Calque → ‘killed’ to ‘vermoord’

Rick Dalton 00:42:43

“Come on, man. You don’t believe that old shit, do you?”

“Toe nou, je gelooft die oude geruchten toch niet?”

- De-swearing → ‘old shit’ to ‘oude geruchten’

Randy Miller 00:42:52

“She doesn’t want his creepy ass around.”

“Ze wil hem niet in de buurt hebben.”

- De-swearing → ‘creepy ass’ to ‘hem’

Billie 00:42:57

“You know, this is probably the shittiest weather ever. The shittiest weather on the shittiest boat with the shittiest person. Natalie, my sister, said, “He’s a loser. He’s a loser.” They all said it, “He’s a fucking loser,” and I didn’t believe them. So, I guess I’m the fucking idiot. And now you’re not gonna talk to me? What, you don’t feel like fighting? Well, I feel like fucking fighting... because I’ve been up here by myself... for four hours on this fucking shithole of a boat.”

“Het is echt ontzettend kloteweer. Ik zit hier in dit kloteweer met een klootzak op een kloteboot. M’n zus Natalie zei al dat je een loser was. Iedereen zei het, maar ik wilde het niet geloven. Wat ben ik ook een sukkel. Ga je niks meer zeggen? Heb je geen zin om ruzie te maken? Ik heb wel zin in ruzie. Ik heb net vier uur in m’n eentje op deze schijtboot gezeten.”

- Transposition → ‘shittiest wheather’ to ‘kloteweer’; ‘shittiest wheather’ to ‘kloteweer’; ‘shittiest person’ to ‘klootzak’; ‘shittiest boat’ to ‘kloteboot’
- Omission of ‘loser’
- Loan → ‘loser’
- reformulation → using ‘het’ instead of writing out what they said
- Omission of ‘fucking’/ transposition → ‘idiot’ to ‘sukkel’
- Omission of ‘fucking (fighting)’
- Omission of ‘fucking’
- Transposition → ‘shithole of a boat’ to ‘schijtboot’

Rick Dalton 00:43:32

“He’s a goddamn war hero. Fuck.”

“Hij is verdomme een oorlogsheld.”

- Transposition → ‘goddamn’ to ‘verdomme’
- Omission of ‘fuck’

Randy Miller 00:43:44

“Okay, you fucking horse’s ass.”

“Kom maar mee, vervelende eikel.”

- Transposition → ‘horse’s ass’ to ‘eikel’
- De-swearing → ‘fucking’ to ‘vervelende’

Bruce Lee 00:44:20

“Two men trying to kill each other right now. If you don’t beat him, he kills you.”

“Twee mannen die elkaar willen doden. Als jij hem niet verslaat maakt hij jou af.”

- Calque → ‘kill’ to ‘doden’
- Reformulation → ‘kills’ to ‘maakt ... je af’

Bruce Lee 00:44:57

“The colored boxer, not that white kickboxing asshole.”

“Die donkere bokser, niet die kickboksende witte eikel.”

- Transposition → ‘colored’ to ‘donkere’
- Transposition → ‘asshole’ to ‘eikel’

Bruce Lee 00:45:17

“I kill people.”

“Ik maak ze af.”

- Reformulation

Bruce Lee 00:45:28

“I’d make him a cripple.”

“Ik laat hem kreupel achter.”

- Reformulation

Bruce Lee 00:46:30

“But my hands are registered as lethal weapons. That means, we get into a fight, I accidentally kill you, I go to jail.”

“Maar mijn handen zijn dodelijke wapens. Als ik jou per ongeluk zou doden tijdens een gevecht, moet ik de bak in.”

- Calque → 'kill' to 'doden'

Cliff Booth 00:46:39

“Anybody accidentally kills anybody in a fight, they go to jail. It’s called manslaughter. And I think all that “lethal weapon” horseshit... is just an excuse so you dancers never have to get in a real fight.”

“Als je iemand doodt bij een gevecht ga je sowieso de bak in. Dat is doodslag. En ik hoor alleen maar smoesjes van een danser die niet durft te vechten.”

- Calque → 'kills' to 'doodt'
- De-swearing → 'horseshit' to 'smoesjes'

Bruce Lee 00:46:57

“No punching in the face. Two out of three. Who puts who on the ground first. Nobody tries to hurt nobody, just who ends up on their butt?”

“Geen klappen in het gezicht. Best of three. Wie op de grond ligt, verliest. We doen elkaar geen pijn. We kijken gewoon wie er neergaat.”

- De-swearing → 'who ends up on their butt' to 'wie er neergaat'

Person to Bruce Lee 00:47:31

“Killed his wife and got away with it.”

“Hij heeft z'n vrouw vermoord.”

- Calque → 'killed' to 'vermoord'

Janet Miller 00:48:48

“What the fuck is going on here? Hey, jackass, this is our series lead. What the fuck are you thinking?”

“Wat gebeurt hier, verdomme? Dat is onze hoofdrolspeler, idioot. Waar ben je mee bezig?”

- Transposition → 'fuck' to 'verdomme'; 'jackass' to 'idioot'
- Omission of 'fuck'

Janet Miller 00:48:58

“Don't fucking “Janet” me, you prick.”

“Wie denk je wel dat je bent, lul?”

- Reformulation with omission of 'fucking'

- Transposition → ‘prick’ to ‘lul’

Janet 00:49:03

“What’s up, Randy, is that your loser arsehole, wife-killing buddy boy here was beating the shit out of Bruce!”

“Ik zal je zeggen wat er is. Die sneue eikel die z’n vrouw heeft vermoord was Bruce in elkaar aan het meppen.”

- Transposition → ‘loser arsehole’ to ‘sneue eikel’
- Reformulation → ‘wife-killing’ to ‘die z’n vrouw heeft vermoord’
- De-swearing → ‘beating the shit out of Bruce’ to ‘in elkaar aan het meppen’

Randy Miller 00:49:12

“Cliff! What the fuck, man!”

“Wat flik jij nou?”

- Reformulation

Bruce Lee 00:49:16

“Let me just say, nobody beat the shit out of Bruce. It was a friendly contest. He barely touched me.”

“Even voor de duidelijkheid, ik werd niet in elkaar gemept. Hij heeft me nauwelijks aangeraakt.”

- De-swearing → ‘beating the shit out of Bruce’ to ‘in elkaar gemept’

Janet Miller 00:49:26

“Oh my god. What the fuck did you do to my car?”

“Wat heb je met m’n auto gedaan?”

- Omission of ‘oh my god’; of ‘fuck’

Randy Miller 00:49:30

“What the fuck did you do to her car?”

“Wat heb je met haar auto gedaan?”

- Omission of ‘fuck’

Cliff Booth 00:49:33

“I threw this little prick into it, but I did not know it was her car.”

“Ik heb hem ertegenaan gesmeten. Ik wist niet dat hij van haar was.”

- De-swearing → ‘prick’ to ‘hem’

Janet Miller 00:49:37

“Get the wardrobe off, get your shit and get fucked!”

“Trek dat kostuum uit, pak je spullen en sodemieter op.”

- De-swearing → ‘shit’ to ‘spullen’
- Transposition → ‘get fucked’ to ‘sodemieter op’

Janet Miller 00:49:44

“Then fucking handle it, Randy!”

“Doe dat verdomme dan ook.”

- Transposition and reformulation

Randy Miller 00:49:48

“Cliff, get the wardrobe off, get your shit and get off the lot.”

“Trek dat kostuum uit, pak je spullen en maak dat je wegkomt.”

- De-swearing → ‘shit’ to ‘spullen’

Jay Sebring 00:50:53

“Who’s this shaggy asshole?”

“Wat doet die zwerver hier?”

- De-swearing → ‘shaggy asshole’ to ‘zwerver’

Charles Manson 00:51:13

“Dang.”

“Verdorie.”

- Transposition

Rick Dalton 00:57:34

“He’s not crippled or anything...”

“Hij raakt niet verlamd of zo...”

- Reformulation

Sharon Tate 01:06:08

“The one who ends up doing dirty movies.”

“Degene die in de porno belandt.”

- Transposition

Gilbert (Businessman) 01:09:58

“That’s far enough, jughead.”

“Geen meter verder, druilloor.”

- Transposition

Johnny Madrid 01:10:02

“Name’s not jughead.”

“Zo heet ik niet.”

- Reformulation

Caleb Dakota 01:10:29

“But, Mr. Gilbert, if I was you, I’d find out that jughead’s name.”

“Maar Mr. Gilbert, als ik jou was zou ik naar de naam van die druilloor vragen.”

- Transposition

Johnny Madrid 01:12:40

“Hell, in that case...”

“In dat geval...”

- Omission

Johnny Madrid 01:12:55

“A lot of people died that day.”

“Er zijn die dag veel doden gevallen.”

- Reformulation

Caleb Dakota 01:13:10

“Pepe! Get your behind behind that bar.”

“Pepe, schiet op. Achter de bar.”

- Omission

Caleb Dakota 01:14:50

“Well, wake her the heck up, get her down here with her fiddle and her bow, and entertain my guest.”

“Maak haar maar wakker en laat haar hier komen. Ik wil dat ze voor m’n gast speelt.”

- Omission

Caleb Dakota 01:15:36

“Go fetch her and tell her I’ll give her a fat \$5 gold piece...”

“Zeg maar dat ze een dik goudstuk krijgt als ze er flink wat pit in legt.

- Transposition → ‘5 dollar gold piece’ to just ‘goudstuk’

Rick Dalton 01:16:21

“Maybe... Goddamn it! I fucked this whole thing up, Sam. I did, I fucked this whole thing up.”

“Misschien... Verdomme, ik heb het verpest Sam.”

- Transposition → ‘goddamn’ to ‘verdomme’
- De-swearing → ‘I fucked this whole thing up’ to ‘ik heb het verpest’
- Omission of last sentence

Sam Wanamaker 01:16:29

“No, really, just say the fucking line!”

“Nee, zeg gewoon je tekst.”

- Omission of ‘fucking’

Rick Dalton 01:16:33

“All right, goddamn it!”

“Oké, vooruit dan, verdomme.”

- Transposition → ‘goddamn it’ to ‘verdomme’

Rick Dalton 01:16:38

“You’re a goddamn outlaw, Rick.”

“Je bent een outlaw, Rick. Kom op.”

- Omission

Rick Dalton 01:17:43

“What the fuck was that?”

“Waar sloeg dat op verdomme?”

- Transposition

“Jesus Christ!”

X

- Omission

“Fuck!”

X

- Omission

“Piece of shit.”

“Stomme eikel.”

- Transposition

“Fucking damn it, Rick, I swear to God. Forgot your fucking lines, embarrassed yourself like that in front of all those goddamn people!”

“Verdomme, Rick. Hoe kun je nou je tekst vergeten en jezelf zo voor schut zetten?”

- Transposition → ‘fucking damn it’ to ‘verdomme’
- Omission of ‘I swear to god’; of ‘fucking’; of ‘goddamn people’

“Well, you were drinking all night, fucking drinking again, eight goddamn fucking whiskey sours.”

“Je hebt weer de hele avond gezopen. Acht whiskey sours, verdomme.”

- Omission of ‘fucking drinking again’; of ‘fucking’
- Transposition → ‘goddamn’ to ‘verdomme’

“Fucking bullshit.”

“Klotezooi. “

- Transposition

“You’re a fucking miserable drunk.”

“Je bent een ellendige zuiplap. “

- Omission of ‘fucking’
- Transposition → drunk to zuiplap

“Not fucking remembering your fucking lines.”

“Je bent gewoon je tekst vergeten.”

- Omission of ‘fucking’ 2x

“I practiced them, and now I don’t look like I goddamn practiced them!”

“Ik had nog geoefend, maar dat zal niemand nu geloven.”

- Omission of goddamn

“You’re sitting there like a fucking baboon!”

“Je zit als een idioot te bazelen.”

- Omission of fucking
- Transposition → ‘baboon’ to ‘idioot’

“Fuck! Eight fucking whiskey sours. I couldn’t stop at fucking three or four. I have eight!”

“Acht whiskey sours. Was drie of vier niet genoeg?”

- Omission of ‘fuck’; ‘fucking’; ‘fucking’

“Why? You’re a fucking alcoholic. You fucking drink too much, huh?”

“Waarom? Je bent een alcoholist. Je drinkt te veel.”

- Omission of ‘fucking’ 2x

“Every fucking night. Every fucking night.”

“Elke avond weer, verdomme.”

- Omission of ‘fucking’
- Transposition → ‘fucking’ to ‘verdomme’

“That’s it, that’s fucking it! That’s fucking it.”

“Ik ben er klaar mee. Helemaal klaar.”

- Reformulation
- Omission 2x

“You stop drinking right now. Alright, make a promise to yourself you’re gonna stop fucking drinking.”

“Je stopt nu met drinken. Beloof jezelf dat je zult stoppen.”

- Omission

“Oh, fuck it.”

X

- Omission

“Damn it!”

X

- Omission

“You show that little fucking girl. You’re gonna show that goddamn Jim Stacy.”

“Je laat het die meid zien. Je laat het Jim Stacy zien. “

- Omission 2x

“You’re gonna show all of them on that goddamn fucking set who the fuck Rick Dalton is, all right?”

“Iedereen op die kloteset zal zien wie Rick Dalton is.”

- Omission of ‘fuck’
- Transposition → ‘goddamn fucking set’ to ‘kloteset’

“You don’t get these lines right, I’m gonna blow your fucking brains out tonight.”

“Als jij je tekst weer verkloot knal ik je hersens uit je kop.”

- Compensation → ‘get lines right’ to ‘verkloot’
- Omission of ‘fucking’
- Compensation → kop

“All right? Your brains are gonna be splattered... all over your goddamn pool.”

“Begrepen? Dan liggen er overal stukjes hersens in je zwembad.”

- Omission of 'goddamn'

"I mean it, motherfucker. Get your shit together."

"Ik meen het, klootzak. Breng je leven op orde."

- Transposition → 'motherfucker' to 'klootzak'
- De-swearing → 'your shit' to 'je leven'

Pussycat 01:22:04

"Fuck you, you fucking pig!"

"Krijg de tering, klotesmeris."

- Transposition 3x

Pussycat 01:23:00

"...the Hollywood hippie girl that they gave a ride to the movie ranch..."

"Dat hippiemeisje dat een lift nodig had naar de filmranch..."

- Calque

Pussycat 01:24:29

"Actors are phony. They just say lines that other people write and pretend to murder people on their stupid TV shows. Meanwhile, real people are being murdered every day in Vietnam."

"Acteurs zijn nep. Ze leven gewoon een tekst op en doen alsof ze mensen vermoorden op tv.

Intussen gaan er elke dag mensen dood in Vietnam."

- Calque
- Reformulation

Pussycat 01:25:03

"Want me to suck your cock while driving?"

"Zal ik je pijpen terwijl je rijdt?"

- Transposition

Pussycat 01:26:05

"Obviously, I'm not too young to fuck you. But obviously, you are too old to fuck me."

"Ik ben duidelijk niet te jong om met jou te neuken. Jij bent gewoon te oud om met mij te neuken."

- Transposition 2x

Cliff Booth 01:26:11

“What I’m too old to do is go to jail for poontang.”

“Ik ben te oud om voor een wip de bak in te gaan.”

- Transposition

Lancer’s son Boston 01:29:45

“You do know kidnapping is a hanging offense.”

“Je weet dat kidnappers worden opgehangen, toch?”

- Reformulation

Caleb Dakota 01:29:48

“So is blowing the heads off little girls. But they can only hang me once, right?”

“Mensen die meisjes neerknallen ook. Maar ze kunnen me maar één keer ophangen.”

- Reformulation
- Calque

Rick Dalton 01:32:48

“Rick fuckin’ Dalton!”

“Rick Dalton, verdomme.”

- Transposition

Snake 01:33:26

“It’s a bitchin’ yellow Coupe de Ville.”

“Het is gave gele Coupe de Ville.”

- De-swearing

Pussycat 01:34:38

“Where the hell is everybody?”

“Waar is iedereen?”

- Omission

Cliff Booth 01:37:40

“It’s the last cop’s jaw I ever broke, I can tell you that.”

“Ik heb daarna geen agent meer geslagen.”

- Reformulation

Cliff Booth 01:41:28

“Well, look red.”

“Moet je horen, rooie.”

- Calque

Squeaky 01:43:23

“I fucked his brains out this morning.”

“Ik heb hem van morgen suf geneukt.”

- Transposition

George Spahn 01:44:51

“Jesus.”

X

- Omission

George Spahn 01:45:43

“Can’t see shit. Would you call that “the matter”? The man can’t see shit, okay?”

“Ik zie geen reet. Is dat erg genoeg? Ik zie helemaal niks.”

- Transposition
- De-swearing

George Spahn 01:45:59

“What the fuck is the matter with you? First you wake me up, and now you’re pretending that I didn’t tell you I was fucking blind! How am I gonna know what the hell color the head of the girl is that’s with me all the time?”

“Wat mankeert jou, verdomme? Eerst maak je me wakker en nu doe je alsof je niet hebt gehoord dat ik blind ben. Hoe moet ik nou weten wat voor kleur haar die meid heeft?”

- Transposition
- Omission 2x

George Spahn 01:46:20

“No. Jesus Christ.”

X

- Omission

George Spahn 01:46:54

“She gets all pissed off if I fall asleep.”

“Ze wordt kwaad als ik in slaap val.”

- De-swearing

Cliff Booth 01:46:58

“What happens when she gets pissed off, George?”

“Wat doet ze als ze kwaad is?”

- De-swearing

Cliff Booth 01:47:13

“So, you gave all these hippies permission to be here?”

“Heb je al die hippies hier zelf toegelaten?”

- Calque

George Spahn 01:47:21

“Just who the fuck are you?”

“Wie ben jij, verdomme?”

- Transposition

Cliff Booth 01:47:32

“That all these hippies aren’t taking advantage of you.”

“Dat die hippies geen misbruik van je maken.”

- Calque

George Spahn 01:47:43

“So suck on that.”

“Dus je kunt m’n reet kussen.”

- Transposition

Cliff Booth 01:48:03

“Goddamn it.”

“Verdomme.”

- Transposition

Clem 01:50:15

“Fuck you!”

“Krijg de tering.”

- Transposition

Cliff Booth 01:50:56

“Come one step closer and I will knock his teeth out.”

“Daar blijven, anders sla ik z’n tanden uit z’n bek.”

- Transposition

Gypsy 01:51:30

“Get on a horse, go get Tex and get his ass down here.”

“Ga met een paard naar Tex toe en zorg dat hij hier komt.”

- De-swearing

Sundance 01:52:13

“That Hawaiian guy’s back at the ranch kicking Clem’s face in.”

“Die Hawaïaan is Clem aan het verbouwen.”

- Transposition

Tex 01:52:16

“Ahh, shit!”

X

- Omission

Rick Dalton 01:53:36

“What a day. Shit, I almost lost my shit.”

X

- Omission 2x

Cliff Booth 01:55:12

“Hey, bought me an acid-dipped cigarette today.”

“Ik heb een lsd-sigaret gekocht.”

- Transposition

Girl 01:55:16

“You want to buy a cigarette dipped in acid?”

“Wil je een lsd-sigaret kopen?”

- Transposition

Cliff Booth 01:55:20

“If I’m gonna trip, I want to trip here, man. Walk in the woods. Not in my home.”

“Ik wil hier trippen en door het bos lopen. Dat ga ik thuis niet doen.”

- Loan, omission

Cliff Booth 01:55:28

“Don’t smoke it by mistake. You want to smoke some, smoke some.”

“Steek hem niet per ongeluk op. Ga je gang als je wilt, maar bewaar wat voor mij.”

- De-swearing 3x

Rick Dalton 01:55:33

“Nah, I don’t need to trip out on no acid. My booze don’t need no buddy.”

“Nee, ik hoef geen lsd. Ik heb genoeg aan drank.”

- Omission
- Transposition 2x

Rick Dalton 01:56:09

“Puerco Canyon or some shit.”

“Puerco Canyon of zoiets.”

- De-swearing

Cliff Booth 01:56:45

“Dead number two.”

“En dat is de tweede dode.”

- Reformulation

Rick Dalton 01:56:55

“That guy’s a fucking prick.”

“Hij is echt een eikel.”

- Omission
- Transposition

Character in F.B.I. 01:57:17

“They’re all dead, babe.”

“Ze zijn dood.”

- Calque

Cliff Booth 01:58:00

“Except when Rick Dalton’s got a fucking shotgun, I’ll tell you that.”

“Behalve als Rick Dalton een shotgun heeft.”

- Omission

Rick Dalton 01:58:04

“You’re goddamn right.”

“Zeg dat wel.”

- Omission

Narrator 02:00:12

“The Only Good Indian Is a Dead Indian.”

“*The Only Good Indian Is a Dead Indian.*”

- Loan

Narrator 02:03:10

“The only thing the two men are for sure. Tonight, Rick and Cliff will have a good old-fashioned drunk.”

“Het enige wat ze zeker weten is dat ze vanavond ouderwets dronken gaan worden.”

- Reformulation

Narrator 02:03:23

“When you come to the end of the line, with a buddy who is more than a brother and a little less than a wife, getting blind drunk together is really the only way to say farewell.”

“Als je afscheid moet nemen van een vriend met wie je zo hecht bent geweest zit er maar één ding op en dat is samen ladderzat worden.”

- Transposition

Sharon Tate 02:06:57

“What’s going on at the dirty movie place?”

“Wat is er bij die pornobioscoop?”

- Transposition

Jay Sebring 02:07:01

“Dirty movies have premieres?”

“Doen ze bij porno aan premières?”

- Transposition

Rick Dalton 02:08:48

“He had just as much time as all the rest of the goddamn directors.”

“Hij had het zoveel tijd als iedereen.”

- Omission

Narrator 02:10:04

“...until she returned to her room, smoked a joint and read a book.”

“Ze ging daarna naar haar kamer om met een joint wat te lezen.”

- Reformulation
- Loan

Narrator 02:10:36

“as he smoked a big joint.”

“... terwijl hij een dikke joint rookt.”

- Loan/ calque

Cliff Booth 02:11:41

“A cigarette dipped in acid. What does that do?”

“Wat doet zo’n lsd-sigaret met je?”

- Transposition

Girl who sells cigarette 02:11:43

“You smoke it. It gets you high.”

“Je wordt er high van.”

- Omission
- Loan

Cliff Booth 02:11:51

“Hippie girl, 50 cents.”

“Hippiemeisje, 50 cent.”

- Calque

Rick Dalton 02:13:57

“Damn. Fucking private road. Damn property taxes up the butt. Goddamn.”

“Wel verdomme, het is hier geen openbare weg. Betaal ik daar zoveel belasting voor?”

- Omission
- Transposition
- Omission
- De-swearing
- Omission

Rick Dalton 02:14:12

“Bunch of goddamn fuckin’ hippies. What the fuck?”

“Stelletje klotehippies. Krijg nou de tering.”

- Omission
- Transposition 2x
- Calque hippie

Rick Dalton 02:14:25

“Yeah, asshole, I’m talking to you! What the hell do you think you’re doing

bringing that noisy hunk of shit around here at midnight?”

“Ja, ik heb het tegen jou, klootzak. Wat bezielt je om hier zo laat zoveel herrie te komen maken?”

- Transposition 2x
- Reformulation/ omission

Rick Dalton 02:14:42

“Ah, horseshit. You fuckin’ hippies came up here to smoke dope on a dark road, huh? Next time you want to try that, fix your fucking muffler.”

“Rot toch op. Jullie kwamen hier om in het donker te blowen, smerige hippies. Doe eerst iets aan je knaldemper.”

- Transposition 2x
- De-swearing
- Calque
- Omission

Rick Dalton 02:14:55

“Look, chief. You don’t belong here. Now take this mechanical asshole and get it off my fucking street!”

“Je hebt hier niks te zoeken. Ga met die klotebak van m’n straat af verdomme.”

- Transposition 2x

Rick Dalton 02:15:15

“Hey! Dennis Hopper! Move this fucking piece of shit!”

“Dennis Hopper, karren met die bak.”

- Omission
- De-swearing

Rick Dalton 02:15:22

“Well, drive it backwards, numbnuts...but fucking drive it, and drive it now!”

“Rij gewoon achteruit, sukkel. Maar ik zou wel opschieten.”

- Transposition
- Omission

Rick Dalton 02:15:32

“What the hell are you looking at, you little ginger-haired fucker? Hey, you come around here again, I’m gonna call the fucking cops!”

“Wat kijk jij nou, rooie trut? Als ik jullie weer zie, bel ik de politie.”

- Omission
- Transposition
- Omission

Rick Dalton 02:15:45

“Dirty fucking hippies.”

“Smerige klotehippies.”

- Transposition
- Calque

Tex 02:16:01

“There in his fancy fucking house, thinking he’s handled it.”

“Hij denkt dat hij heel wat is in z’n dure huis.”

- Omission

Girl in car 02:16:08

“They’re listening to fucking records. Everybody’s fucking awake!”

“Ze luisteren naar muziek. Iedereen is wakker.”

- Omission 2x

Tex 02:16:17

“He said: go to Terry’s old house and kill everybody in there.”

“Hij zei: Ga naar Terry’s oude huis en vermoord iedereen die daar is.”

- Calque

Tex 02:16:54

“That was fucking Jake Cahill that just yelled at me?”

“Ben ik net uitgeoeterd door Jake Cahill?”

- Omission

Katie 02:17:00

“Jesus Christ, Sadie, get it together.”

“Doe niet zo dom, Sadie.”

- Omission

Sadie 02:17:06

“Fuck you, Katie! Sorry I don’t know the name of every fascist on TV in the 50s.”

“Rot toch op. Alsof ik elke fascist ken die in de jaren 50 op tv kwam.”

- Transposition

Tex 02:17:12

“I can’t believe that asshole in the robe was Jake Cahill.”

“Niet te geloven dat die klootzak op de weg Jake Cahill was.”

- Transposition

Sadie 02:17:26

“When we’ve been having our trip sessions, I’ve been expanding on this one idea in my head.”

“Tijdens onze tripsessies heb ik een idee zitten uitwerken.”

- Loan

Sadie 02:17:35

“If you grew up watching TV, that means you grew up watching murder. Every show on TV that wasn’t *I Love Lucy* was about murder. So my idea is... we kill the people who taught us to kill. I mean, where the fuck are we, man? We are in fucking Hollywood, man. The people an entire generation grew up watching kill people, live here. And they live in pig-shit fucking luxury. I say fuck ’em. I say we cut their cocks off and make them eat it.”

“Dat betekent dat we zijn opgegroeid met moord. Op *I Love Lucy* na ging elke tv-serie over moord. Dit is mijn idee: we vermoorden de mensen die ons hebben leren moorden. Kijk waar we zijn, verdomme. We zijn in Hollywood. De mensen die wij op tv hebben zien moorden, wonen hier. En die varkens wonen in alle luxe. Laat ze maar doodvallen. We voeren ze hun eigen pik.”

- Calque 4x
- Transposition → ‘where the fuck we are’ to ‘waar we zijn verdomme’

- Omission fucking
- Calque
- Reformulation/ omission
- Transposition
- Reformulation

Tex 02:18:11

“You two ready to kill some piggies?”

“Zullen we wat varkens gaan slachten?”

- Explicitation
- Calque

Girl 02:18:24

“Oh, shit.”

X

- Omission

Sadie 02:18:58

“Oh, that fucking bitch!”

“Wat een kutwif.”

- Omission of fucking
- Transposition

Tex 02:19:01

“There’s a fucking house right there.”

“... er staat daar een huis.”

- Omission

Tex 02:19:14

“Okay, pig killers, let’s kill some piggies.”

“Oké, laten we wat varkens gaan slachten.”

- Omission
- Explicitation
- Calque

Cliff Booth 02:23:40

“Shit.”

X

- Omission

Tex 02:24:07

“I’m as real as a donut, motherfucker.”

“Ik ben zo echt als een donut, eikel.”

- Transposition

Sadie 02:24:20

“What the fuck?”

X

- Omission

Tex 02:24:41

“Who the fuck’s that?”

“Wie is dat?”

- Omission

Tex 02:25:23

“I’m the Devil. And I’m here to do the Devil’s business.”

“Ik ben de duivel. En ik kom het werk van de duivel doen.”

- Calque 2x

Sadie 02:25:34

“God, shoot him, Tex!”

“Schiet hem neer, Tex.”

- Omission of god
- Calque

Tex 02:25:41

“Fuck!”

X

- Omission

Tex 02:25:57

“Son of a bitch!”

“Klotebeest.”

- Transposition
- Reformulation

Francesca Capucci 02:26:40

“How dare you come into my house, motherfucker!”

“Blijf uit m’n huis, verdomme.”

- Transposition

Rick Dalton 02:28:03

“What the fuck?”

“Wat krijgen we nou, verdomme?”

- Transposition

Rick Dalton 02:28:07

“Jesus Christ.”

X

- Omission

Rick Dalton 02:29:25

“Holy shit.”

“Tering.”

- Transposition

Cliff Booth 02:30:27

“They were hippie assholes. Two of them burst through the front door there, and the guy hippie said he was the devil. And he said, “I’m here to...do some devil shit.””

“Het waren klotehippies. Twee van hen hadden de voordeur ingetrapt. Die vent zei dat hij de duivel was. En hij zei: Ik kom hier wat duivelingen doen.”

- Calque
- Transposition
- Calque
- Calque 2x
- De-swearing

Police officer 02:30:45

““Some devil shit”?”

“Wat duiveldingen.”

- Calque
- De-swearing

Cliff Booth 02:30:47

“Yeah, “devil shit.””

“Duiveldingen, ja.”

- Calque
- De-swearing

Rick Dalton 02:31:18

“Hey, she just took five fucking sleeping pills.”

“Ze heeft net vijf slaappillen op.”

- Omission

Rick Dalton 02:31:23

“These guys will probably have to come out here again just to wake her ass up.”

“Jullie moeten nog eens komen om haar wakker te maken.”

- De-swearing

Cliff Booth 02:31:26

“Hey, I’m not gonna die. I may get a limp, but I ain’t gonna die. It’s not my time yet, man.”

“Ik ga heus niet dood. Misschien loop ik wel mank, maar ik heb nog even.”

- Calque
- De-swearing

Rick Dalton 02:33:06

“No shit.”

“Dat meen je niet.”

- De-swearing

Jay Sebring 02:33:08

“What the fuck happened?”

“Wat is er in hemelsnaam gebeurd?”

- Transposition

Rick Dalton 02:33:10

“Oh, these fucking hippie weirdos, they broke into my house.”

“Een stelletje gestoorde hippies heeft bij me ingebroken.”

- Omission
- Calque

Rick Dalton 02:33:18

“We don’t know what the fuck they wanted. Were they robbing me? I don’t know. Were they...freaking out on some bumper trip? Who knows? But they tried to kill my wife and my buddy.”

“Ik heb geen idee wat ze wilden. Dat zou kunnen. Misschien hadden ze een slechte trip. Ze wilden m’n vrouw en m’n vriend vermoorden.”

- Omission
- Loan
- Calque

Jay Sebring 02:33:27

“Jesus Christ. Are you serious?”

“Meen je dat nou?”

- Omission

Rick Dalton 02:33:29

“Yeah, I’m fucking serious. Now, my buddy and his dog killed two of them and then... Well, shit. I torched the last one.”

“Ja, echt waar. M’n vriend en z’n hond hebben er twee gedood en... Ik heb zelf de laatste in de fik gestoken.”

- Omission 2x
- Calque

Rick Dalton 02:33:39

“Yeah, I burnt her ass to a crisp.”

“Ja, ik heb haar geroosterd.”

- De-swearing

Rick Dalton 02:33:56

“Yeah, it still works too, thank God.”

“En gelukkig doet hij het nog steeds.”

- De-swearing

Rick Dalton 02:34:00

“Well... the fuckin’ hippies aren’t. That’s for goddamn sure.”

“Die klotehippies in elk geval niet. Dat kan ik je wel vertellen.”

- Transposition
- Calque
- Omission

Jay Sebring 02:34:19

“But some hippies broke into the house next door.”

“Er was hiernaast ingebroken door hippies.”

- Calque

Jay Sebring 02:35:32

“Sounds like you had a hell of a night.”

“Je hebt een zware nacht achter de rug.”

- De-swearing

Rick Dalton 02:38:53

“Hi. This is Rick Dalton, better known as bounty hunter Jake Cahill, speaking on behalf of

Red Apple cigarettes. Now, I smoke Red Apples. Been smoking them for years.”

“Dit is Rick Dalton, beter bekend als premiejager Jake Cahill namens Red Apple-sigaretten.

Ik rook al jarenlang Red Apples.”

- De-swearing: killer is taboo and translated as non-taboo ‘jager’.
- Calque
- Reformulation

Rick Dalton 02:39:08

“you’ll see Jake Cahill smoke Red Apple too.”

“... en daarom kun je Jake Cahill het ook zien roken.”

- Calque

Rick Dalton 02:40:12

“All right, this cigarette tastes like fucking shit.”

“Wat een smerige troep.”

- Omission
- De-swearing

Number of times each translation procedure was used.

- Omission: 128
- Transposition: 96
- De-swearing: 50
- Calque: 56
- Reformulation: 35
- Loan: 13
- Compensation: 6

- Explicitation: 2

42 characters uttered offensive and taboo language.

- Rick Dalton: 152
- Cliff Booth: 41
- Tex: 17
- Sadie: 17
- Janet Miller: 14
- Billie: 13
- Randy Miller: 12
- Pussycat: 10
- George Spahn: 10
- Marvin Schwarz: 8
- Narrator: 8
- Bruce Lee: 8
- Jay Sebring: 7
- Jake Cahill on Bounty Law: 6
- Caleb Dakota on Lancer: 6
- Sam Wanamaker: 5
- Rick Dalton in commercial: 4
- Rick Dalton as Mike Lewis: 3
- Steve McQueen: 3
- Johnny Madrid on Lancer: 3
- Girl selling cigarette: 3
- Girl from Manson Family: 3
- Rick Dalton rehearsing lines: 3
- Voice over on Bounty Law: 2
- Character on Lancer: 2
- Radio commentator: 2
- Sharon Tate: 2
- Police Officer: 2
- Character on Bounty Law: 1
- Roman Polansky: 1

- Man on set to Bruce Lee: 1
- Charles Manson: 1
- Gilbert on Lancer: 1
- Boston on Lancer: 1
- Snake: 1
- Squeaky: 1
- Clem: 1
- Gypsy: 1
- Sundance: 1
- Character on F.B.I.: 1
- Katie: 1
- Francesca Capucci: 1