

UNIVERSIDADE FEDERAL DE SANTA CATARINA

**SUBTITLING OF COLLOCATIONAL PATTERNS  
IN CHILDREN'S ANIMATED MOVIES:  
A CORPUS-BASED STUDY**

Isadora Teixeira Moraes  
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UNIVERSIDADE FEDERAL DE SANTA CATARINA  
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LITERÁRIOS

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## ABSTRACT

### **Subtitling of Collocational Patterns in Children’s Animated Movies: A Corpus-Based Study**

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2015

Supervisor: Prof. Dr. Lincoln P. Fernandes

Due to technological innovations and to globalization, the translation of movies, or more specifically, audiovisual translation, has become an ever more common type of translation. However, most of the studies in the area focus on the technicalities involved in the activity, not taking into account the linguistic aspects of translation (Díaz Cintas & Remael, 2007). For that reason, little is known about the challenges and limitations of subtitling, and this area is constantly a target of criticism on its so called ‘quality’ (Carvalho, 2007). Following a descriptive approach (Tourey, 2012), this research aims at uncovering the translation strategies (as defined by Chesterman, 1997; Pedersen, 2005; and Costa, 2014) used by subtitlers while rendering certain language patterns, namely collocations, from American English into Brazilian Portuguese. It takes on the methodological apparatus of corpus-based studies as they enable the processing of large quantities of data quickly and automatically. The corpus is made up of three children’s animated movies (*Ice Age*, *Shrek* and *Toy Story*), the subtitles of which were inserted in COPA-TRAD (Fernandes & Silva, 2013) – a translation parallel corpus – and analyzed following Pedersen’s (2005) classification of translation strategies for cultural expressions in subtitles. It was found that, most of the time, subtitlers will attempt to maintain the cultural expression in the translation or, at least, maintain its meaning, despite facing difficulties when dealing with puns and wordplay. In this sense, it can be attested that subtitlers were overall creative and innovative, possibly because of the movie genre they were

working on – animation. These results also show the unfounded nature of the criticism usually aimed this type of audiovisual translation.

Key words: subtitling, collocations, corpus-based study

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## RESUMO

### **A Legendagem de Padrões Colocacionais em Filmes Infantis de Animação: Um Estudo com Base em Corpus**

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2015

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Graças aos avanços tecnológicos e à globalização, a tradução de filmes, ou mais especificamente, a tradução audiovisual, se tornou um tipo de tradução cada vez mais comum. No entanto, a maior parte das pesquisas feitas na área foca nas tecnicidades envolvidas nessa atividade, sem levar em conta os aspectos linguísticos da tradução (Díaz Cintas e Remael, 2007). Por esse motivo, não se sabe muito sobre os desafios e as limitações da legendagem, e não raro esta área é alvo constante de críticas relacionadas à sua ‘qualidade’ (Carvalho, 2007). Seguindo uma abordagem descritivista (Toury, 1995), espera-se descobrir as estratégias de tradução (como definidas por Chesterman, 1997; Pedersen, 2005; e Costa, 2014) utilizadas por legendadores na tradução de determinados padrões linguísticos, ou colocações, do inglês americano para o português brasileiro. A metodologia aplicada é a dos estudos com base em corpus, já que estes permitem o processamento de grandes quantidades de dados de maneira rápida e automática. O corpus é composto por três filmes infantis de animação (*A Era do Gelo*, *Shrek* e *Toy Story*), cujas legendas foram inseridas no COPA-TRAD (Fernandes e Silva, 2013) – um corpus paralelo de tradução – e analisadas seguindo a classificação de estratégias de tradução de expressões culturais em legendas de Pedersen (2005). Descobriu-se que, na maioria das vezes, os legendadores tentam manter a expressão cultural na tradução ou, ao menos, manter seu significado, apesar de enfrentarem dificuldades ao lidarem com trocadilhos e jogos de palavras. Nesse sentido, pode-se afirmar que os legendadores foram em geral criativos e inovadores,

possivelmente devido ao gênero dos filmes em que trabalharam – animação. Esses resultados mostram também a natureza infundada das críticas que são geralmente direcionadas a esse tipo de tradução audiovisual.

Palavras-chave: legendagem, colocações, estudos com base em corpus

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## **ABBREVIATIONS AND ACRONYMS**

**AVT** – Audiovisual Translation

**CTS** – Corpus-based Translation Studies

**DTS** – Descriptive Translation Studies

**ENG-US** – English of the United States of America

**L1** – Language 1

**L2** – Language 2

**PT-BR** – Brazilian Portuguese

**ST** – Source Text

**TCL** – Translation of Children’s Literature

**TS** – Translation Studies

**TT** – Target Text



## **CHAPTER ONE: Introduction**



## 1.1 Initial Remarks

This introductory chapter attempts to give an overview of the main topics of this study. First, it will present the context in which this investigation takes place, focusing on globalization and the development of technology as influencing factors in the AVT research area. It also sets out to show the path followed in the construction of ideas and concepts behind this research. Then, it will present the problems identified and how they gave rise to the research questions and objectives proposed later on. Finally, it presents how this study is organized in terms of chapters.

## 1.2 Context of Investigation

One could say that not only subtitling, but also audiovisual translation (AVT) generally is in a state of flux. This is due to a number of factors, which are all in one way or another related to the two-sided coin of globalization and glocalization, as well as technological developments (Díaz Cintas & Remael, 2007, p. xiii).

The growth of English as a global language and as a *lingua franca* has included, among many factors, the growth and spread of means of communication and entertainment such as English-based TV shows and movies (Crystal, 2003, p. 30). The need for communication increased the demand for learning English and, most importantly, the demand for (qualified) translators (p. 11). These two circumstances combined have meant an increase in audiovisual translated materials. In Brazil, about 69 of the channels broadcast by cable TV are foreign (“TV por assinatura,” 2013) and cable TV subscribers have reached a total of 57 million Brazilians (Floro, 2014). As a consequence, audiovisual materials which are dubbed, subtitled, live interpreted or live captioned have become ever more common in the everyday lives of movie-goers and television enthusiasts.

These new types of (audiovisual) translation, however, did not come about overnight. Subtitling, for instance, has evolved quite significantly in the past decades but it is still a quite underexplored study area in academia when compared to other TS research areas (Díaz Cintas & Remael, 2007, p. 8). “A common companion of the image

since the 1930s has been the word (p. 8),” but subtitling only started gaining certain visibility in academia in the 1990s (*ibid.*).

This rapid evolution came with its setbacks. Despite the fact that new and more advanced subtitling programs are now available and that online dictionaries and encyclopedias are updated and improved every day, there is still a lot of criticism directed towards subtitling and the so-called ‘quality’ of the subtitles. The lack of research and enlightenment in the area may come as a cause of such criticism. Carvalho (2007) points out the most common errors in subtitles, such as sentence reductions, adaptations, lack of synchrony and misspelling, which are also easily noticed by viewers.

Franco (1991) sets out to show ‘the other side’, so to speak, by presenting an extensive report on the technicalities and difficulties related to the subtitling profession, which can absolutely impair the translation job in some way or another (for more on technicalities, see Linde & Kay, 1999; and Díaz Cintas & Remael, 2007). She also points out that many of the translation decisions may be informed by other people apart from the translator, such as the production or distribution company. An example of this is the translation of movie names, which has been highly criticized by movie critics and audiences (Ferreira, 2012; Inagaki, 2013; Rosset, 2013; “Título em português de filme,” 2013). Franco takes the responsibility away from the translator by showing that movie titles follow certain market rules and, most of the time, are not chosen by the subtitler, who has little say in the matter. Market rules influence not only the translation of movie names, but in fact control most of the decisions made by those responsible for what should be translated and how it should be translated (Franco, 1991).

All this criticism is not something new in (all areas of) translation, and it is mainly due to preconceived ideas of what defines translation and what is the translator’s job (Hermans, 1996, p. 24). It is still believed that a word to word rendering is the ideal situation, and that the translator should not let himself be ‘seen’ in the text, that is, he should be invisible (*ibid.*). Hermans states that it is impossible for the translator not to leave his fingerprint, so to speak, in the translated text, since it is a result of his interpretation of the source text as well as of his socio-historical background.

However, new concepts and new ways of looking at translation have been changing those traditional views. After long decades of deciding what is right or wrong in translation, what should or should not be done, that is, after a long-lasting trend of prescriptiveness surrounding Translation Studies, a more descriptive approach came

about. Works such as that of Vinay and Darbelnet (1958), Holmes (1988), Toury (1980, 1995) and Hermans (1999a) have allowed for a change in paradigm from prescriptiveness to descriptiveness, leading to the emergence of the Descriptive Translation Studies (DTS) paradigm.

Mainly what is suggested by these theorists is that simply criticizing a translator because of differences between source and target text will lead nowhere; the ideal would be to understand the translation activity better in order to be able to reach conclusions. Also, it is important to keep in mind that a translation and its original will never be equal, since they belong to different languages and cultures. This descriptive view towards translation has, in a way, relieved translators from the burden of being constantly criticized and has provided a more informed alternative for carrying out research in TS.

Bearing that in mind, this study takes a look at some of the claims made in relation to subtitle quality. If there are indeed linguistic problems that require attention, what could have caused them? The first step would be to understand how these translations come about. However, extensive research into all aspects of subtitled audiovisual materials would go far beyond the scope of this project. Therefore, a reasonable alternative would be to delimit the linguistic aspect to be researched and the movie or TV show genre to be analyzed.

For these reasons, it was decided that lexical patterns, namely collocations, will be the linguistic aspect investigated in this study. The reason for this choice lies in the fact that collocations are frequent word combinations that may also frequently pose difficulties to translators because of their intricate cultural meaning (Sinclair, 1991; Hill, 1999; McCarthy & O'Dell, 2005). Unlike idioms, which are fixed expressions, collocations are more dynamic and highly dependent on the context they are inserted into to acquire meaning (Hill, 1999, p. 5). A word-to-word translation in these cases just will not do, considering that the meaning of the separate words is not equivalent to the meaning of the expression itself.

As for the second item, movie or TV show genre, it was decided that the focus will be on children's animated movies. This choice was made based on the incredible abundance and popularity of children's movies, which have as their intended audience not only children but also teenagers and adults (O'Connell, 2006), providing the possibility of analyzing linguistic varieties that reach a larger audience. Similarly to what happens in subtitling, children's literature is quite an under-researched area within academia (Shavit, 2003, 2006; O'Connell, 2006). Additionally, children's animated movies have become some of

the biggest blockbusters amongst computer animations in the last decade (“Highest Grossing Animated Films,” 2014), and again this popularity was a key factor in the decision-making process.

The three movies chosen are *Ice Age*, *Shrek* and *Toy Story*. The reasons for choosing them are based on aspects such as popularity, directors and production company (see Chapter 3, Section 3.2.2). *Ice Age* tells the story of three unlikely friends: Sid, a sloth, Manny, a mammoth, and Diego, a saber. The three friends are trying to return a baby to his family, and have to live dangerous adventures on the way. *Shrek* is a fairy tale with a modern twist. It shows an ogre named Shrek and his friend, Donkey, trying to rescue a princess and deliver her to her fiancée. However, the princess hides a secret none of them imagines. In *Toy Story*, a boy’s cowboy doll, Woody, is jealous of the boy’s new toy, Buzz, a spaceman full of cool gadgets. Woody tries to get rid of him only to end up having to go after him later on.

However, even after narrowing down all the information to be analyzed, there is still a lot to be done. Processing large quantities of data manually seems highly unfeasible. For that reason this research follows a corpus-based methodology, which provides the tools for a quicker and more accurate analysis of data. A parallel corpus, for instance, enables the researcher to compare source and target texts automatically in order to identify patterns in translation (see Chapter 3, Section 3.2.1).

In short, this study will focus on describing the way certain types of collocations are translated – that is, the translation strategies (see Chapter 2, Section 2.6 for definition) used – in subtitles of children’s animated movies. Those translation strategies found will be a lead on how subtitlers solve problems or challenges in the translation process. The data collection will take place through the methodology provided by corpus-based studies, which allow for a quick and precise gathering of results.

### **1.3 Identification of the Problem**

In the previous section it was mentioned that criticism towards subtitling and translation in general is not something new. It seems it is always easier to make comments on other people’s work when one is not directly involved in the process or is not aware of what that process involves. In the case of subtitling the challenges are numerous, whereas the advantages are not so abundant: salaries are not very high, deadlines



are usually short and, up until the writing of this research, no known awards for best subtitling existed (Díaz Cintas & Remael, 2007, p. 30).

Despite all that, it seemed nevertheless important to pay attention to those claims and find out whether they could be accurate or not. Issues such as late subtitles, spelling mistakes and ‘wrong’ translations are the most frequent examples of what is considered ‘bad subtitling’ (Carvalho, 2007). However, the focus of this research will be only on linguistic aspects and not on technical ones, since research on technicalities is already quite extensive (Franco, 1991; Linde & Kay, 1999; Díaz Cintas & Remael, 2007).

Usually whenever a translation ‘problem’ or ‘mistake’ is found the first question that arises is related to the translator’s fluency in L2. Considering that a deep knowledge of both mother tongue and second language is a primary requirement for any translator, insufficient fluency seems a slightly unrealistic alternative. If that were the case, would the simplest solution not be to increase language requirements in translation courses? If there is indeed a massive quantity of errors found in subtitling, is it something related specifically to the profession? These questions and many more arose, all of which led to the emergence of the study at hand.

To exemplify some of the linguistic problems found in subtitles, two sentences are shown below in Table 1.1 displaying what are considered subtitling misunderstandings. They come from different TV shows and have been chosen from a set of examples listed by Carvalho (2007) because of the highly idiomatic collocations in the sentences (see Chapter 2, Section 2.5). Each example brings (a) the original phrase in English; (b) the actual translation used in the subtitle; and (c) a more appropriate translation into Portuguese. It is important to point out that even though this study takes on a descriptive approach and no ‘rights’ or ‘wrongs’ are intended, it was felt the suggestions made by Carvalho for a more appropriate translation would be fitting to exemplify what he felt were inappropriate translations.

Table 1.1 Examples of Subtitles

TV Series	(a) original phrase	(b) translation used	(c) more appropriate translation to Brazilian Portuguese
<i>Two and a Half Men</i>	“She must be <u>dynamite in the sack!</u> ”	“Ela deve ser <u>dinamite nas bolas!</u> ”	“Ela deve ser <u>uma fera na cama!</u> ”
<i>Without a Trace</i>	“ <u>What a lightweight!</u> ”	“ <u>Que pessoa levinha!</u> ”	“ <u>Que fracote!</u> ”

It can be inferred from the examples above that the language chunks ‘in the sack’ and ‘to be a lightweight’ were possibly translated word for word and not treated as complete expressions. The result is a translation that may ‘sound funny’ to Brazilian Portuguese speakers, since the combination of words is not a very common one and for that reason it does not sound natural.

Therefore, one can assume that language was treated as a set of unrelated words with separate meanings, instead of being seen as a combination of words with a relatively fixed meaning. Taking that into account, some questions were raised as to the way in which these collocations are usually translated and the strategies used by the subtitler when dealing with them. If they are part of the problem, finding out how they are translated may present itself as a possible solution to the matter.

#### 1.4 Significance of Research

By discovering what collocational patterns may be most challenging for subtitlers and how they overcome those challenges will enable (other) subtitlers to make use of the same strategies when translating audiovisual material. If subtitlers are aware that certain words co-occur together making up an expression, for instance, they might also translate these words as a full expression instead of doing a word-to-word translation.

Researchers and (translation) professors alike can profit from the findings in order to improve and contribute to the teaching and research areas of Translation Studies and Audiovisual Translation.

Also, the strategies model here envisaged (see Chapter 2, Section 2.6) may be studied, expanded or updated and serve as an apparatus for further research in the area.

## 1.5 Objectives

### 1.5.1 General

The general objective of this research is to investigate the strategies of translating collocational patterns in subtitles of three children's animation movies: *Ice Age*, *Shrek* and *Toy Story*, in order to understand how they are usually translated from American English to Brazilian Portuguese, and the possible reasons behind those translation choices.

### 1.5.2 Research Questions

The specific objectives can be summarized by the research questions. They are as follows:

1. How are certain language patterns, namely collocations, generally translated in subtitles from American English to Brazilian Portuguese from the three animated movies chosen?
2. Which of the collocational patterns can be considered challenging for (novice or professional) subtitlers?
3. What might have influenced the subtitler's choices?

These questions are of a descriptive nature, that is, their intention is to understand how translation occurs without making premature value judgments on its quality. They also seek to gather more information on the most challenging collocational patterns, as well as the reasons why translators might have chosen one translation over the other.

## 1.6 Organization of the Study

This introduction attempted to summarize in a concise way the information which follows. First, some contextualization was made, describing how English and globalization have influenced the need for translated audiovisual material. Second, an overview on translation criticism and the difficulties involved in subtitling was presented. Third, clarifications on collocations and choice of material for analysis were given, as well as the research method.

The following chapters aim at explaining more deeply all the points taken into consideration in these sections. It is hoped that they will improve the understanding of the matter in question.

Chapter 2 brings in more detail the basic concepts and theories underlying this study, that is, its theoretical framework, focusing on giving an overview of DTS and explaining what is understood by Audiovisual Translation. Some information regarding lexical patterns and children's literature will also be discussed.

Chapter 3 deals with the method used – a corpus-based one – and provides detailed information on the criteria for text selection, as well as giving a step-by-step insight on the analytical procedures taken for the carrying out of this research.

Chapter 4 takes on the analysis, giving examples and detailed information on the collocations and translation strategies found in each of the movies, and then lead on to a general analysis of the corpus as a whole.

Finally, Chapter 5 provides a final overview of everything that was discussed, bringing along the results achieved and the conclusions they have helped reach. Some suggestions of further research will also be made.

## **CHAPTER TWO: Theoretical Framework**



## 2.1 Initial Remarks

In the previous chapter some considerations were made regarding the main topics for discussion in this study. Concepts and notions were introduced and research questions were proposed so as to offer a bird's eye view of the basics of this research. In this theoretical chapter all the information previously discussed shall be explained in detail and exemplified in order to provide a better overview of the ideas mentioned.

First, an explanation of the Descriptive Translation Studies approach that informs this study will be provided, taking into account the works of Theo Hermans, Gideon Toury and Even-Zohar, to mention a few. Next, this study aims to dig a little deeper into the matter of Audiovisual Translation; its limitations, specifications and technicalities, narrowing down the object of study. Then, it will be shown what is understood by the Translation of Children's Literature, focusing on definitions of animated movies and its variants. Afterwards, some elucidations related to the concept of collocations and other idiomatic expressions will be given. Finally, the translation strategies model chosen will be explained and exemplified.

## 2.2 The Descriptive Approach Informing this Study

As mentioned in the Introduction, this research takes on the perspective of Descriptive Translation Studies. This new research paradigm arose in the 1970s and "gained prominence during the following decade, and is still going strong (Hermans, 1999a, p. vii)." The emergence of DTS caused a paradigm change in Translation Studies, and instead of looking at translation from a prescriptive manner, it began to be analyzed through more descriptive lenses.

The main difference between one and the other is that the prescriptive view focuses on identifying translation errors and establishing what would have been the ideal for a given translation. Any deviance<sup>1</sup> from the source text was usually a sign of 'bad' translation. The source text was taken as something holy, and the comparison was made on a textual level, not taking into account the contextual factors influencing the translation process. A prescriptive view on translation determined that the source text must be equivalent to the target text, or

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<sup>1</sup> A deviant kind of behavior is one which does not conform to the prevailing norms of translation (Toury, 2012, p. 77).

remain as unaltered as possible when turned into a target text (Pym, 2010).

In the descriptive approach a translation is taken “as it comes rather than as we might have wished it (Hermans, 1999a, p. 6),” that is, the translation is analyzed “as a cultural and historical phenomenon (p. 5),” dependent on the context it is inserted into. While the prescriptive approach ignores the contextual factors, the descriptive one embraces them. According to this approach, a translation is what it is because of the conditioning factors influencing it. A Shakespearean play, for example, may have been translated word for word some time ago, when the target text was supposed to be as close to the source text as possible, and that was the main objective of a translation. However, if that same play was translated nowadays and bearing a different audience in mind (children, for instance), the translation process and result would be ultimately different from its previous counterpart. Also, instead of aiming at the creation of rules and norms of translation, DTS strives for looking at translation as it occurs and “as part of cultural history (p. 7).”

The descriptive and systemic perspective on translation and on studying translation was prepared in the 1960s, developed in the 1970s, propagated in the 1980s, and consolidated, expanded and overhauled in the 1990s. It introduced itself to the wider world in 1985 as ‘a new paradigm’ in translation studies (p. 9).

It may be said that the ‘kickoff’ for DTS was the development of the polysystem theory by Even-Zohar (*Papers in Historical Poetics*, 1978), who was influenced by the later Russian formalists’ ideas such as Yury Tynjanov, Roman Jakobson and Boris Eikhenbaum (Gentzler, 2001, p. 109).

A polysystem is understood as an aggregate of literary systems (Even-Zohar, 1978, pp. 7-8) which encompasses high (canonized) or low (non-canonized) literature. According to Even-Zohar, those different types of literature or genres occupy different spaces within the (poly)system: they can be either central or peripheral. Therefore, what is known as ‘high’ literature will usually occupy a central place within the polysystem. Literature for the masses or best sellers are generally regarded as peripheral. Hermans uses the term ‘nucleus’ to refer to the center and the use of such an ‘astronomical’ term gives rise to a fitting metaphor: the literary polysystem could be thought of as our Solar



System, with the planets moving around the Sun. Those which are closer to the shining star receive more light – in the case of literature, more recognition; those which are farther back are darker and colder. Those which are outside the system will have to travel millions of light-years if they ever hope to enter the system.

However, similarly to what happens to planets, not only are these literary positions dynamic, but they are also culturally determined. What is central or peripheral to a given culture at a given time may not be central or peripheral to another culture at a different time. Take Shakespeare again: during his years, he was thought of as a common playwright. Nowadays he is regarded as one of the most influential writers of all time – at least in Western culture – since his works have been translated, adapted and performed countless times (Delabastita, 2003, pp. 103-115).

Translation itself can occupy different positions within the literary system and even within the translated literary system. What happens most of the time is that cultures considered ‘strong’ or coming from a long tradition of ‘good’ literature will, in general, place translated works at the periphery. Cultures considered ‘weak’ in terms of literary tradition will regard translation as of ‘central’ importance and therefore they will have a more prestigious location in the system. In Brazil, for instance, in *Veja* magazine’s best sellers list (“Os livros mais vendidos,” 2014), 9 out of 10 (fiction) books are translations, and 8 of these 9 translations have English as their source language. *The New York Times* best seller list, however, does not include any non-English fiction works (“Best Sellers,” 2014). In this case, according to Even-Zohar’s theory, it is fair to assume that the Brazilian Portuguese culture is considered literarily weak when compared to that of English-speaking countries such as the United States or England. This classification, however, could not be further from the truth, as there is no question that the Brazilian Portuguese literature has strong names and a strong history. Even-Zohar was probably speaking in terms of quantity rather than quality, as there is no denying that the commercialization of English-speaking literature in Brazil is higher than the commercialization of Brazilian Portuguese literature in the United States (as the data from the bestsellers list has shown).

This need to appropriate literature coming from other cultures is usually an attempt to fill a gap that the country’s national literature cannot fulfill. That may be the reason why so many TV shows, programs and movies broadcast in Brazil are foreign. This process (of appropriation) might go on until the country is literarily strong enough

to provide its own literature. This will also depend on power relations, as well as other matters such as economic and cultural status (Gentzler, 2001, p. 118). That is to say that those central or peripheral positions are strongly determined by market rules. So, for instance, if a book has achieved commercial success in a certain source culture, it might have more chance of being translated into a target culture or cultures (Hermans, 1999a, p. vii).

The polysystem theory was so important to Translation Studies because, unlike many other theories related to literature, it included translation in its equation. As stated by Hermans (1999a), the polysystem theory “gave the descriptive paradigm depth and relevance as well as legitimacy (p. 14).” Also, it was the theory that inspired Gideon Toury in the writing of his 1980 book entitled *In Search of a Theory of Translation*, one of the first works on the descriptive approach.

Loved by some and criticized by many, Toury’s work was the target of much controversy since its publication – and that includes its 1995 sequel, *Descriptive Translation Studies and Beyond*. The reason for such controversy may lie in the fact that, despite presenting very innovative ideas, Toury managed to contradict himself constantly. Nevertheless, his thoughts shall be discussed here.

In his work, Toury argued that translations should be regarded as a product of the target culture instead of being compared to their source text counterparts (2012, pp. 17-34). Therefore, instead of seeing the TT as derivative of the ST, the descriptive approach looks at it as standing on its own, as being a result of the culture it is inserted in and the factors that influenced its making. The Shakespearean play example fits well in this case.

He also mentions that a source text will never be equivalent to its translation because both deal with different languages, and languages have, for starters, different structures. As a word to word rendering is not possible because meaning is not literal (Hermans, 1999a, p. 18), it is difficult to quantify the equivalence between two texts. Does it have anything to do with the order of the words being similar in both source and target text? Is it defined by choosing the most popular meaning of a word in a bilingual dictionary?

Translation cannot produce total accuracy because there is no way of determining what total accuracy would consist of. It is therefore pointless to

continue to think of translation in terms of demands for equivalence (p. 19).

Hermans' declaration on accuracy could not have been more accurate. Translation should not be thought of in terms of accuracy or equivalence anymore simply because comparing a ST to a TT and deciding whether they are equivalent or not does not change their nature nor provide any enlightenment on the reasons they are the way they are. That is why DTS became so necessary. "Before we can begin to make value judgments about translation, we must know more about its nature (p. 20)." In short, the point is to try and not make any preconceived judgments concerning the so-called 'quality' of translation. It is not an easy task, since it is something most individuals are conditioned to do, especially in an area with such a history of prescriptiveness.

As mentioned in the Introduction, this notion that a translation is equivalent to its ST is a result of preconceived ideas of what is thought of as translation (Hermans, 1996, p. 24). Translators are supposed to be invisible; they are not supposed to let themselves be seen in the text. However, that is utterly impossible, since a translation is a consequence of the translator's interpretation of the ST, as well as his notion of what is a translation and how translations should be carried out. This illusion of invisibility is very damaging to translators and to the translation profession in general, as it is difficult to get recognition for a job when people do not even realize what they are reading is actually a translation (see Section 2.3.2).

Toury defined as 'translation norms' the factors that cast an influence in the translation process (2012, p. 63). He also set out to find 'laws' or 'universals' of translation, or a set of characteristics that could be found in any translation, anywhere, anytime (p. 310). This is one of Toury's biggest contradictions, since he had already mentioned previously that translations are culturally determined. How would it be possible to find similar characteristics in translations in multiple cultures and times if cultures and times change constantly? Despite its contradictions, "The strength of Toury's work lies in the consistency and rigour with which he draws up practical research procedures (Hermans, 1999a, p. 35)," and some of his ideas shall be adapted and used in this study.

When it comes to DTS in audiovisual translation, the first studies arose in the 1980s and focused "on such things as dubbing and subtitling in films and on TV (p. 121)." Despite being a recent area in Translation Studies, Lambert (*apud* Hermans, 1999a) argues that "the

range of translation phenomena (p. 121)” occurring in such mediums is extremely complex because of, among other factors, its international quality and the fact that it is very much present in people’s daily lives. According to him, there are four reasons why modern mass communication mediums are important to TS:

1. Because of their sheer volume and cultural impact;

It was mentioned previously that foreign TV channels are numerous in Brazilian cable TV, and a quick run to the movie theatre may confirm the theory that much of what is broadcast in Brazil comes from English-speaking countries.

2. Because translation in them is often concealed;

Translation in general is concealed, and it is often difficult to find a mention to a subtitler or dubber in audiovisual material (see Chapter 3, Section 3.2.2.3).

3. Because there is not necessarily a translation of entire texts;

Movie scripts and lines do not usually follow the format of a running text. Sentences are reasonably short and narration is scarce. In this sense, the translation is made up mostly of lines and fragmented pieces than of an entire, complete text.

4. Because a single source text is not easily identifiable and there is no distinction between translation and adaptation (p. 121).

It is hard to determine whether a subtitler used as a ST the movie audio, the movie script or a transcription of the audio. Also, because of restrictions to time and space, most translations will be summarized or adapted versions of their source texts. The differences between translation and adaptation become blurred.

To both Lambert and Delabastita (*apud* Hermans, 1999a), the importance of carrying out research in areas such as Audiovisual Translation has to do with the fact that there are different media discourses being broadcast to varied audiences, and as a consequence there is a huge importation of languages, cultures and values that cannot be ignored.

Film translation is therefore not just a matter of language conversion, and the actual reality of film translation is conditioned to a large extent by the functional needs of the receiving culture and not, or not just, by the demands made by the source films (Delabastita, 1990, p. 99).

It is clearer now why research in subtitling is so important, especially of a descriptive nature. It is this descriptive perspective to Audiovisual Translation which this study aims at, trying to make fewer judgments and more observations. It will try to see translation for what it *is* rather than for what it *should be*.

### 2.3 Audiovisual Translation

The study field of Translation Studies is vast and dynamic, possessing numerous and varied sub-areas. Since the first Translation Studies courses were only created in the 80s (St. André, 2009, p. 133), it is understandable why it is an area that has yet to be fully explored. Some of the research fields in Translation include literary translation, audiovisual translation, sworn translation, and, though there is still some debate on the matter, interpreting and sign language.

Subtitling, for instance, only gained certain visibility in academia from the 1990s on, even though “a common companion of the image has been the word since the 1930s (Díaz Cintas & Remael, 2007, p. 8).” Also, much research is carried out with prestige in mind, and, as stated by Delabastita,

It is often thought more prestigious to study Shakespeare than to study popular literature or, for that matter, derivative phenomena such as translations. Those who do study translations would, therefore, rather study translations of Shakespeare than translations of TV soap operas *Sons and Daughters* or *Santa Barbara* (1990, p. 97).

Unfortunately, as translation – or audiovisual translation, for that matter – does not hold such prestige, it is often disregarded as a serious study field. Furthermore, AVT in general also depends on (fairly advanced) TV and computer technology to actually exist. Computer games and softwares alike have needed such advances to come about as well, which is why the topic of translation in these fields is a bit recent when compared to other areas in TS. With so many options to look into and new possibilities being created each day, it is no wonder research in the sub-areas of Translation Studies is so scarce.

Technology is at its prime and many new movies and TV shows are being produced and broadcast worldwide. However, as research on

AVT does not seem to be so prolific, it is one of the reasons it became an object of study in this project. Still, there needs to be some more narrowing down considering AVT, as aforementioned, has its own specific branches.

AVT is defined as “a branch of Translation Studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture (González, 2009, pp. 13-20).” It encompasses different types of what is known as screen translation. Some of the most common are:

(a) Dubbing, a process in which the film’s official soundtrack – character’s lines, specifically – is replaced by an audio in the target language (Díaz Cintas & Remael, 2007). Dubbing may include the technique of voice-over, which consists of diminishing the official video soundtrack, but not erasing it completely, and adding a dubbed voice over it, which is released a few seconds after the original line begins; and

(b) Subtitling,

(...) a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off) (p. 8).

It is interesting to notice how Díaz Cintas and Remael describe subtitling as a practice that “**endeavors** to recount the original dialogue of the speakers” (my highlight). Unlike commonly thought, a subtitle will hardly ever be able to recount the entire oral speech because of many limitations related to its technicalities.

This definition also brings up another matter: even though subtitling is inserted in the audio-visual translation branch, it involves much more *audio* than *visual* translation.

Table 2.1 Examples of Visual Translation

Movie / Language	ENG – US	PT – BR
<i>Ice Age</i>	(line 880) 20,000 YEARS LATER	(line 880) 20.000 ANOS DEPOIS
<i>Shrek</i>	(line 16) KEEP OUT	(line 16) FORA
<i>Toy Story</i>	(line 1149) MAKE IN TAIWAN	(line 1149) FEITO EM TAIWAN

In the corpus at hand, for instance, there was one sentence out of 880 (0,11%) of a visual translation in *Ice Age*, 16 out of 1999 (0,8%) in *Shrek* and 17 out of 1828 (0,93%) in *Toy Story*. The numbers are not null, but they are small, so perhaps subtitling accounts more for *audio* translation than *visual* translation. However, as this research takes on many of the concepts described by Díaz Cintas and Remael, it shall continue referring to subtitling as a type of audiovisual translation.

It is important to point out the different types of subtitle that may be found and clarify the one which this research aims at. They may be divided into:

- (a) Intralingual: when the source and target language remain the same and there is only a change of mode (oral to written). This is the case of subtitles for the hard-of-hearing, since both audio and subtitle will be in the same language;
- (b) Interlingual: the most commonly known type of subtitle, in which there is not only a change of mode but also a translation from source to target language; and
- (c) Bilingual, which is found in areas of the world that have more than one official language. As mentioned by the authors, in Finland, for instance, both Finnish and Swedish are official languages. Therefore, subtitles appear in those two languages simultaneously (pp. 13-19).

Because this study focuses on subtitles from American English to Brazilian Portuguese, they can be classified as **interlingual**. Up to this point the narrowing down has been as such:

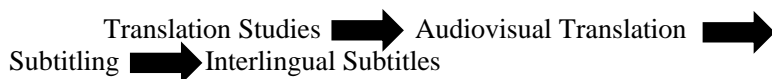


Figure 2.1 Narrowing Down AVT

As there is a lot of audiovisual material being produced and consumed in other languages, there is plenty to be translated. However,

subtitling involves a lot more than translation, and probably much more than most people imagine. This topic shall be taken up in the following section.

### 2.3.1 Technicalities

Subtitling constraints “occupy a higher position in the translator’s hierarchy of priorities than do considerations of syntax, style or lexicon (Delabastita, 1990, p. 99).” Due to extensive literature on the technicalities of subtitling (see Delabastita, 1990; Franco, 1991; Linde & Kay, 1999; Díaz Cintas & Remael, 2007), such aspects will only be briefly mentioned with a view towards awareness. It is important for the reader to understand the many specifications required during the subtitling process, since they can possibly impair the subtitler’s job in some way.

The main challenges related to subtitling are listed below and will be explained next. They are:

- a) Change of mode;
- b) Restrictions of time and space;
- c) Rules of a company;
- d) Lack of script;
- e) Insufficient quality of audio and video.

It is mainly due to the fact that there is a **(a) change of mode** that subtitlers have to face numerous challenges during the translation process. People speak a lot faster than they can read, so a subtitle will almost never give a complete version of what was said; it will try, however, to convey a similar content as far as possible. A change of mode also means that contractions and occasional slang may be reduced, since the written mode is more formal than the oral mode.

Another common challenge of the profession is related to **(b) time and space restrictions**. Subtitlers usually have a 32-character limit – although that number varies – and two lines of text to display the information presented in the audio (Díaz Cintas & Remael, 2007, pp. 84-87). The subtitle has to be on screen only for as long as the audio runs, which usually leads subtitlers to adapt or summarize the translation. There is also a minimum and maximum period established for the subtitle to appear (pp. 95-99). More than that, translators have little *time* to deliver their job, and the pressure of handing in a work of good quality can be enormous (pp. 38-39).

Other restrictions imposed on subtitling are more subtle. For instance, **(c) each AVT company has its own set of rules** when it



comes to how subtitles should be presented (pp. 30-34). As if that were not enough, each (film) production company can demand specific guidelines to be followed, and they all have to be taken into consideration. As most subtitlers work as freelancers (p. 36), this means they have to be familiarized with these complex requirements. Some production companies may demand, for instance, that brand names be replaced by the generic product name (instead of Nike, just ‘sneakers’ or ‘shoes’) so as not to result in free advertising. AVT companies can ban the exhibition of curse words in subtitles, meaning they have to be ‘softened up’ so that the audiovisual material can be displayed for a larger audience (pp. 195-200).

Some limitations are even more unimaginable because only those working directly with subtitling have had to go through them. Many times, **(d) scripts for audiovisual materials are not made available** by the production company, leading the subtitler to rely only on his hearing abilities. Matters become even worse if the **(e) video and audio quality of the material is not the best**, which may indeed give way to the translation ‘problems’ discussed in the Introduction.

In Brazil, works such as those of Franco (1991), Carvalho (2005), Espindola (2005), Espindola and Matielo (2011) bring about information on the country’s current trends in the area. Subtitling in Brazil, in general, follows the rules pointed out by Díaz Cintas and Remael when it comes to the technicalities. That is to say that the number of characters per line will range between 30 and 32, that there is usually a ban on curse words and brand names, and that scripts are not always made available, to name a few.

All these constraints pose significant challenges to subtitlers, for they must not only be good translators, but also good summarizers, adaptors, and should also have good creativity and imagination (p. 9).

As the literature on technicalities is so prolific, it was felt that a better look at the linguistic intricacies in subtitles would make a more profitable addition to the existing research in subtitling.

In this section, some of the characteristics of subtitling were presented, as well as their possible influence on the translation of the subtitles. The objective is to show that, despite common thought, ‘problems’ in the translation of subtitles can have more reasons than simply insufficient language knowledge, for instance.

### 2.3.2 The Subtitled's Invisibility

In section 2.2 (The Descriptive Approach Informing this Study), it was briefly discussed that translation is often regarded as an activity that involves a mere transfer from one language to another, in a word to word rendering. The translator is the person in charge of doing that transfer, and his job is to recreate the source text in the target language, not interfering with it in any way. That, according to Hermans (1996), is what is called the illusion of neutrality or equivalence that is constantly associated with the act of translation. Generally a 'good' translation is one that presents great readability, or one in which the translator is somewhat 'invisible', for people have been conditioned to see translation as such (p. 23). What sometimes many people do not realize is that, if that were the case, there would be no need for human translators, since machine translation is well capable of rendering word to word translations in a somewhat 'invisible' or 'unbiased' way.

This idea of neutrality, as aforementioned, is a mere illusion. The translator is present throughout the text in his choice of strategies and in his positioning in accordance to the narrative (O'Sullivan, 2006, p. 99). The translator's voice may be a little obscured at times, but it is always there (Hermans, 1996, p. 43). The translator is the one who will select one word instead of another; he will interpret the text and give an account of his own understanding.

This voice can be 'heard' implicitly or explicitly. Through textual analysis, that is, through a comparison between source and target text, it is possible to perceive the translator 'person' within the narrative, therefore implicitly. O'Sullivan (2006, p. 104), gives the example of a German translation of Barbara Park's *My Mother Got Married (and other disasters)* in which Thanksgiving Day is described as being a celebration taking place on the fourth Thursday of November. This is clearly information added by the translator since American readers would not need an explanation of the meaning and date of Thanksgiving. In this sense, the translator may present himself explicitly through footnotes, comments and prefaces, thus, in a certain way, breaking the illusion of invisibility for a few moments.

There are also other ways to identify the translator's doing in the narrative. It is said that a translator is responsible for passing on the message from the 'real author' to a 'real reader'. According to Chatman (1990, p. 75), though, the 'real author' of a text ceases to exist as soon as the book is sold and published. What is left is the implied author with a textual work intended for a certain implied audience. However, the

relationship between implied author and implied audience only exists when both share the same tongue. The translator's job is therefore to connect the implied author with this new audience, one which pertains to his socio-historical-context. He – the translator – on a first moment must therefore *become* the implied audience primarily intended in order to interpret the author's work and then pass the message on to a new reader. During this process the translator, to a certain extent – and on a second instance – *becomes* the implied author, adapting cultural elements and whatever else is necessary to his social context (Schiavi, 1996, p. 15). In short, the translator attempts to write as the original author would have had he written the text in the target language, not the source one.

When it comes to the translation of children's movies this divergence is important because different notions of child or childhood will result in a different implied reader for a specific text, meaning that the translator must be aware of these particularities and again use different translation strategies according to his objectives. What a Brazilian translator finds appropriate for children of a certain age is not what a Saudi Arabian translator finds appropriate, and not what a French translator finds appropriate, either. These differences may come in the form of censorship, for example.

Therefore, the translator's role involves more than a mere transfer from languages. It involves uncovering the voice of the 'real author' and adapting it to his own audience (p. 7). In a translation of the Bible for Eskimos, for instance, the lamb has been translated as a seal, as eskimos had hardly ever seen a live lamb (Shuttleworth & Cowie, 1997, p. 47). By doing so, the translator himself lends his voice to the narrative, although with a different timbre (Hermans, 1996, p. 43). Of course, it is not possible to "deny the originality of invention of the narrative structure (...) but no doubt exists an element of originality in the transference of this structure from one language to another (Schiavi, 1996, p. 9)." The translator may not be the 'real', 'original' author, but he nevertheless takes on an authorial role.

In the case of subtitling, this 'invisibility' can be even more common, since rarely do subtitled programs present information on the subtitler responsible for the job (Díaz Cintas & Remael, 2007, p. 40). Some AVT companies allow the subtitler to include his name at the end of the program, but depending on the rules of the production company, this may not happen. Also, some issues related to authorship can arise. The subtitler is responsible, many times, for the translation and timing of subtitles. However, there are always revisers in charge of assuring the

material has been correctly subtitled. In this case, who is the ‘official’ translator of the material? Can there be such a thing? The same can be said to happen to books, which go through a long process of revision and editing before being published. Can it be said that the ‘original’ author is the only author?

Generally, all these issues lead to a more prominent ‘invisibility’ of the subtitler, as well as the lack of an official party which can be said to be responsible for the translation of the subtitle. The consequences from these issues may even lead to questions of copyright (see Chapter 3, Section 3.2.2.4).

In the case of the three movies chosen for this corpus, only one presented information on the subtitler (see Chapter 3, Section 3.2.2.3). Unfortunately this is quite uncommon, and it is hoped that researches in subtitling such as these can help raise awareness to the importance of giving more prominence to those responsible for such a challenging job as is audiovisual translation.

## 2.4 The Translation of Children’s Literature

(...) writing and translating for children are activities governed by numerous constraints that vary from culture to culture (Puurtinen, 2006, p. 54).

Children’s literature is one of the most underestimated areas of study and research, mainly due to the fact that its generally standardized plots and simple language lead it to be seen as ‘low’ or ‘easy’ literature (Shavit, 2003, 2006; O’Connell, 2006). It is important to bear in mind that, for the purposes of this research, ‘literature’ is not just limited to paperback books, but also to any kind of material which is intended primarily for children. This encompasses books, comics, games, movies, TV shows, picture books, etc. (O’Connell, 2006, p. 22).

If one realizes that this literature will help shape children’s minds and their ideas of the world around them, the ideals and morals they should follow, then studying such a diverse area becomes a matter of utmost importance. Children’s literature is “the site of the crudest commercial exploitation (Hunt, 1999, p. 2)” and it should therefore be analyzed, studied and researched as any other type of literature.

The translation of children’s literature suffers from similar prejudice, not being accounted for as a task as challenging as translating for adults, especially considering, as mentioned before, the simple plots

and language which are features of this literature (O'Connell, 2006, p. 19). However, there is much more to (the translation of) children's literature than meets the eye.

For starters, one of the main characteristics of children's literature, and one that differentiates it from adult literature, is its dual readership (ibid.). Children's books may be intended mainly for children (and sometimes for the young adolescent), but there is no denying the presence of the adult in the entire reading process. Adults are the authors who write the books, they are the parents who buy those same books; they are the editors, translators, illustrators, cover artists that decide – to a certain extent – what a child should or should not read (p. 17). They are the ones who will censor what is acceptable or not. They will help the child in her understanding of the story since most of the time these books are read aloud to children by adults. They will provide their own understanding on the story through explanations and voice intonation.

This leads to an immense responsibility in the hands of adults. They will, in many ways, decide what is acceptable or not for children to be exposed to. In order for adults to decide that, they must have some clear notions of childhood and what involves being a child. This probably means that their decisions will be based on personal beliefs, morals and notions of ethics, and perhaps even religion and education.

These notions vary from culture to culture, too, and when it comes to the *translation* of children's literature, they may be somewhat based on the governing norms of translation (Shavit, 2006, p. 26). That means translators will take into account how children are usually depicted in (translated) children's literature to build their own notions in the translations.

It is important, however, for the translator to bear in mind that as an adult he will never be able to grasp the child's point of view completely (Lathey, 2006, p. 5); an impossible task considering the translator is not a child anymore and he will definitely be influenced by his later life experiences. Not forgetting, of course, the personal background of these adults, which can, directly or indirectly, influence the translation.

The notion of childhood brings along another translation challenge: censorship. Depending on what is understood by 'child' and what is considered important for this child to learn, some aspects of the source text will have to be censored or purified. This is very common in novels that are primarily intended for adults but then become popular with children, such as *Gulliver's Travels* and *Robinson Crusoe* (Shavit, 2006, p. 28). Many elements of irony in *Gulliver's Travels* have been

suppressed in its translation, as well as references to body parts and sexuality. Something similar happens to *Crusoe*, and both narratives are much shorter than the original piece (p. 33). The opposite is also possible, that is, novels intended for children which are later appropriated by adults. Such is the case of *Le Petit Prince* and *Alice in Wonderland*. Popular books such as *Harry Potter* even have their own ‘adult covers’ to help attract the older reader.

All these problems have to be taken into consideration when carrying out analysis of a translated piece of children’s literature. It must be taken into consideration that translators, or in this case, subtitlers, are not only working under technical but also ethical constraints.

The choice of working with this specific area of research – children’s animated movies – was made because of the reasons aforementioned, such as the lack of research in the area, and because it is a genre that appeals to both children and adults. There is a need, however, to explain in more detail what is considered an ‘animated movie’.

#### 2.4.1 Animation

The definition of animation has changed a lot in the past few years, due mainly to the advances in computer technology, which have allowed for a more in-depth display of audio and visual materials (“Animation,” 2014). Before entering the realm of *children’s* animated movies, it is important, then, to specify what is understood by an animated movie.

*Animation* is a process that involves the creation of an illusion through the rapid display of certain images. This definition could also be used to explain what is understood by *traditional animation* (Figure 2.2), which uses primarily drawings on paper. *Stop motion animation* follows the same principle, but instead of paper it uses real life objects and physically manipulates them to create the illusion of movement (Figure 2.3). One example is *clay animation*, for instance, in which (as the name suggests) clay objects render movement (ibid.).

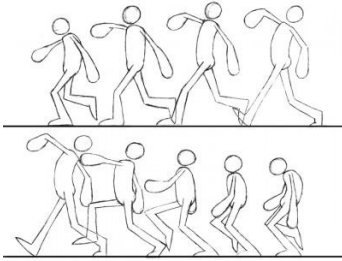


Figure 2.2 Traditional Animation  
Figure 2.3 Stop-motion Animation

Finally, *computer animation* includes the use of various techniques, but the idea is that, bottom line, the movie will be created through the computer (Figure 2.4). Nowadays they can be made both in 2D or 3D. This is the variety of animation most important for this study, and whenever there is a mention to animation, it should be considered *computer animation*, whether 2D or 3D (ibid.).

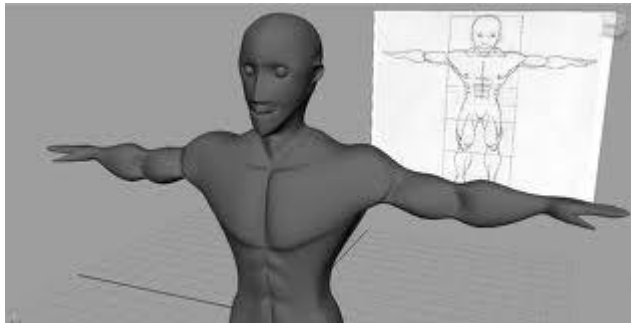


Figure 2.4 Computer Animation

Another important aspect to point out is the many differences in duration of these (animated) movies. The regular ones are the *feature films*, which are films that run for more than 40 or 80 minutes (there is no consensus among film institutes). Animated production companies sometimes release what they call *specials*, *short films* or even television series. This research will then focus on *feature films*, taking into account its possibly broader reach in terms of audience and display mediums. Feature films are usually released first in theaters, then broadcast on TV

and made available on DVD. Short movies, TV specials and the sort will not receive such treatment, being included in DVDs as ‘extras’ and quite rarely being broadcast on TV (“Feature Film,” 2014).

Since there is no explicit agreement on what is understood by a feature film, the classification of each production company was the one taken into account. That is to say, if a production company classified a certain movie as a feature film, it was treated as such. If it classified it as a short film, it was considered a short film, and therefore eliminated as a possible object of analysis.

It may seem odd to find a research project which focuses on the subtitling of *children’s* animated movies. Most of the audiovisual materials translated for children end up dubbed, since this target audience is not able to read at all or to read at such a fast pace as is required for a subtitle. However, as was mentioned in the previous section, children’s literature has a dual readership which allows it to be enjoyed and consumed not only by children but by adults as well. What is more, many of these animated movies may actually present jokes or pun lines which are strictly targeted for the adult audience, with subtle references to sex, alcoholism and curse words that cannot be apprehended by children.

Not surprisingly, all three movies that make up this research corpus have some sort of adult reference. In *Ice Age* there is an allusion to homosexuality when the saber, Diego, mentions to the mammoth, Manfred, and the sloth, Sid, that they make “a bit of an odd couple” and that they want to keep the human baby they found because they “Can't have one of your own, so you want to adopt.” In *Shrek*, the ogre and the donkey are seen making fun of Lord Farquaad’s short height, saying he has such a huge castle because he is “compensating for something”. Lastly, in *Toy Story*, Woody, having a row with Buzz, says “The word I'm searching for I can't say because there's preschool toys present.” These are just a few of many other references to sexuality and foul language in the movies. This may be one of the reasons why animated films are so popular: they are made mainly for children but have adults as their ‘indirect’ audience, and therefore can be enjoyed by varied age groups.

All the information presented in this section had the purpose of raising the discussion on the difficulties and challenges of translating for children, as well giving a more informed view on some definitions and concepts that underlie the research project.



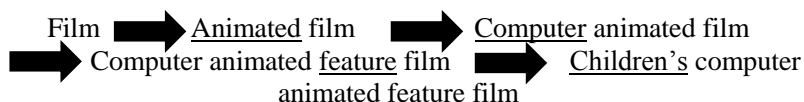


Figure 2.5 Narrowing Down Animated Movies

The diagram above shows the evolution from ‘film’ to the final research genre, ‘children’s computer animated feature film’. The more specific criteria that led to the choice of the three intended movies will be discussed in the third chapter (Section 3.2.2).

## 2.5 Collocations

One of the first linguistic elements that benefitted from the use of corpus-based studies for research following a descriptive paradigm was the investigation of collocational patterns (Sinclair, 1991). This innovative way of studying language has led many researchers to look at collocations and other lexical patterns and see how they behave in texts.

Collocations are often defined as frequent combinations of words, or as a combination of two or more words in predictable ways (Sinclair, 1991; Hill, 1999; McCarthy & O’Dell, 2005; Lewis, 2008; Lima, 2008). These chunks of language are stored as such in every person’s brain, and the more fluent a person becomes in a language, the more prefabricated chunks there are at his disposal (Weber & Westfall, 2005). Collocations exist in all languages and are considered the key to fluency (Hill, 1999, p. 3), since they help create more natural-sounding, accurate speech (Sinclair, 1991). As stated by McCarthy and O’Dell (2005), “people will probably understand what you mean if you talk about ‘making your homework’ or say ‘My uncle is a very high man’ but your language will sound unnatural and might perhaps confuse (p. 4).”

Collocations can be divided into different categories according to strength. There are (a) unique collocations (to shrug one’s shoulders); (b) strong collocations (to harbor grudges); (c) medium-strength collocations (to hold a conversation); and (d) weak collocations (a blue shirt).

More often than not a word to word rendering of a collocation is not always possible, and the word combinations which make up a collocation may not always match those in a translator’s mother tongue. This leads them to be considered an extremely challenging part of the translation process (p. 6). Sometimes, even when they are familiar to the

translator, they may be used in a different context than that of the source culture, imposing even more difficulties. For instance, the verb ‘cause’ in English usually makes up negative collocations, such as ‘to cause problems’, ‘to cause damage’ or ‘to cause trouble’ (Stubbs, 1996, p. 173). However, the same does not occur in Brazilian Portuguese, since the verb ‘causar’ is generally neutral.

Additionally, it is one thing to understand the meaning of separate words; another thing is to know how words go together. Understanding collocations requires a high level of fluency, which is something required of translators (Lima, 2008). For that reason, they are highly challenging. That is why “lexis is an area where literal translation is often impossible (Hill, 1999).”

Generally speaking, unlike idioms, collocations are not highly fixed, and unlike phrasal verbs, they are not extremely interchangeable. For instance, ‘it’s raining cats and dogs’ means ‘it’s raining heavily’. If any of the words from the expression is changed or moved (‘it’s raining cats and sharks’, ‘it’s raining horses and dogs’), it loses its meaning completely, and therefore the idiom is highly fixed. On the other hand, the phrasal verb ‘to get up’ could be changed to ‘to get back’ or ‘to get down’ and, even though the meanings are different, they exist, making these expressions extremely interchangeable. Collocations are usually placed between idioms and phrasal verbs, and so the expression ‘to take a quick shower’ could be switched up to ‘to take a quick bath’. It cannot, however, be changed to ‘to take a fast shower’, as this is not a common word combination in English, despite the fact that ‘quick’ and ‘fast’ are synonymous. In this sense, collocations are moderately fixed. They present a certain level of idiomaticity<sup>2</sup> which is below the one of idioms and above phrasal verbs (ibid.). The figure below represents this relationship: phrasal verbs are less idiomatic than collocations, which are less idiomatic than idioms.

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<sup>2</sup> A definition of idiomaticity with which this research agrees is the one provided by Wulff (2008). She states that “(...) research from different disciplines such as discorsal, phraseological and psycholinguistic research has suggested that idiomaticity is best conceived of as a scalar and complex concept, and that any multi-word expression can be placed on a collocation-idiom continuum according to its idiomaticity (p. 14).”

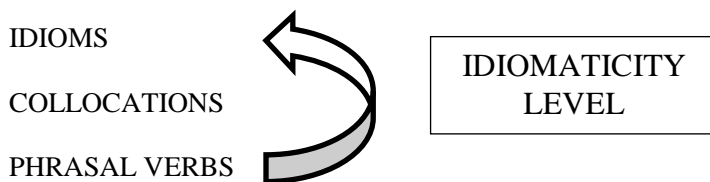


Figure 2.6 Idiomaticity Level

Therefore, the meaning of each separate word from the collocation will not always represent the meaning of the complete expression. For example, a ‘shotgun wedding’ is not a wedding held by shotgun, but a wedding that happens quickly mainly due to an unexpected pregnancy.

Unfortunately, the exact boundaries between phrasal verbs, collocations and idioms are quite blurred, and often not as clear as presented above. McCarthy and O’Dell (2005) have described idioms as “a special type of collocation (p. 4)” in which the meaning of the expression cannot be guessed by the meaning of the words themselves. This is to say that idioms are more fixed than collocations. However, Lewis (2008) has stated that collocations range from “fully fixed [...] through relatively fixed, to totally novel (p. 8).” Does that mean that a fully fixed collocation is, in fact, an idiom? And can a totally novel collocation be considered a phrasal verb?

The English language teaching world has always recognised two types of collocation where the patterns have been clear: idioms and phrasal verbs. Everything falling outside those two categories was conveniently, but confusingly, labelled ‘idiomatic’ (Hill, 1999, p. 4).

This attempt to label phrasal verbs, idioms and collocations has resulted in blurry boundaries between those elements of lexis. It is clear that there are differences between them, namely the level of idiomaticity and fixedness. However, it becomes quite unclear to state whether an idiom is an idiom or if it is in fact a more fixed collocation, and, by the same token, whether a phrasal verb constitutes a weak collocation or not.

For those reasons, it was decided that the best alternative would be to come up with a specific definition of collocation that would fit the purposes of this study so as to avoid confusion and lack of clarity. It is

also important to narrow down the type of collocation to be analyzed so as to make the research more feasible. These topics shall be taken up in the following section.

### 2.5.1 Defining Collocation

It was said previously that collocations can be divided into different types, namely, unique, strong, medium-strength and weak. As this study intends to focus on challenging collocations (see Chapter 1, Section 1.5), it is important to decide which type(s) of lexical patterns may be considered more or less challenging so as to decide the one to focus on.

As said before, the boundaries between phrasal verbs, collocations and idioms are difficult to establish, and so are the boundaries between the different types of collocations. Therefore, in order to determine whether a collocation belongs or not to a certain category, some examples of collocations were taken from Hill's (1999) *Collocational Competence* article and inserted in COCA's (Corpus of Contemporary American English) search engine. Among many options, the Mutual Information score is the one used as a reference, since it indicates the "semantic bonding" of the words in the collocation (when scores are of 3.0 or above). It is the last vertical item shown in the picture below (letter H).

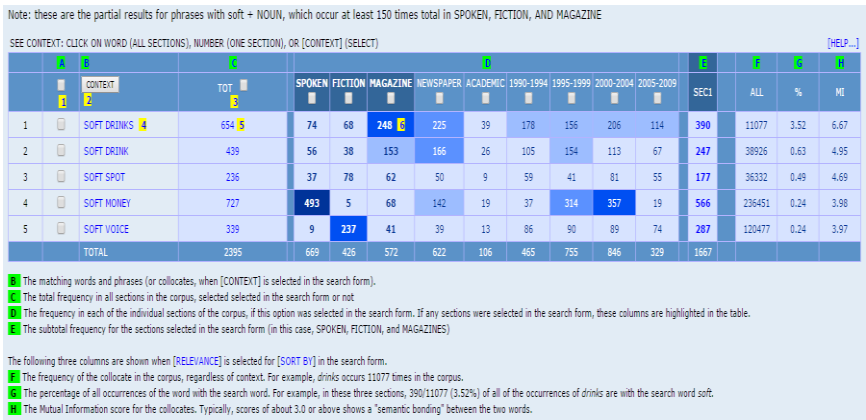


Figure 2.7 COCA's Reference Chart

As seen in the picture, the collocation ‘soft drinks’ has a higher bonding level (6.67) than ‘soft money’ (3.98), even though the latter is more frequent, appearing 727 times in the corpus, than the former, which is found 654 times. In this sense, the objective is not to identify the frequency of the collocation, but the bonding between its constituent words. Lewis (2008) provides an excellent metaphor to illustrate this relationship.

If I commute to work daily, I may meet the same travelling companion twice a day or ten times a week, but our friendship may remain superficial. At the same time I may only meet a particular close friend infrequently, but that friendship is intrinsically closer. What matters is not the frequency of our meetings, but the closeness and quality of the relationship; in a certain set of circumstances it is precisely, perhaps uniquely, to this particular friend that I turn. (...) Basing conclusions on frequency of meeting alone – in linguistic terms, collocation – gives a wholly false picture. Frequency alone does not reveal quality. Raw frequency of collocation reveals the typical patterns of a word. But typically is not necessarily the same as strength or importance (p. 27).

This semantic bonding between words is far more important than the frequency with which they occur, that is, the qualitative relationship is more relevant than the quantitative one. In order to make the points stated clearer, the definition of the different types of collocation (weak, medium-strength, strong and unique) and their semantic bonding are given next.

Weak collocations usually involve combinations that occur “at a greater than random frequency (Hill, 1999, p. 4).” Colors are an example of this: red hair, blue shirt, white shoes, etc. Also, “Many things can be *long* or *short*, *cheap* or *expensive*, *good* or *bad* (ibid., highlight in original),” and so these are collocations usually made up of adjectives and which follow a simple and short structure, such as ‘adjective + noun’ or ‘adverb + noun’, as seen in the examples above. It is true that some of those seemingly weak collocations, such as *white wine*, are not quite so, since they carry some extra idiomatic meaning. However, either way, they are quite simple and clear, and so it is hard to think of them as challenging.

Table 2.2 Semantic Bonding of Weak Collocations

Collocation	Level of Semantic Bonding	Average Bonding
bad idea	3.33	4.20
blue shirt	5.35	
red hair	3.94	

Above is a Table showing the semantic bonding of three expressions classified as weak collocations. It is possible to notice that ‘bad idea’ and ‘red hair’ have a similar bonding level; ‘blue shirt’, however, has a higher bonding level than its two companions, meaning that, perhaps, it might not fit the ‘weak collocation’ spectrum. In this sense, the idea that weak collocations encompass all types of color combinations and ‘adjective + noun’ or ‘adverb + noun’ structures might not be so fitting. In any case, the Average Bonding of these collocations is 4.20.

Medium-strength collocations “make up the most part of what we say and write (*ibid.*)” Most speakers, for instance, know the words *hold* and *conversation*, but they are not always aware that, together, they make up the collocation *hold a conversation*. Some other examples could be *make a mistake*, *do the laundry*, *take a nap*, etc. As can be seen, this is a type of collocation which is slightly more complex than the ones in the weak spectrum, but even so they do not appear to be too challenging.

Table 2.3 Semantic Bonding of Medium-Strength Collocations

Collocation	Level of Semantic Bonding	Average Bonding
do the laundry	5.24	5.13
hold a conversation	4.52	
make a mistake	5.24	

By analyzing the examples above it is possible to notice that ‘do the laundry’ and ‘make a mistake’ present similar levels of semantic bonding. ‘Hold a conversation’, however, has a smaller level of semantic bonding, with a 4.52 range, smaller than the average, 5.13.

Still, its bonding is higher than that of the weak collocations (4.20) and perhaps a more extensive research would be needed in order to find this collocation's most fitting category.

The Average Bonding of this category – 5.13 – is about 22% higher than the one of the weak collocations – 4.20. This is to say that the relationship between the words in the medium-strength spectrum is stronger than the relationship between the words in the weak category.

Strong collocations encompass a group “in that the words occur frequently in a particular combination (ibid.)” Such is the case of *harbor grudges* or *have ulterior motives*; *trenchant criticism* and *rancid butter*. The idea of the words *grudges*, *motives*, *trenchant* and *rancid* would be incomplete without their collocates. These are fairly idiomatic collocations which, depending on the context, may pose challenges to translators, as the words that make up the expression depend on one another to acquire meaning.

Table 2.4 Semantic Bonding of Strong Collocations

<b>Collocation</b>	<b>Level of Semantic Bonding</b>	<b>Average Bonding</b>
harbor grudges	7.16	6.77
rancid butter	6.30	
trenchant criticism	6.87	

By taking a look at the Levels of Semantic Bonding of these expressions it is already possible to notice a difference between them and the ones in the two previous tables. Levels go above six and the Average is 6.77, almost 32% higher than that of the medium-strength collocations (5.13) and 61% higher than that of the weak ones (4.20).

Finally, unique collocations are those in which the constituent words of the expression can only be found to collocate with one or two other words. Such is the case of *shrug your shoulders* or *foot the bill*. It is not possible to *shrug* any other part of one's body and, similarly, it is difficult to find anything else you can *foot* (verb). These expressions are very infrequent, and therefore they may be difficult for translators.

Table 2.5 Semantic Bonding of Unique Collocations

<b>Collocation</b>	<b>Level of Semantic Bonding</b>	<b>Average Bonding</b>
foot the bill	8.69	8.32
leg room	8.45	
shrug shoulders	7.82	

The Table above displays three examples of what are considered unique collocations. Again, the Levels of Semantic Bonding are higher than the ones from the previous category, which clearly shows the stronger bond shared by these words. The collocation ‘to shrug one’s shoulders’ presents a smaller level of semantic bonding than the average and, again, a more detailed research would be needed so as to confirm whether it belongs to the ‘strong’ or ‘unique’ category.

Considering the results found, it can be said that, roughly, weak collocations have a level of semantic bonding ranging from 3 to 4; medium-strength collocations range from 4 to 5; strong collocations range from 6 to 7, and unique collocations range from 7 to 8. The numbers have been rounded up so as to make the text more clear.

So far, strong and unique collocations have been thought of as the best alternative in terms of translation difficulty. As was mentioned in the previous section, often do idioms and phrasal verbs fall under the category of collocation, and clear limits between one and the other may be hard to point out. For this reason, it was felt that they, too, should be considered as options to be studied.

It was pointed out earlier that phrasal verbs are considered less idiomatic than collocations. Supposing they were to be included in the scale ranging from unique to weak, it is likely they would fall within the weak or medium-strength category. This has to do with the fact that their structure is somewhat simple (verb + preposition or verb + adverb) and they do not always depend on the context to acquire meaning. For instance, ‘put up with something’ means having to endure something not always pleasant. This expression does not necessarily need a context to be understood, as the phrasal verb has a meaning of its own.



Table 2.6 Semantic Bonding of Phrasal Verbs

Phrasal Verb <sup>3</sup>	Level of Semantic Bonding	Average Bonding
get out	5.80	5.25
look out	5.79	
take care	4.16	

It can be seen that phrasal verbs may actually have a higher level of idiomaticity than weak and medium-strength collocations, since their Average Bonding is of 5.25 (compared to a 4.20 Average of weak collocations and a 5.13 Average of medium-strength collocations). In cases like this it becomes clear how blurred the exact boundaries between these classifications are.

Following the supposition made with phrasal verbs, idioms could be thought to fit between the range of strong and unique collocations. In this sense they might be considered quite challenging for translators, due mainly to their high level of idiomaticity. However, because idioms are fully fixed, then so will their translations be, that is, their range of translation possibilities is smaller than that of other lexical items. So, for instance, the expression ‘to kick the bucket’ – which means ‘to die’ – can, most of the time, be translated to Brazilian Portuguese as ‘bater as botas’. As both the expression and the translation are ‘fixed’, then they might not be so challenging to translators.

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<sup>3</sup> The examples were chosen randomly and are classified as phrasal verbs by the Cambridge Online Dictionary:

<http://dictionary.cambridge.org/dictionary/english-portuguese/look-out>

<http://dictionary.cambridge.org/dictionary/british/get-out>

[http://dictionary.cambridge.org/dictionary/english-portuguese/care\\_2?q=take+care%21](http://dictionary.cambridge.org/dictionary/english-portuguese/care_2?q=take+care%21)

Table 2.7 Semantic Bonding of Idioms

<b>Idiom<sup>4</sup></b>	<b>Level of Semantic Bonding</b>	<b>Average Bonding</b>
beat around the bush	9.02	8.86
kick the bucket	8.29	
rise and shine	9.27	

Table 2.7 reinforces the difficulty in establishing clear limits between collocations and idioms. The Average Bonding of idioms, 8.86, is only 6% higher than that of unique collocations, which is 8.32. Roughly speaking, the level of semantic bonding of phrasal verbs can range from 4 to 5, and that of idioms, from 8 to 9. The chart below summarizes the information found.

Table 2.8 Overall Average Bonding

<b>Linguistic Aspect</b>	<b>Average Level of Semantic Bonding</b>
Weak Collocations	3 – 4
Medium-Strength Collocations	4 – 5
Phrasal Verbs	4 – 5
Strong Collocations	6 – 7
Unique Collocations	7 – 8
Idioms	8 – 9

The table above presents the information discussed throughout this section. Again, it is important to point out that the numbers have been rounded up in order to make the data more reader friendly, as this attempt to classify the linguistic aspects presented would need to be extended in order to provide more trustworthy data. Even so, the few examples given have made one point clear: it is often a tricky business to try and classify a certain language pattern to one of the categories shown above.

<sup>4</sup> The examples were chosen randomly and are classified as idioms by The Free Dictionary:

<http://idioms.thefreedictionary.com/beat+around+the+bush>

<http://idioms.thefreedictionary.com/kick+the+bucket>

<http://idioms.thefreedictionary.com/Rise+and+shine!>

How is it possible, then, to establish confidently what is a phrasal verb, a collocation and an idiom, so that the collocations to be researched in this study can be correctly chosen?

As it is still difficult to answer that question despite all the data shown, and taking into account all the aspects discussed, it was decided that *collocations are words that 'go together', often making up semi-fixed expressions that are highly idiomatic, that is, the overall meaning of the expression depends not only on its constituent words but also on the context it is inserted into.*

Three sentences have been taken from the corpus and are displayed below to exemplify what is meant by the previous assertion.

Table 2.9 Examples of Collocations from Movies

Movie / Language	ENG-US	PT-BR
<i>Ice Age</i>	(line 139) No, you just want a bodyguard so you don't <u>become somebody's side dish</u> .	(line 139) Você só quer um guarda-costas para não <u>virar refeição</u> .
<i>Shrek</i>	(line 619) Throttle him, lay siege to his fortress, grind his bones to make your bread, <u>the whole ogre trip</u> .	(line 619) Estrangular, atacar o forte, moer ossos. <u>Um kit completo de ogro</u> .
<i>Toy Story</i>	(line 96) <u>Pull my string!</u>	(line 96) <u>Puxa vida!</u>

In the examples shown, without an appropriate context it becomes difficult to understand the meaning of the collocations correctly. In *Ice Age*, Sid, the sloth, befriends the mammoth only because he helps protect him, and that is why the mammoth states that he wants a bodyguard not to be eaten. *Shrek* is a movie about an ogre, which is why there is a mention to a 'whole ogre trip'. In *Toy Story*, Woody, the cowboy, is a string doll, and that is why his surprise expression is 'pull my string'. As these collocations come from a specialized corpus (see Chapter 3, section 3.2), that is, they are context bound, it becomes difficult to look them up on a general corpus such as COCA to find their level of semantic bonding. However, as the

definition of collocation under work has been clearly stated, it becomes easier to find those specific expressions in the corpus chosen.

In short, the collocations to be analyzed in this study must be somewhat idiomatic, probably falling between the ‘strong’ and ‘unique’ spectrum, and their meaning is difficult to understand without specific context. The focus of this research will be on these collocations and on the many strategies adopted by subtitlers when translating them.

## **2.6 Pedersen’s Translation Strategies**

Having chosen the collocational patterns to be analyzed in this study, it is time to find out through which lenses they will be looked at, that is, which model and which terminology shall be taken up.

The literature concerning the classification of ways of translating is quite vast. Newmark (1988) was one of the first to propose a set, mainly referring to them as ‘procedures’. Some of the procedures he proposed were Adaptation, Free Translation and Idiomatic Translation. Vinay and Darbelnet (1995) also used the term ‘procedures,’ however they came up with a different list. Chesterman’s (1997) research refers to them as ‘strategies’ and he sets out to classify them in three groups: Syntactic, Semantic and Pragmatic. His extensive classification also includes items such as Calque and Literal Translation, but brings about new and more complex items such as Sentence Structure Change and Abstraction Change. Others, such as Munday (2001), Venuti (2001) and Hurtado Albir (2011) have also taken up the term, albeit each with their own definition.

As can be noted from the brief introduction above, each researcher has developed his own list of possibilities concerning how research in Translation Studies may be carried out. More than that, each have attributed different names to these strategies, procedures or methods (or shifts, techniques, etc.) (Fernandes, 2004, p. 47), meaning there is no standard nomenclature to work with. It is clear, then, that the choice of working with either strategies or procedures, for instance, will depend mainly on the objectives of the research, since each of those models provides a different but somewhat similar view to phenomena in translation.

Bearing that in mind, this research takes on the perspective of Costa (2014) in his Masters’ study, in which he states his preference for the term ‘strategy’ as defined by Chesterman (1997) and Palumbo (2009) as it refers to ways in which a translation problem may be solved. It is also consonant with Tagnin’s (1988) and Baker’s (2011)

works as strategies may be observed through textual analysis (Costa, 2014, pp. 65-66). Since this research intends to find out, through textual analysis, how translators dealt with challenging situations, then it seems that ‘strategy’ is the most appropriate term.

Still, with so many options to choose from, it became difficult to pin point which type of classification would be ideal. After all, as seen before, subtitling has its own specific characteristics to which ‘normal’ translations strategies might not fit. One example of this is ‘omission’, a strategy/procedure mentioned by most authors (but perhaps with different names). In the case of subtitling, an omission may not be the result of a translator’s reasoning that a certain passage should be kept out for this or that reason. Omission occurs frequently in subtitling because of time and space constraints, sometimes even to the subtitler’s dislike. It was felt that an approach to translation strategies in subtitling might be more ideal.

Therefore, the translation strategies proposed by Jan Pedersen (2005) seem to be the most appropriate to fulfill this research’s objectives. He finds it preferable to use the term ‘strategy’ because it is the one that caught up more within Translation Studies and because he follows Chesterman’s suggestion to the terminological problem. These ‘strategies’ have the purpose of dealing with ‘problem areas’ or ‘crisis points’ in translation.

According to Chesterman,

Strategies, in the sense I shall use the term, are thus forms of explicitly *textual* manipulation. They are directly observable from the translation product itself, in comparison with the source text (1997, p. 89, italics in the original).

Or, as Pedersen himself puts it, “strategies are found in the analysis of the ST-TT relation only (2011, p. 70).”

Two important aspects of Pedersen’s work have led to the choice of using his ideas. First and foremost, Pedersen discusses the translation strategies used when one works with *subtitling*. Second, he mentions the possible ‘problems’ or ‘crisis points’ that may be reached when a translator is faced with an Extralinguistic Culture-bound Reference; in short, *a cultural expression*. As this research focuses on the translation of highly idiomatic collocations in subtitles of children’s animated movies, Pedersen’s strategies could not have been a better fit.

He devises a list of seven categories and a few sub-categories that shall be explained later on (see Chapter 3, Section 3.3.2.1).

Pedersen describes his model of strategies as being similar to “a Venetian scale, ranging from the most foreignizing to the most domesticating strategies (2005, p. 3).” He also mentions that the taxonomy of these strategies is based on descriptive observations of conditioning factors in the translation of subtitles. In short, Pedersen also works with DTS, and it is his categories of analysis that shall be taken up in this study.

## **2.7 Final Remarks**

This theoretical chapter aimed at providing a more enlightened view of the ideas and concepts presented in the Introduction and that guide this research project. At the beginning, the discussion of Descriptive Translation Studies approached works such as those of Itamar Even-Zohar, Gideon Toury and Theo Hermans, providing an overview of what has been done in the area. In the following section a definition of Audiovisual Translation was given, focusing on what is understood by subtitling and its many limitations and technicalities, which can in some way or another affect the final translation product.

Then, information on children’s literature and its many facets was given, as well as difficulties and challenges of translating for children and some of the problems that may arise from that. A definition of animation, its different types and specifications was also given.

Next, the range of possibilities when it comes to idiomatic expressions was narrowed down to collocations; their different types and varieties being shown and explained. Finally, the translation strategies proposed by Pedersen were listed and exemplified.

As this chapter intended to provide a more theoretical basis, the following ones serve a more practical purpose, discussing and analyzing methodological and analytical frameworks.

## **CHAPTER THREE: Method**





### 3.1 Initial Remarks

This chapter will provide information regarding how the research was carried out. First, an overview of the methodology informing the study, which is a corpus-based one, will be provided, with explanations on the different types of corpora and the reasons behind the choice of using the parallel type. Then, the corpus chosen for analysis will be presented, along with some of its characteristics and a short discussion on representativeness. After that, some information on copyright matters will be given. Finally, the analytical procedures taken during the research process will be listed and explained.

### 3.2 Corpus-based Translation Studies

Corpus-based studies in translation are clearly aligned with the descriptive perspective (Olohan, 2004, p. 10).

In Chapter 2, Section 2.2 (The Descriptive Approach Informing this Study), some aspects of the new descriptive paradigm of translation were presented and discussed, as well as the changes they brought about to Translation Studies and research. It was seen that a descriptive approach looks at what translation is rather than what it should be, and that it takes into account the context of production and reception of a translation and of the translator, since these aspects can influence directly the translation work. Therefore, a link between a theoretical methodology that agrees with descriptiveness and a research methodology such as a corpus-based one seems almost natural.

First and foremost, however, one must understand what is meant by corpus-based research. Baker (1995) defines corpus as

any collection of running texts (as opposed to examples/sentences), held in electronic form and analyzable automatically or semi-automatically (rather than manually) (p. 226).

This can be considered a more recent definition of corpus, since it has been described in the past as a collection of examples or sentences *taken from a text*, that is, instead of looking at the text in its entirety, only extracts of it would be used for analysis. This was, of course, a consequence of the manual work that had to be carried out

during the research process, as opposed to now, in which most corpus-based research is unthinkable without electronic, automatic softwares. Those programs enable a quick look into large quantities of text, thus making the researcher's job much easier.

These electronic corpora have gained space mainly in areas such as "terminology and machine translation (p. 224)," which strive to look into naturally occurring language and its patterns. Fernandes (2009), too, argues that corpus linguistics has enabled a view of language not only in large quantities, but also in a more natural manner, in such a way that it is possible to notice the reoccurrence of lexical patterns. Hill (1999) stresses similar ideas when he states that "corpus linguistics has taught us the importance of looking at natural language in large enough quantities to see recurring patterns of lexis (p. 3)." Through computerized corpora, therefore, an analysis or comparison of a source text and its translation is now possible (Fernandes, 2009), and may therefore enable collocational comparison, which is one of the aims of this study.

Further, agreeing with Olohan's (2004) thoughts, it is believed that corpus-based studies should be taken as a research methodology rather than a new research paradigm. By taking up this point of view, it is possible to take advantage of the many tools provided by corpus linguistics in order to study naturally reoccurring language patterns. Rather than representing a different way of looking at language, it represents a different way to analyze language, and, in this case specifically, to analyze translated language in more detail.

However, some attention must be paid when it comes to the analysis of data. The insertion of specifically selected texts into data analysis softwares will result in data that still needs to be interpreted and 'read through'. Stating the obvious considering what has been 'thrown up' by the program will lead nowhere (Olohan, 2004, p. 22). Therefore, corpus-based studies should be a blend of qualitative and quantitative research. There is still need for a human look in the analysis process in order for some interesting insights and discoveries to be made. Otherwise, the whole research process becomes simply a matter of inserting data in the computer and receiving all the numbers and statistics back. If that were the case, doing research would be far less challenging and a great deal more boring.

In the next section some clarifications will be made as to the type of corpora used in this research and its specifications.

### 3.2.1 Types of Corpora

Baker (1995) describes three different types of corpora that are used to do research. They will be presented quite briefly in this section only as means of clarification, since they have already been extensively explained by Baker (p. 230-235). They are:

- Parallel corpora: consist of a source text and its translation; they are the most common type of corpora when one thinks of research in translation. They can be bilingual, trilingual, etc. (e.g. the source text is *Ice Age* in English, the target text is *Ice Age* in Portuguese; when the corpora are trilingual another language, such as French, can be added as a target text);

- Multilingual corpora: they are made up of texts in the same genre but which are in different languages (e.g. a business letter in English and another in Portuguese, one not necessarily being the translation of the other). The objective is to look for certain linguistic similarities in the same genre but in different languages;

- Comparable corpora: it involves the study and comparison of texts in one language and translated texts in that same language (coming from other works). For instance: original books in English that function as source text and books in English that are a target text, that is, that have been translated from another language. The idea would be to find out if there is such a thing as the “third node” or translationese, a language common to translators. Baker (ibid.) believes there are certain translation strategies pertaining to every – or almost every – translator.

Fernandes (2006), in contrast, disagrees with this classification, offering “a more flexible way to classify the different types of corpora in the descriptive and applied branches of Translation Studies (p. 87).” He argues that there should be only two types of corpora: a parallel and a comparable one. It is stated that multilingual corpora do not present any specific characteristics that should make them count as a type of corpora, especially considering the term has not quite been picked up by researchers. It is more common to see “multilingual comparable corpora” rather than simply “multilingual corpora” (pp. 90-91). However, as neither multilingual nor comparable corpora are a main focus of this research, the consideration of “multilingual” as a type of corpora will not be taken further in this study.

Although each of these corpora have their own strengths and weaknesses, to serve the purpose of this study, which is to look at how certain collocational patterns are translated in animated movie subtitles from American English to Brazilian Portuguese, the best type of

corpora is the parallel one. As parallel corpora enable the user to compare automatically an original text with its translation, they will undoubtedly provide the researcher with the information needed for achieving its intended objectives. The following section shall provide some more specifications on the parallel corpus at hand.

### 3.2.1.1 Parallel Corpora

Parallel corpora are usually classified according to four specific characteristics (Fernandes, 2009, pp. 19-21):

- Number of languages: As seen in the previous section, parallel corpora can be bilingual, trilingual, etc. In this study the focus will be on translations of American English to Brazilian Portuguese, so the corpus is classified as bilingual.

- Temporal restriction: This study does not give any specific focus to time period; however, taking into account that animated movies are a quite recent movie genre, it can be said that this is a *synchronic* corpus because it studies a single object through a certain period of time. Were it *diachronic*, it would look at an object's evolution through time.

- Corpus domain: There are two possible domains in which a parallel corpus can focus: a general and a specialized one. Since this research looks at language in children's animated movies, it can be considered a specialized genre, as it narrows down the language scope and text genre.

- Directionality: A corpus is taken as unidirectional when it is made up of source texts and their specific translations, meaning there is only one translational direction. A corpus is bidirectional when there are texts in L1 and their translations in L2 as well as texts in L2 and their translations to L1. A multidirectional corpus involves more than two languages. This research looks into how certain patterns are translated from American English to Brazilian Portuguese, therefore it is a unidirectional corpus.

- Mode: A corpus can be either written or spoken. In the case of subtitles this is something quite hard to describe, considering that the subtitles used in the research are a representation of the video's soundtrack. However, as the written material will be the one used for the analysis, the written mode shall prevail.

In conclusion, the parallel corpus used in this research is **bilingual, synchronic, specialized and unidirectional**.

### 3.2.2 The Corpus at Hand

In this study, the movies that comprise the corpus are the first installments of the franchises *Ice Age*, *Shrek* and *Toy Story*, with their respective English subtitles and translations to Brazilian Portuguese. These three animated movies were produced by three prolific production companies of animated movies in the United States. They are respectively Blue Sky Studios, DreamWorks Animation and Pixar Animation Studios (“Major film studio,” 2014). The reasons for choosing these films and film companies shall be given next.

#### 3.2.2.1 Film Companies

The choice of corpus began by choosing the film company or companies that produced animated movies in English, since this research will look at how certain elements are translated *from* English to Portuguese. As was explained in section 1.2 (Context of Investigation), translation usually follows the rules of the market, meaning that something that has had some commercial success in a given source culture may have more chances of being translated to a target culture or cultures. A good example of this is the *Harry Potter* series, which became a best seller first in the UK and then worldwide, being translated into 73 languages up until the publication of this dissertation (“Because it’s his birthday,” 2013).

The three companies chosen are amongst the most prolific and successful animated film companies (“Major film studio,” 2014). They are Blue Sky Studios (part of 21<sup>st</sup> Century Fox), DreamWorks Animation Studios and Pixar Animated Studios (part of The Walt Disney Company). They have all produced movies featuring the Highest Grossing Animated Films list as well as successful movie franchises (“Highest-grossing animated films,” 2014).

Choosing films from the same film company would probably result in similar language; Disney-Pixar’s movies, for example, have many screenplay writers and directors in common (such as Brad Bird, John Lasseter and Andrew Stanton) (“List of Pixar films,” 2014). As both corpus linguistics and forensic linguistics have shown, each person tends to have their own lexical set, meaning that, like DNA, each person’s ‘way of saying things’ is different (Coulthard, 2005, p. 13). Therefore, in order to have more linguistic diversity in the research, different film companies were chosen.

### 3.2.2.2 Films

The three films that comprise this research are the first of a successful franchise, meaning their popularity was so astounding that it resulted in sequels. They are also the first successful franchise of each company (*Madagascar* is from DreamWorks and it is also a successful franchise, but it came after *Shrek*). For this reason they may prove to be good sources for research since this popularity shows how strong they are in the children's literature medium.

It may be thought that this corpus is not a very broad one; however, as stated by Fernandes (2006), "...the issue of corpus size in CTS becomes a relative one in the sense that qualitative aspects sometimes may be more relevant than quantitative ones (p. 88)." It is believed that, in order to achieve its goals of looking into collocation translation as well as subtitler's strategies, the corpus at hand is a fairly good one and shall provide the answers to the research questions proposed.

### 3.2.2.3 The Source Text

When research into translation is carried out by the use of explicit written material (e.g. books) there is usually no doubt as to what will be the source and the target text. Challenges may arise from a target text with more than one possible source text or when there are many versions to a single source text (*Gulliver's Travels* has 'original' versions for both adults and children).

As subtitling is inserted in a multimodal medium<sup>5</sup>, it presents its own challenges when it comes to choosing a source text. This subject has been mentioned in section 2.2 (The Descriptive Approach Informing this Study). After all, has the subtitler used a movie script to do the translation? Did he rely on his hearing abilities, that is, was the audio the ST? Was the source text subtitle already available when he performed the translation?

Unfortunately it is almost impossible to know for sure the answer to any of those questions. Also, as discussed in section 2.3.2 (The Subtitler's Invisibility), rarely do subtitlers' names appear at the end of the audiovisual material. The movies that comprise the corpus are a case in point: *Ice Age* was the only one that had information about the

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<sup>5</sup> Multimodality involves using different modes – such as words, colors, pictures – to convey certain information (Kress, 2010, p. 1).

subtitlers, and that is probably because both English and Portuguese versions were done by the same subtitling company.

Table 3.1 Subtitling Company and Subtitlers' Names

<i>Ice Age</i> [ENG-US]	<i>Ice Age</i> [PT-BR]
Visiontext Subtitles:	Legendas Visiontext:
Marisa Castle de Joncaire	Thaís Kitahara

Furthermore, even in the case above in which there is information on the subtitler, he might not know or remember exactly which source text he used at the time. Toury (2012, p. 26) has stated that a source text does not necessarily need to come from one single source, nor can it be affirmed that a specific text is the source. The researcher must, then, assume that a certain text is a possible candidate for source text and use it in his research.

For this study there were two possibilities of readily available source text. One was the soundtracks in English, which could have been listened to and transcribed; and the other was the English subtitles, which could be ripped from the DVD to a file in the computer. A third possibility would have been to use the movie script; however, due to copyright reasons it is quite unlikely that the film or the subtitling companies would ever make it available.

Listening to the audio and writing it down could result in mistakes or perhaps incomprehension at some point. The obvious decision was, then, to use the English subtitles as a source text. In the case of the films that comprise this corpus, two out of three (*Shrek* and *Toy Story*) had English subtitles for the hard-of-hearing. This is to say that, among other things, the subtitle presented information about the characters' tone of voice, onomatopoeias, songs, and textual differentiation (such as italics) to signal a character out of frame.

Table 3.2 Annotations for the Hard-of-Hearing in *Shrek*

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]
- Well, I've got a talking donkey.	- Tenho um burro que fala.
- [ Grunts ]	Ø

In the above example of a *Shrek* subtitle, there is information on a character's reaction to a line: [ Grunts ]. This information is not

available in the Portuguese subtitle since it has not been made for the hard-of-hearing, but for Brazilian Portuguese speakers. This intended audience can naturally hear the soundtrack and therefore does not need the extra information.

Table 3.3 Annotations for the Hard-of-Hearing in *Toy Story*

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
[ Voice Box ]	Ø
Reach for the sky!	<i>Mãos ao alto!</i>

In this example of *Toy Story* the English subtitles present brackets signaling where the line is coming from (the voice box). Again, for the Portuguese subtitles this is not necessary; however, in order to signal that it is not precisely the character framed that is saying the line, there is a mark-up for italics (<i>; </i>).

*Ice Age* was the only film that did not have English subtitles for the hard-of-hearing – possibly because, as seen in Table 3.1 (Subtitling Company and Subtitler’s Names), those subtitles were made by the same subtitling company, meaning that they might have some similar guidelines for subtitles in different languages. Most of the time, though, English and Portuguese subtitles, or subtitles in other languages for that matter, are made by different subtitling companies as it is not always that easy to find a single subtitling company that covers numerous languages at once. It is easier to simply ‘add’ subtitles in other languages to the DVD than to find a subtitling company for all the languages that need translating.

In conclusion, all this extra textual information brought by the English subtitles only comes to show how complete they are and what a good candidate for source text they make, and that is mainly why they have been chosen to function as source texts.

All these pieces of information regarding the criteria for text selection are quite important since they are what guides the researcher in choosing the appropriate corpus for achieving the intended results of the project and answering the research questions posed. Also, according to Fernandes, a rigorous selection of criteria “may help solve the problem of representativeness (2004, p. 79)” as well as reduce the risks of bias. The structure of a corpus, then, depends primarily on the objectives intended with that corpus.



### 3.2.2.4 Copyright

In order to carry out research that involves using a specific corpus, it is necessary first to have granted permission to use the material (Sinclair, 1991; Baker, 1995; Olohan, 2004). Many matters come into question here. First, due mainly to economic reasons, it is almost impossible to be granted permission to use copyrighted material. Second, a ‘copyright’ is defined as a “legal monopoly that protects published or unpublished original work [...] from unauthorized duplication without due credit or compensation (“Copyright,” 2014).” In the case of the corpus at hand, who is the official copyright holder of the subtitles? Is it the film company or the subtitling company? Is it the subtitler(s)? As it is not clear who may be able to grant use, it is difficult to know who to ask for permission. In any case, all three movies and their corresponding directors have been referenced in the bibliography list at the end of this MA study, so due credit is being accounted for.

Unfortunately there is no clear regulation on the matter, since in most countries copyright laws are being changed and updated as a result of the internet and the new technologies. Neither the Brazilian nor the US law provide any specific information on the use of copyrighted materials for academic objectives<sup>6</sup>. In any case, the Brazilian Copyright Law states, in article 46, that it does not constitute an offense to the law:

II – the reproduction, in one copy made up of small passages, for private use of the copier, as long as it is done by him with no monetary intent whatsoever;

III – the citation of passages of any work in books, newspapers, magazines or other means of mass communication for study, criticism or polemical purposes, being the objective justified, and with a reference to the name of the author and the origin of the work;

VIII – the reproduction of small passages or full text of preexisting works in any other work, regardless of their nature, and when their nature being in the arts, that the reproduction itself is not the main intent of the new work and that it does not damage the normal

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<sup>6</sup><http://www.copyright.gov/title17/>  
[http://www.planalto.gov.br/ccivil\\_03/leis/19610.htm](http://www.planalto.gov.br/ccivil_03/leis/19610.htm)

exploration of the reproduced work nor does it cause unjustified damage to the legitimate interest of the authors<sup>7</sup>.

The researcher herein does not intend to profit with the use of the corpus, nor to distribute it nor make it available to the general public. Therefore, taking the points made here into account (unclear copyright holder, unclear laws, academic purposes only), the researcher feels no copyright laws are being broken and no foul play is intended, and that she can carry on her study using the corpus at hand.

### 3.3 Analytical Procedures

This section aims at shedding light on the specific procedures that led to the data collection. First, a more general and summarized explanation will be given as a way of contextualizing the reader. Then, the specific steps taken throughout the research process will be presented and, further on, explained in more detail.

#### 3.3.1 General

In order to answer the research questions proposed, the investigation of collocational patterns was carried through the use of COPA-TRAD (Fernandes & Silva, 2013), a parallel translation corpus, to which the subtitles in American English and Brazilian Portuguese were added. Specific criteria were designed for the choosing of collocations to be analyzed, and they were identified in the files, along with their translations. A comparison between source and target text was made, and the analysis of the strategies was carried out following Pedersen's (2005) translation strategies model. After the identification

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<sup>7</sup> (My translation) Art. 46. Não constitui ofensa aos direitos autorais:

II - a reprodução, em um só exemplar de pequenos trechos, para uso privado do copista, desde que feita por este, sem intuito de lucro;

III - a citação em livros, jornais, revistas ou qualquer outro meio de comunicação, de passagens de qualquer obra, para fins de estudo, crítica ou polêmica, na medida justificada para o fim a atingir, indicando-se o nome do autor e a origem da obra;

VIII - a reprodução, em quaisquer obras, de pequenos trechos de obras preexistentes, de qualquer natureza, ou de obra integral, quando de artes plásticas, sempre que a reprodução em si não seja o objetivo principal da obra nova e que não prejudique a exploração normal da obra reproduzida nem cause um prejuízo injustificado aos legítimos interesses dos autores.

of the strategies, all the information was summed up and comparative graphs were designed. Finally, a conclusion was reached.

### 3.3.2 Specific

The specific analytical procedures go from the ripping of the subtitles in the DVDs to the final identification of translation strategies and the writing of a conclusion. They will be presented below and then explained. They are as follows:

1. Extraction of subtitles from DVDs using SubRip 1.50b4®;
2. Revision of extracted subtitles through a comparison to the DVDs;
3. Conversion of subtitles to <.srt>;
4. Insertion and alignment of subtitles in Notepad++;
5. Revision of alignment;
6. Insertion of subtitles in COPA-TRAD;
7. Choosing and finding of collocations;
8. Revision of collocations;
9. Identification of collocations' translation;
10. Identification of translation strategies;
11. Verification of translation strategies.

#### 3.3.2.1 Specific Analytical Procedures Explained

*1. Extraction of subtitles from DVDs using SubRip 1.50b4®;*

The program SubRip 1.50b4® was chosen for carrying out the extraction of the subtitles because it is very user-friendly and has the highest user rates at <baixaki.com.br><sup>8</sup>. The process of ripping begins by inserting the DVD in the computer and choosing the language of the subtitle that is going to be ripped.

Initially the program will require manual help for the identification of the subtitles. It points out the characters that need to be identified and the user must simply type them in the box.

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<sup>8</sup> <http://www.baixaki.com.br/busca/?q=subrip&so=1&buscar=>

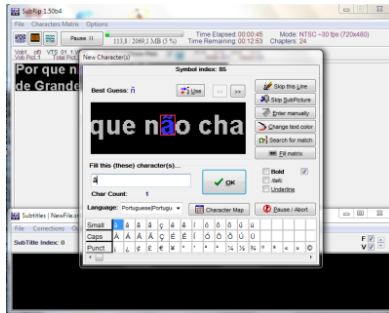
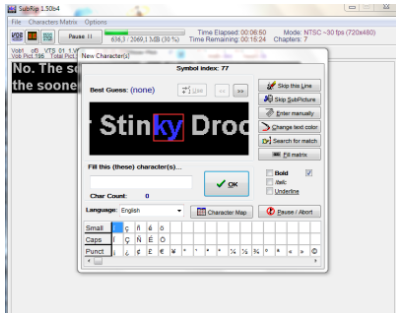


Figure 3.1 English Subtitle Extraction

Figure 3.2 Portuguese Subtitle Extraction

After a certain character is inserted it will then be automatically identified by the program. This process is required for all characters including symbols, punctuation marks and capital letters. So, for instance, if the user has already identified the letter ‘k’ and its capital ‘K’, the program shall not require any further help and will find them automatically. The onus of this is that it is necessary to go over every letter of the alphabet including other written marks already mentioned. The bonus is that, once this process is finished, it is possible to save the identified alphabet for further use, meaning that it is not necessary to start from scratch every single time.

## 2. *Revision of extracted subtitles through a comparison to the DVDs;*

However reliable SubRip is, it could eventually misinterpret letters or symbols which are alike, and especially in the case of Portuguese, a language known for its many accent marks (e.g. á, ã, à). The researcher noticed that in some cases the program did not identify correctly these marks, and instead of rendering ‘à beira de’ it would provide ‘a beira de’. Therefore, in order to guarantee the correctness of the subtitles, they were all proof read and, whenever there was a mistake or something missing, the ripped files were compared to the subtitles in the DVD. This was done for all six subtitle files – three in English and three in Portuguese.

## 3. *Conversion of subtitles to <.srt>;*

This simple step involved saving the files with the extension <.srt> so that they could be read by Notepad++. The reason for choosing

this program relies on its user-friendly design and simple commands. Each subtitle was granted a single file, so there was a total of six <.srt> files.

#### 4. Insertion and alignment of subtitles in Notepad++;

Once the subtitles were saved using the <.srt> extension, they were added to Notepad ++. Each subtitle pair (one in English and one in Portuguese) was added at a time for the alignment.

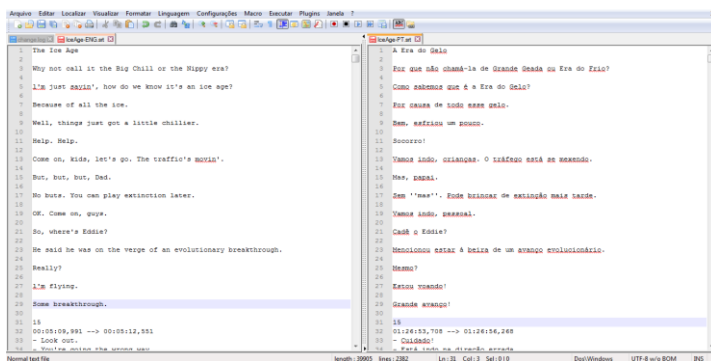


Figure 3.3 Subtitles' Alignment

In order to achieve the goals of this research, some alterations were made to the original source and target text files. Specific criteria were developed and will be described next.

- The following elements have been removed from the original files: subtitle number, time counting, italics and any other textual differentiation, and annotations for the hard-of-hearing. These elements were removed because this study focuses on linguistic aspects of the text, and extra textual information such as the duration of the subtitle, the subtitle order or a character's reactions (e.g. [Grunts]) are not needed for achieving this research's objectives.

Table 3.4 Removal of Extra Textual Elements

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
35	35
00:02:03,036 → 00:02:06,267	01:23:01,346 → 01:23:03,337
<i>When the road looks</i> <i>rough ahead</i>	<i>Se a fase é ruim</i>

- At every full stop (be it by a period, exclamation or interrogation point, lines [--] or reticence, etc.) a sentence break was inserted. This means that the original subtitle structure was not kept, since there was a lot of incompatibility between subtitles in English and in Portuguese. For instance, while it took six lines for the English subtitle to convey certain information, the Portuguese version used up only three lines. For that reason, it was felt that a better alignment might be achieved through full stops instead of the regular subtitle arrangement.

Table 3.5 Full Stop Mark-up

<i>Shrek</i> [ENG-US] at original file	<i>Shrek</i> [ENG-US] for Notepad++
(line 97) Squeeze the jelly	(line 97) Squeeze the jelly
(line 98) from your eyes!	from your eyes!

→ Exception(s):

- Two or more sentences were kept with the same line number if their counterpart was made up of one sentence only.

Table 3.6 Exception for Full Stop Mark-up

<i>Ice Age</i> [ENG-US] at original file	<i>Ice Age</i> [PT-BR] at original file
(line 23) Do the world a favor.	(line 23) Faça um favor,
(line 24) Move your issues off the road.	fique fora do caminho.

<i>Ice Age</i> [ENG-US] for Notepad ++	<i>Ice Age</i> [PT-BR] for Notepad++
(line 23) Do the world a favor. Move your issues off the road.	(line 23) Faça um favor, fique fora do caminho.

- Lyrics of songs were maintained in their original places since they do not usually have constant full stops. It was also a way to preserve rhyme and rhythm.

Table 3.7 Lyrics of Songs in Alignment

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
(line 43) Just remember	(line 43) Não se esqueça
(line 44) what your old pal said	(line 44) Que ouviu de mim

- During the alignment process, whenever the source text rendering did not have a target text correspondence or vice versa, the sentence line was kept blank.

Table 3.8 Rendering of Blank Subtitles

<i>Ice Age</i> [ENG-US]	<i>Ice Age</i> [PT-BR]
(line 63) You rhinos have tiny brains.	(line 63) Vocês, rinocerontes, têm um cérebro bem pequeno.
(line 64) Did you know that?	(line 64)

- Whenever there was written information on the film itself that had been translated for the target text, but not originally included in the source text, it was added to it. The subtitler of the English version did not include this information in the source text because it was already being rendered by the video. Therefore, it was added to the subtitle file.

Table 3.9 Rendering of Written Information on Video

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]
(The image shows) KEEP OUT	(The subtitle presents) FORA
OUT	



Figure 3.4 Written Information on Video

### 5. Revision of alignment;

This step involved verifying whether all lines in the subtitles' files were in accordance with the criteria mentioned in the previous item.

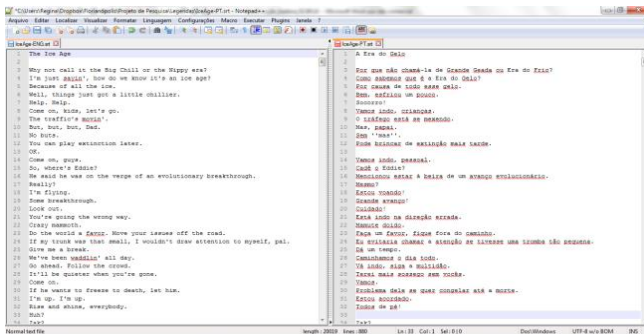


Figure 3.5 Revision of Subtitles' Alignment

### 6. Insertion of subtitles in COPA-TRAD;

Once the alignment of the subtitles was finished, it was necessary to add them to COPA-TRAD. This process was also quite



simple and involved logging into COPA-TRAD's user version, choosing the option "Submit Texts" and filling out information about the texts (such as Name, Author, Translator, etc.). The texts were then analyzed by a team responsible for such tasks and later on approved for use in the overall corpus.

#### *7. Choosing and finding of collocations;*

As was discussed in Chapter 2, Section 2.5 (Collocations), it was decided that the collocations to be researched are those in which the meaning is highly idiomatic and dependent on the context. Therefore, the three sets of English subtitles were read through and the collocations were chosen based on the criteria specified.

#### *8. Revision of collocations;*

This step involved checking whether the collocations to be analyzed followed the criteria chosen. Also, the English subtitles were read through again to make sure no relevant collocations were left behind.

#### *9. Identification of collocations' translation;*

This was a simple, mostly manual step. The collocations in English were inserted into COPA-TRAD's parallel research engine and it located their translation into Portuguese. All of this was written down in a table in a Word file.

#### *10. Identification of translation strategies;*

In the same table in which collocations in English and Portuguese were added, an extra column was inserted for the identification of the strategies. The translations were analyzed and the translation strategies were identified taking into account the description of translation strategies suggested by Pedersen (2005). Some of these strategies may seem similar to those developed elsewhere, but as often happens with strategies/procedures/etc., most of them are adapted and renamed to fit specific purposes. They will be listed below, explained and exemplified.

#### **1. Official Equivalent**

This strategy is often more bureaucratic than linguistic. It involves translating a ST element by its known and 'standardized' name in the TT. Pedersen's use of 'official' is a bit contradictory, since it is never possible to state that the translation of X will always be Y, or that

there is an official translation for certain terms – that is, after all, what the DTS paradigm is all about. Perhaps a term such as *conventional* would fit better. However, as this is Pedersen’s classification, his term will be the one used.

Table 3.10 Example of Official Equivalent

<i>Ice Age</i> [ENG-US]	<i>A Era do Gelo</i> [PT-BR]
(line 877) You know what I could go for? <u>Global warming</u> .	(line 877) Sou mais chegado a um <u>Efeito Estufa</u> .

## 2. Retention

In this strategy, an element of the ST will be kept in the TT, usually signaled by italics or quotation marks.

Table 3.11 Example of Retention

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
(line 683) What would you say to dinner at, oh, <u>Pizza Planet</u> ?	(line 683) Que tal irmos jantar no <u>Pizza Planet</u> ?

## 3. Specification

This strategy involves leaving an element of the ST untouched in the TT but with extra information added to it as a means of clarification. This may happen through Explicitation or Addition.

### 3.1 Explicitation

Explicitation could be thought of as an augmentation of the text or an attempt to make implicit information more explicit. This could mean “the spelling out of an acronym or abbreviation (p. 5),” for instance.

Table 3.12 Example of Explicitation

<i>Ice Age</i> [ENG-US]	<i>A Era do Gelo</i> [PT-BR]
(line 205) She picked a hair off my shoulder and says, "If you have <u>an extra mating dance</u> , at least pick a female with the same color pelt."	(line 205) Ela tirou um fio de cabelo do meu ombro e disse: "Se quer <u>ter um caso</u> , que tenha a mesma cor de pêlo."

### 3.2 Addition

An addition involves the inclusion of extra information in the TT that is not present in the ST. It may be considered quite unusual to subtitling as maintaining the same amount of information is already difficult – let alone adding to it.

Table 3.13 Example of Addition

<i>Toy Story</i> [ENG-US] (line 588) Ø	<i>Toy Story</i> [PT-BR] (line 588) Saiam todos da cama!
---	---

### 4. Direct Translation

According to Pedersen, this is the case in which “nothing is added or subtracted (p. 5),” that is, the connotative load of the information is kept unchanged. This strategy is also divided into two sub-categories: Calque and Shifted.

#### 4.1 Calque

The result of a Calque is a strictly literal translation that may sound strange or foreign to the TT audience.

Table 3.14 Example of Calque

<i>Ice Age</i> [ENG-US] (line 715) I'm <u>putting sloths on the map</u> .	<i>A Era do Gelo</i> [PT-BR] (line 715) <u>Colocando as preguiças no mapa</u> .
--	--

#### 4.2 Shifted

This would be the opposite of Calque, meaning that there is a slight shift in the TT in relation to the ST to make it more understandable to the TT audience.

Table 3.15 Example of Shifted

<i>Ice Age</i> [ENG-US] (line 95) Come on, you're <u>makin' a scene</u> .	<i>A Era do Gelo</i> [PT-BR] (line 95) Está <u>fazendo um escândalo</u> .
--	--

### 5. Generalization

This is a case which typically involves hyponymy, that is, replacing a specific item for a more general term.

Table 3.16 Example of Generalization

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
(line 1209) And suddenly you find yourself <u>suckin' down Darjeeling</u> with...	(line 1209) de repente, está aqui <u>tomando chazinho</u> ...

## 6. Substitution

Substitution refers to a replacement of the ST element for a very different TT element. It is divided in two categories: Cultural Substitution and Paraphrase.

### 6.1 Cultural Substitution

This happens when a ST element “is removed, and replaced by a different (p. 6)” TT element, usually because of cultural restraints. This is a domesticating strategy that aims to maintain the connotation of the expression through a linguistic metamorphosis.

Table 3.17 Example of Cultural Substitution

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
(line 20) <u>Reach for the sky!</u>	(line 20) <u>Mãos ao alto!</u>

### 6.2 Paraphrase

A Paraphrase could be considered a slightly unsuccessful Cultural Substitution, since the ST element is removed and not replaced by a culture-bound TT element. This strategy may be divided into two sub-categories: Paraphrase with Sense Transfer and Situational Paraphrase.

#### 6.2.1 Paraphrase with Sense Transfer

A Paraphrase with Sense Transfer indicates that, despite the removal of the cultural element, the intended sense or meaning of the expression is maintained in the TT.

Table 3.18 Example of Paraphrase with Sense Transfer

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
(line 1322) What are you <u>tryin' to pull</u> ?	(line 1322) O que <u>está escondendo</u> ?

### 6.2.2 Situational Paraphrase

A Situational Paraphrase is less successful than its previous counterpart, not being able to maintain the intended connotation in the TT. It is the case of puns or wordplay.

Table 3.19 Example of Situational Paraphrase

In this scene of *Shrek*, the Donkey is riding his dragon girlfriend, and she has just given him a smooch.

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]
(line 1634) Don't get all slobbery. No one likes a <u>kiss ass</u> .	(line 1634) Não se violente <u>beijando um asno</u> .

It is possible to notice the wordplay between ‘kiss ass’ – literally, kissing an ass, or a donkey – and ‘kiss ass’ – as in being a pushover. Therefore, this is an example of Situational Paraphrase, since the double meaning of the original expression could not be maintained in the translation.

### 7. Omission

This simply means that the ST item will be replaced by literally nothing in the TT.

Table 3.20 Example of Omission

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]
(line 745) I <u>got dibs</u> on his hat!	(line 745) Ø

These are the seven strategies proposed by Pedersen, along with their sub-categories. The examples used to illustrate them have all come from this research’s corpus so as to better exemplify the category of analysis. As will be seen in the next chapter, not all the strategies have been found during the translation of highly idiomatic collocations. The table with all chosen collocations can be found in Appendix A. Below is a short extract from it.

Table 3.21 Example of *Toy Story* Table on Appendix

Toy Story – Toy Story				
#	Line #	Source Text	Target Text	Translation Strategy
01	20	<u>Reach for the sky!</u>	<u>Mãos ao alto!</u>	Cultural substitution
02	27	Are you gonna come quietly?	Vai <u>se entregar sem reagir?</u>	Paraphrase with sense transfer

### 11. Verification of translation strategies

As with all the previous action steps described, this was one of verification of item number 10 in order to guarantee the accuracy of the results. All collocations with similar strategies were placed in the same group and compared. The description of the strategy was also re-read and it was checked if all translations pertaining to that strategy were representative of it.

### 3.3 Final Remarks

This chapter proposed to inform the reader on the methodology used in the research. First of all, the meaning of corpus was explained and a discussion on the importance of following such a methodology was given. Then, the types of corpus were listed and exemplified, and some extra information on parallel corpora was provided. Further, the reasons for choosing the three movies that comprise the corpus were presented, and some clarifications regarding copyright issues were shown. Lastly, the analytical procedures followed were listed and described in detail.

The following chapter brings about the results of the data analysis and attempt to understand the phenomena occurring in them. Chapter 5 is responsible for pondering on the results found.

## **CHAPTER FOUR: Analysis and Results**





## 4.1 Initial Remarks

The previous chapter intended to describe in more detail the research method under use in this study as well as all the steps taken, which were described in a clear manner so as to assure they can be replicated elsewhere.

This fourth chapter brings the data collected from the corpus, first looking at it movie by movie and then providing an explanation of results from all three movies combined. Charts and tables have been developed so as to facilitate the understanding of the data. Some discussion will be made along the way, but the conclusion of results shall be left for the final chapter.

## 4.2 Analysis of Movies

The analysis will be made by presenting information on each movie individually and then, finally, by providing the overall results of the research. Quantitative results will be given first as they are the easiest to point out, and then, the particularities of each situation, that is, the qualitative analysis, shall be carried out with more detail. As there is little space in charts to present all the information, the Translation Strategies have been abbreviated. The key is as follows.

Table 4.1 Translation Strategies' Key

<b>KEY</b>			
<b>Abbreviation</b>	<b>Translation Strategy</b>	<b>Abbreviation</b>	<b>Translation Strategy</b>
OE	Official Equivalent	Gen	Generalization
Ret	Retention	CSub	Cultural Substitution
Exp	Explicitation	PST	Paraphrase with Sense Transfer
Add	Addition	SP	Situational Paraphrase
Cal	Calque	Omi	Omission
Shi	Shift(ed)		

The strategies that contained sub-headings were identified by their dividends only. For instance, Specification encompasses Explication and Addition. Instead of listing the strategies as Specification – Explication and Specification – Addition, they were named simply Explication and Addition. The same idea was applied to Direct Translation (divided into Calque and Shifted) and Substitution (divided in Cultural Substitution and Paraphrase; being Paraphrase itself divided into Paraphrase with Sense Transfer and Situational Paraphrase).

The strategies are ordered as Pedersen suggested, from the most foreignizing to the most domesticating. The movies' presentation order is alphabetical.

#### 4.2.1 *Ice Age*

The translation strategies for rendering highly idiomatic collocations in the subtitles of *Ice Age* were as shown in the graph.

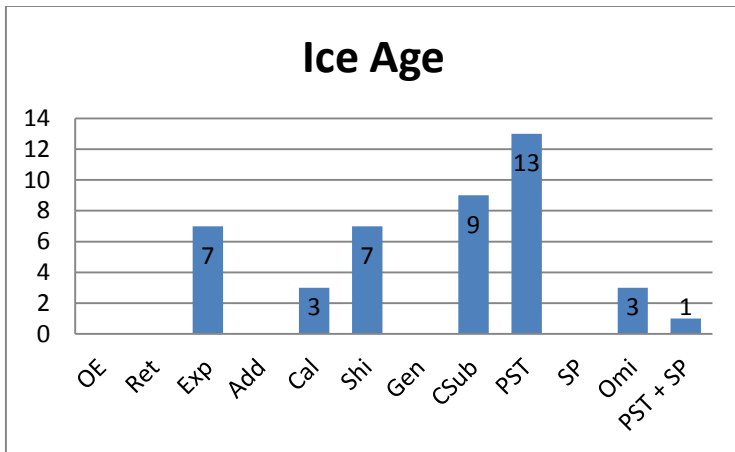


Figure 4.1 Translation Strategies in *Ice Age*

The strategies Official Equivalent, Retention, Addition, Generalization and Situational Paraphrase were not found. The most prevalent strategies were, by order of frequency, Paraphrase with Sense Transfer, Cultural Substitution and Explication, tied up with Shift.

These data could indicate that, when solving translation problems – such as those caused by idiomatic collocations – the subtitler

attempted to maintain the cultural references as much as possible, as Cultural Substitution is second best. However, she (Thaís Kitahara) kept mostly to a PST, probably resorting to it when there were no possible expressions to substitute the one found in the ST. Explicitation and Shift also indicate that the subtitler gave preference to meaning instead of form. However, she may have made her decision based on the number of characters that would be needed to fit the expression in the subtitle. Therefore, by making certain information more explicit, she might have saved up some much needed space. Below are some examples.

Table 4.2 Examples of Most Frequent Strategies in *Ice Age*

<i>Ice Age</i> [ENG-US]	<i>A Era do Gelo</i> [PT-BR]	Translation Strategy
(line 139) No, you just want a bodyguard so you don't <u>become somebody's side dish</u> .	(line 139) Você só quer um guarda-costas para não <u>virar refeição</u> .	Shift
(line 152) I'll just <u>zip the lip</u> .	(line 152) Ficarei <u>quieto</u> .	Paraphrase with Sense Transfer
(line 206) I thought "Whoa. She's gonna go <u>praying mantis</u> on me."	(line 206) Pensei que ela fosse <u>me comer vivo</u> .	Explicitation
(line 239) This <u>is cake</u> .	(line 239) <u>É moleza</u> .	Cultural Substitution

Most of the translations of the expressions were either kept the same size or the number of characters was smaller than that of the ST. As explained before, the technicalities of subtitling may have a direct influence on the translations, and in this case they could be the main cause for the choice of certain strategies.

Omission and Calque were the least frequent strategies. Additionally, there was an extra collocation that could not be classified into only one strategy. It was instead classified as Paraphrase with Sense Transfer + Situational Paraphrase.

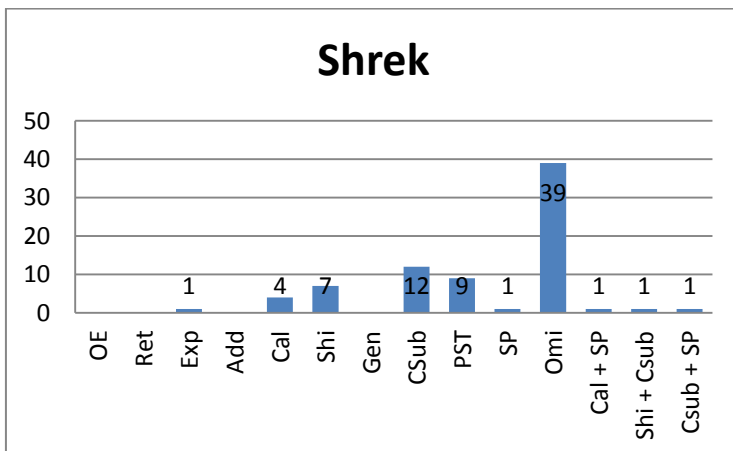
Table 4.3 Example of Combined Strategies in *Ice Age*

<i>Ice Age</i> [ENG-US]	<i>A Era do Gelo</i> [PT-BR]	Translation Strategy
(line 322) And when that day comes, I suggest you <u>watch your back</u> , cos I'll be chewin' on it.	(line 322) E quando chegar o dia, <u>cuidado</u> , estarei nas suas costas.	Paraphrase with Sense Transfer AND Situational Paraphrase

In the sentence above, the expression ‘watch your back’ lost some of its figurative nature when being translated as ‘cuidado’, which is why the strategy was classified as a Paraphrase with Sense Transfer. However, there is also a word play in the sentence. The saber, Diego, is telling the sloth, Sid, that he will be chewing on its back if it does not watch it. This is to say the expression ‘watch your back’ is being used not only figuratively, but also literally. This wordplay was lost in the target text, which is why the translation of the collocation was also considered a Situational Paraphrase.

#### 4.2.2 *Shrek*

The translation strategies for rendering highly idiomatic collocations in the subtitles of *Shrek* were as shows the graph.

Figure 4.2 Translation Strategies in *Shrek*

The strategies Official Equivalent, Retention, Addition and Generalization were not found. It came as a surprise that so many cases of Omission were accounted for. Even though it is common to find Omission in subtitling, considering that *Ice Age* did not present such a high number of this strategy, it was expected that similar data would be found in the other movies. However, when a better look was taken at the cases of Omission specifically, something interesting was noticed.

Table 4.4 Examples of Song Omission

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]	Translation Strategy
(line 17) <i>Somebody once told me</i> (line 18) <u><i>the world is gonna roll me</i></u>	(line 17) -  (line 18) -	Omission
(line 19) <i>I ain't the sharpest tool</i> (line 20) <i>in the shed</i>	(line 19) -  (line 20) -	Omission
(line 27) <i>Fed to the rules</i> (line 28) <u><i>and I hit the ground runnin'</i></u>	(line 27) - (line 28) -	Omission

Above are the three first cases of Omission in *Shrek*. The italics used in the sentences is meant to identify them as song lyrics. In the English subtitles of *Shrek*, all lyrics of songs have been included, since they are meant for the hard-of-hearing. As songs usually set the mood of a scene, they were deemed an important element of the narrative and therefore added for the audience incapable of noticing them. However, the Brazilian Portuguese subtitles are meant for speakers of Brazilian Portuguese who do not necessarily have any hearing deficiencies. For that reason, the translation of the lyrics was not included in the target text. Furthermore, many subtitling companies do require that subtitlers only translate songs when they have been composed specifically for the movie or when they are of utmost importance for the understanding of certain information from the plot.

As a result, it was felt that labelling those omissions simply Omission would not represent accurately what had really occurred. It was thought, then, that the best alternative would be to suggest a new

strategy. As a song omission is still an omission, the simpler alternative was to add to it: and from that thinking arose Song Omission (abbreviated as ‘SOmi’), to represent cases in which song lyrics are omitted from the TT.

Table 4.5 Examples of Omission and Song Omission

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]	Translation Strategy
(line 19) <i>I ain't the sharpest tool</i>	(line 19) -	Song Omission
(line 20) <i>in the shed</i>	(line 20) -	
(line 769) <i>Those stairs won't know which way they're goin'!</i>	(line 769) -	Omission

The chart above exemplifies the new uses of omission: the cases in which there was an omission due to a song lyric were separated from cases in which the omission was in the ‘regular’ subtitles.

As *Ice Age* did not have any song lyrics in either subtitle, the analysis of its strategies remains the same. However, for *Shrek* some information had to be relocated, and as a consequence the graph of strategies has been redone and is presented below.

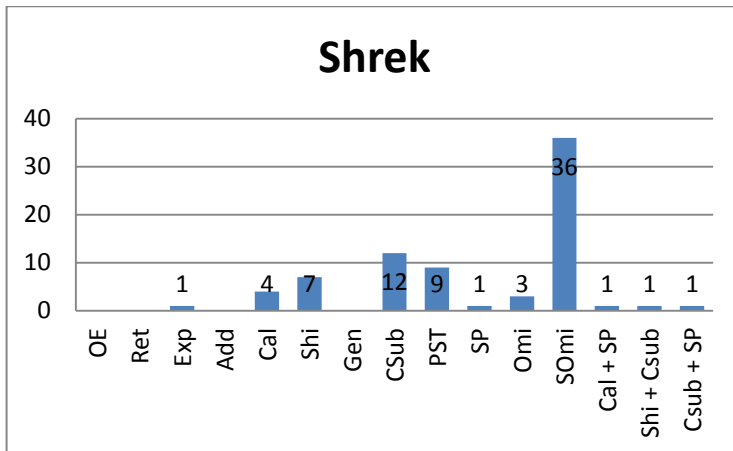


Figure 4.3 Translation Strategies in *Shrek* with New Addition

It is in cases such as these that the importance of the ‘human look’ in the analysis of corpus-based data is evident. If a simple count of numbers was made, it could have been said that the subtitler omitted many passages – perhaps more than would be considered acceptable even for subtitling. However, a closer look to the results of *Shrek* showed that it was not exactly the case.

With the Omission cases being separated from the Song Omission cases, it is possible to see that the number of omissions in *Shrek* and *Ice Age* is the same. Song Omission was the most frequent strategy found, no doubt due to the many songs transcribed in the English subtitles. As was the case with *Ice Age*, Cultural Substitution and Paraphrase with Sense Transfer were the most popular strategies, followed closely by Shift. There were also three exceptions that encompassed more than one single strategy.

Table 4.6 First Example of Combined Strategies in *Shrek*

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]	Translation Strategy
(line 1634) Don't get all slobbery. No one likes <u>a kiss ass</u> .	(line 1634) Não se violento <u>beijando um asno</u> .	Calque AND Situational Paraphrase

As explained before (Chapter 3, Section 3.3.2.1), this is a scene in which the Donkey is being kissed by his dragon girlfriend. There is a wordplay between the literal meaning of ‘kiss ass’ – to kiss an ass, or a donkey – and the more figurative meaning of ‘kiss ass’ – to be a pushover. As this wordplay is lost in the translation, the result is a Situational Paraphrase. Additionally, the actual translation used does not sound very natural, and so “Não se violento beijando um asno” can be taken as a Calque.

Table 4.7 Second Example of Combined Strategies in *Shrek*

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]	Translation Strategy
(line 1595) I forgive you... (line 1596) for <u>stabbin' me in the back!</u>	(line 1595) Eu o perdôo... (line 1596) por me <u>apunhalar pelas costas!</u>	Shift AND Cultural Substitution

This second exception brings a Shift and a Cultural Substitution. As it is difficult to decide which strategy prevails, it can be said that both, or either, might have been taken up during the translation process.

Table 4.8 Third Example of Combined Strategies in *Shrek*

<i>Shrek</i> [ENG-US]	<i>Shrek</i> [PT-BR]	Translation Strategy
(line 845) Well, I have to <u>save my ass</u> .	(line 845) Tenho que <u>livrar a minha pele</u> .	Cultural Substitution AND Situational Paraphrase

This example can be said to be similar to the first in the sense that there is a wordplay and a figurative use of an expression. The case presented above was more successful in maintaining both the meaning of the expression and the expression itself, resulting in a Cultural Substitution. Both ‘save my ass’ and ‘livrar a minha pele’ have similar meanings and are of a figurative nature. However, in the scene in which this line is spoken, Shrek is telling the princess he has to save Donkey in the castle. It can be then inferred that the collocation ‘save my ass’ has a double meaning – saving oneself and saving the Donkey – and this extra meaning was not kept in the translation. This is a case of a Situational Paraphrase.

#### 4.2.3 *Toy Story*

The translation strategies for rendering highly idiomatic collocations in the subtitles of *Toy Story* were as shows the graph.



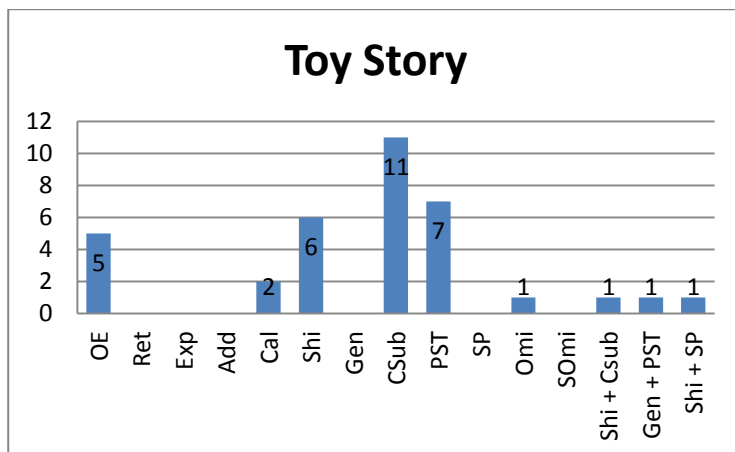


Figure 4.4 Translation Strategies in *Toy Story*

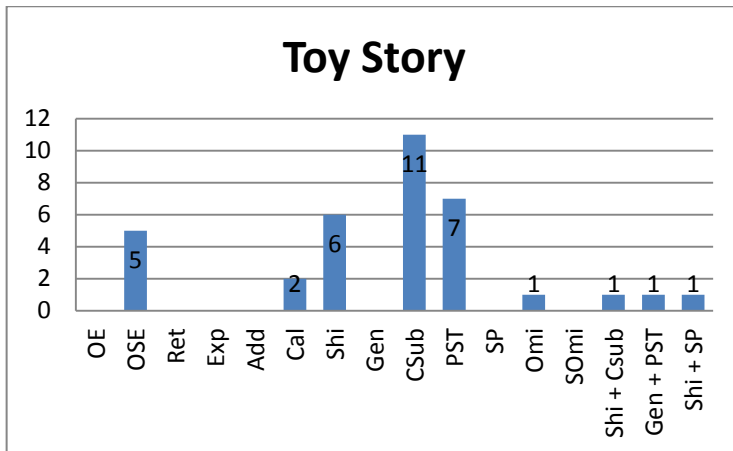
The strategies Retention, Explication, Addition, Generalization and Situational Paraphrase were not found. As was the case of *Ice Age*, there were no unofficial songs in the English subtitles of *Toy Story*, so the strategy Song Omission was not found. *Toy Story*'s songs were composed specifically for the movie, and for this reason they could not be omitted in the Portuguese subtitles. As musicality and rhyme were more important than maintaining the literal translation of the lyrics, it would be wrong to classify them as a Cultural Substitution or as a Paraphrase, for instance. This meant there was yet another challenge to overcome concerning lyrics of songs.

As the translated lyrics in the subtitles are the same as the song in the dubbed version, on a first analysis the translation was classified as Official Equivalent. However, after re-reading Pedersen's explanation, it was felt that his strategy was not quite defining of the process taking place.

Table 4.9 Examples of Official Equivalent in *Toy Story*

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]	Translation Strategy
(line 548) <i>It was right in my pocket</i> (line 549) <i>I was <u>livin'</u> the life</i>	(line 548) <i>Para mim</i> (line 549) <i><u>Esticavam o tapete</u></i>	Official Equivalent
(line 1161) <i>And I will go sailing</i> (line 1162) <i>No more</i>	(line 1161) <i><u>Voar eu não vou</u></i> (line 1162) <i>Nunca mais</i>	Official Equivalent

For this reason it was felt that another strategy had to be introduced: Official Song Equivalent. Otherwise, it could be said that the subtitler made use of some kind of adaptation or substitution. What seems most probable in the example above is that the subtitler, being aware that there was already an official translation of the song, included it in the Portuguese subtitles. The examples provided above would then be classified as Official Song Equivalent. As neither *Ice Age* nor *Shrek* had official songs present in the English subtitles, it was felt that their results were not affected. After including the new strategy in the chart and rearranging the math, the data results are as follows.

Figure 4.5 Translation Strategies in *Toy Story* with New Addition

Since all occurrences of Official Equivalent were found in translations of songs, this strategy turned null. Similarly to the two previous movies, the most frequent strategies turned out to be Cultural Substitution and Paraphrase with Sense Transfer, again followed closely by Shift. Besides introducing an extra strategy, in *Toy Story* there were also some exceptions found.

Table 4.10 First Example of Combined Strategies in *Toy Story*

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]	Translation Strategy
(line 613) It's <u>getting on my nerves!</u>	(line 613) Está <u>me dando nos nervos!</u>	Shift AND Cultural Substitution

As happened in *Shrek* (Table 4.7), in this collocation it was difficult to point out whether the translation had been a result of a Shift or of a Cultural Substitution, and so both strategies were included.

Table 4.11 Second Example of Combined Strategies in *Toy Story*

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]	Translation Strategy
(line 1209) And suddenly you find yourself <u>suckin' down Darjeeling</u> with...	(line 1209) de repente, está aqui <u>tomando chazinho...</u>	Generalization AND Paraphrase with Sense Transfer

In this example, the expression ‘to suck down’ is suppressed and substituted by ‘tomando’, therefore maintaining the original meaning without maintaining the idiomaticity of the collocation. This is a clear case of a PST. ‘Darjeeling’, a city known for its production of tea, was substituted by a generalization: ‘chazinho’. Therefore, it can be said that both strategies are found in the example.

Table 4.12 Third Example of Combined Strategies in *Toy Story*

<i>Toy Story</i> [ENG-US]	<i>Toy Story</i> [PT-BR]	Translation Strategy
(line 1582) So <u>play nice.</u>	(line 1582) Então, <u>brinque direito!</u>	Shift AND Situational Paraphrase

This third and final example presents itself first as a Shift, since ‘play nice’ is almost directly translated as ‘brinque direito’. In the movie, Woody, the cowboy doll, is telling Sid, the mean child, to stop treating his toys so badly. In this sense, it can be understood that not only is he telling the boy to literally play nice, but also to ‘be’ or ‘act’ nice. The double meaning was not kept in the target text and therefore this is a clear case of a Situational Paraphrase.

#### 4.2.4 The Corpus as a Whole

After a thorough analysis of each movie separately, the corpus shall be looked at in its entirety.

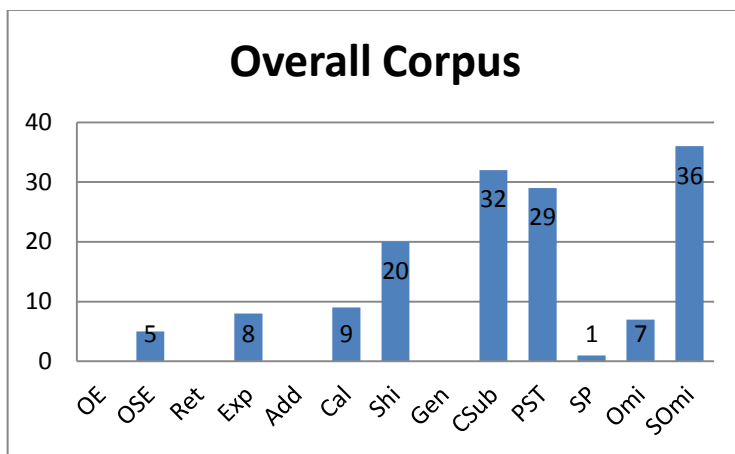


Figure 4.6 Translation Strategies in Overall Corpus

There are strategies that cannot be found in any of the movies: they are Official Equivalent, Retention and Generalization. Official Equivalent could only be found in its modality for songs. One reason for not finding Retention might have to do with the fact that these are children’s animated movies, and maintaining foreign terms in the subtitles might not be the best alternative for its target audience. Generalization could be thought of as a common resource for subtitlers; however, in this corpus it was quite infrequent.

Although Song Omission occupies the first position in the chart, it is important to remember it is a strategy only present in *Shrek*, therefore it cannot be said it is representative of the whole corpus.

Following that same frame of mind, Official Song Equivalent is characteristic of *Toy Story* only, which also excludes it from the general view.

It can be affirmed, then, that the most prevalent strategy when translating highly idiomatic collocations for the Portuguese subtitles of those animated movies is Cultural Substitution, followed closely by Paraphrase with Sense Transfer. These data indicates that the subtitler(s) tried to be creative when rendering the translation and, when that was not possible, they prioritized the semantics of the expression. In third place came Shift, corroborating the idea that even when an expression was translated in a more direct or literal manner, the subtitler paid enough attention to it to make a change or shift so that it would sound more natural to the target audience.

The least popular strategy is Situational Paraphrase – probably because of the difficulty in rendering puns or wordplay. Cases of Situational Paraphrase were more common when mixed with other strategies, as the graph below shows.

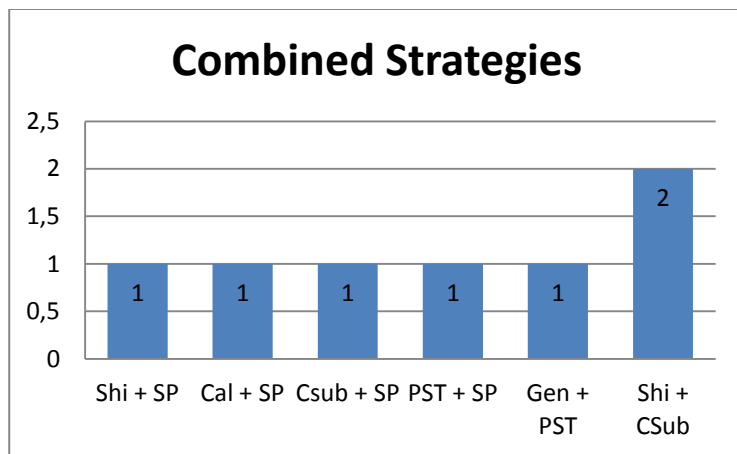


Figure 4.7 Combined Strategies in Overall Corpus

Four of the seven mixed strategies in the graph have a Situational Paraphrase as one of their constituents. It can be said that puns and wordplay can often be found in animated movies and, when that happens, subtitlers usually resort to more than one strategy, as it is difficult to render those idiomatic expressions.

The second least popular strategy is Omission, which comes as quite a surprise since subtitles often need to omit information because of time and space restrictions. It is followed closely by Explicitation and Calque.

Some other information might be considered important for understanding the corpus. Below is shown a graph of the total number of idiomatic collocations found in the three movies.

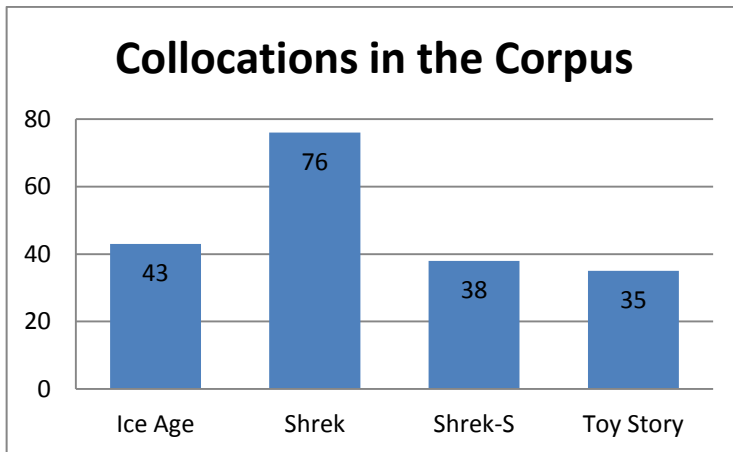


Figure 4.8 Total of Collocations in Corpus

From the graph above it can be understood that there were similar numbers of idiomatic collocations in each of the movies. *Shrek* stands out by a large margin but, when the song lyrics are removed from the count (*Shrek-S*) it can be seen that it stands within the average of the three movies. All this information can be confirmed by the table below, showing the numbers of types and tokens.

Table 4.13 Types and Tokens

Property	<i>Ice Age</i>		<i>Shrek</i>		<i>Toy Story</i>	
	ST	TT	ST	TT	ST	TT
Types	957	1080	1457	1445	1415	1482
Tokens	4534	3211	10082	5996	8198	6054
Standardised Type/Token Ratio	21,10	33,63	14,45	24,09	17,26	24,47

In *Ice Age* and *Toy Story* the number of types in Portuguese outnumbers the one in English. This may be due to the fact that Portuguese is a prolix language and one in which repetitions are badly viewed (Pagano, 2002, p. 141). There may have been an attempt to vary the language. In *Shrek*, however, because of the quantity of song lyrics in the ST, it surpassed – by a small margin – the Portuguese TT. *Shrek* also surpassed the other two movies in number of tokens – or total words in a text. The lack of song lyrics in the TT may be represented by the number of tokens when compared to the ST: it is almost half.

### **4.3 Final Remarks**

This chapter set out to provide a detailed explanation of the strategies found in each of the movies in the corpus, as well as the characteristics of the corpus as a whole. Throughout the analysis, besides the commentary on significant findings, two extra strategies were proposed: Official Song Equivalent and Song Omission in view of the difficulties in classifying certain collocations otherwise.

Despite conceding some hypothesis on the reasons why such and such strategies were found, the comments made were very superficial and intended only to enlighten the data. In the next and final chapter, a more profound reflection of the results found shall be made. There will be a return to the research questions in an attempt to answer them, and some matters will be pondered.





## **CHAPTER FIVE: Conclusion**



## 5.1 Initial Remarks

This final chapter aims at discussing the results found and answering the research questions proposed in the introductory chapter. Some considerations will be made regarding the data found and suggestions for further research will be given. Final questions will be posed mainly as food for thought.

## 5.2 Revisiting the Research Questions

This study envisaged, mainly, shedding some light on specific aspects of subtitling. This is an area in which the literature focuses on its technicalities for the most part – as they are one of its most striking characteristics – so it was felt that a linguistic approach would be more fitting. Collocations were chosen as the object of study, and the genre of children’s animated movies was chosen for corpus compiling. All three movies were analyzed separately and then together, and the results have been presented in Chapter 4. Now, those results will be pondered upon.

Three research questions were proposed in the introductory chapter, based on the objectives of the study and the method chosen. The analysis being finished, it is time to go back to them.

1. How are certain language patterns, namely collocations, generally translated in subtitles from American English to Brazilian Portuguese from the three animated movies chosen?

The strategies found showed that, when translating highly idiomatic collocations, subtitlers tried to either maintain the cultural expression present in the source text, or at least maintain its meaning. This is represented by the two most popular strategies, namely Cultural Substitution and Paraphrase with Sense Transfer. The former indicates that the expression in the ST has been substituted by an expression in the TT as well. The latter indicates that the meaning of the expression was kept, but not the expression itself.

It was noticed that the lyrics of songs are generally omitted, being translated only when the song is composed specifically for the movie (as is the case of *Toy Story*). *Shrek* had the largest quantity of song lyrics in the ST; however they were generally ignored in the TT, since the TT subtitles are not intended for the hard-of-hearing, but for speakers of Brazilian Portuguese. *Ice Age* had the ‘cleanest’ subtitles, not including song lyrics in neither Portuguese nor English version. This may be due to the fact that both subtitles were made by the same

subtitling company, meaning that similar rules pertained to both and, as a consequence, no striking incongruences were found between source and target texts. The type/token chart helps support this idea: ST and TT numbers are relatively similar.

Surprisingly, there were few omissions in all three movies, which may indicate an attempt in the part of subtitlers to present as much information as possible, despite the possible limitations imposed by the technicalities explained in Chapter 2, Section 2.3.1.

2. Which of the collocational patterns in the movies can be considered challenging for (novice or professional) subtitlers?

As discussed in Chapter 2, Section 2.5 (Collocations), collocations and idiomatic expressions in general can be considered challenging, especially when the meaning of the separate words of the expression does not represent its overall meaning. In this sense, it was argued that highly idiomatic collocations or ‘strong’ collocations could be said to pose the biggest challenges. Idioms might not be so difficult to translate as usually they are found to have ‘fixed’ translations; collocations’ meanings, on the other hand, will depend mainly on the context they are inserted into. Phrasal verbs can be said to be less challenging because they do not carry such idiomatic connotations as do collocations. In short, highly idiomatic collocations were chosen as being extremely challenging for translators.

In the category of highly idiomatic collocations, it seems as if those which make up puns or wordplay are the most difficult to translate. This observation can be attested by Figure 4.7 (Mixed Strategies in Overall Corpus), which brought about data on collocations that made use of more than one strategy. Four out of seven of those included the strategy Situational Paraphrase, which is used to classify cases in which it was not possible for the subtitler to maintain the meaning of the expression nor the expression itself (as is the case of Paraphrase with Sense Transfer and Cultural Substitution, respectively). When it was not possible to keep either the pun or the wordplay, the subtitler attempted to use another strategy as a means of trying to overcome the challenge. It can be said, then, that in the realm of highly idiomatic collocations, those expressions (puns, wordplay, double meanings) pose significant challenges to subtitlers.

### 3. What might have influenced the subtitler's choices?

This is a tricky question as any answer will be just an attempt to uncover the possible influences. On the other hand, hypothesizing is part of the research process, and it is what shall be done here.

The most obvious influences on the subtitlers' choices have to do with the technicalities of the subtitling process, which, as discussed before, involve mainly restrictions in time and space. Some cases of Omission, for instance, may have been due to those limitations.

Another possible constraint could have been the rules imposed by the subtitling company(ies). This is easily noticed by, for instance, the differences in dealing with lyrics of songs in each of the subtitles – both English and Portuguese. Additionally, the different objectives intended with each subtitle might have had its share: the English versions were generally meant for the hard-of-hearing, and as a consequence they displayed details such as onomatopoeia, intonation, off-screen information and song annotation. The Portuguese versions were meant for speakers of Brazilian Portuguese with normal hearing capacities, and so they did not need those extra annotations which were supplied by the audio.

Further influences could have occurred as a result of the movie genre, intended mainly for children. This may have meant simpler and less specific language. However, the cases of Generalization were few, and so it may be argued that the subtitler(s) prioritized the adult audience, as it is more likely it would be the audience capable of reading the subtitles. In other words, there is a clear dual readership, as seen in Chapter 2, Section 2.4.

## **5.3 Limitations and Suggestions for Further Research**

Sometimes research results may not turn out as expected. In this case, the surprise element was the emergence of two extra strategies to Pedersen's model, which were felt needed during the analysis process.

The creation of the strategies was deemed important because, otherwise, the results might have caused a different interpretation of the corpus. For instance, all 36 occurrences of Song Omission would simply be considered Omission, and this might have led to the conclusion that subtitlers were omitting collocations frequently – and that was actually not the case.

Official Song Equivalent also proved necessary as the strategies for translating songs have their own unique characteristics, such as the

need for rhyme and rhythm. If there is already an official translation of a song, it is expected that it will be used by the subtitler as well.

The Table below brings Pedersen's strategies along with the two extra suggestions that were brought about by the analysis. It is safe to assume that, if research on songs in subtitles is carried out, possibly new strategies will arise, and perhaps a whole new model for translation strategies may be developed specifically for song lyrics.

Table 5.1 Key Table with New Strategies

<b>KEY</b>			
<b>Abbreviation</b>	<b>Translation Strategy</b>	<b>Abbreviation</b>	<b>Translation Strategy</b>
OE	Official Equivalent	Gen	Generalization
<i>OSE</i>	<i>Official Song Equivalent</i>	CSub	Cultural Substitution
Ret	Retention	PST	Paraphrase with Sense Transfer
Exp	Explication	SP	Situational Paraphrase
Add	Addition	Omi	Omission
Cal	Calque	<i>SOmi</i>	<i>Song Omission</i>
Shi	Shift(ed)		

It is also probable that research carried out with different movie genres may result in different translation strategies. After all, would subtitlers of action or drama movies make such an effort in maintaining idiomatic collocations in the TT? Would the treatment of wordplay or puns be more or less considerate?

Another possibility is to work with different types of collocation; however in this case the strategies proposed by Pedersen might not be the best fit. Also, it is important to keep in mind that many deletions were made to the original files (see Chapter 3, Section 3.3.2.1) as they were not deemed important for achieving this study's specific objectives. Studies could be taken up on the use of onomatopoeias in subtitles, or the differences between time constraints in English and Portuguese subtitles, or even how certain actions are represented between brackets (such as [Grunts], [Angry], etc.). It can be inferred

from the many suggestions of further research that there is still a lot to be studied in subtitling, especially concerning those linguistic intricacies mentioned. These suggestions also help pin point the limitations of the research, such as the exclusivity of genre, the specificity of the collocations and the limited number of languages, all of which are no doubt a result of the time constraints imposed on a Masters' study.

## **5.4 Final Thoughts**

The objective of carrying out research in DTS is to be able to observe what actually happens in translation. In this study, the many aspects of subtitling were taken into account and an analysis was carried out with a focus on language rather than on technicalities.

According to Hermans (1999a), DTS intends to understand the translation phenomenon and its impact “without immediately wanting to plough that insight back into some practical application to benefit translators, critics or teachers (p. 7).” The question remains as to what comes after the description. Is it possible that, as Hermans mentioned, DTS is meant to describe only, not serving any practical purpose whatsoever? Should the descriptive approach look only at the past, without considering the future? It is obvious that descriptive research in translation helps shed light on how translations are carried out, but does that not cause any influence in upcoming translations? A subtitler that reads this study will maintain his thinking and will not have any change of mind when returning to his workbench? That seems highly unlikely.

Perhaps Descriptive Translation Studies can serve practical purposes, but they may be difficult or even impossible to measure. After all, when one acquires a deeper understanding of a certain topic, it is difficult to return to a previous, more ignorant state of mind. In any case, DTS – as well as subtitling – is still in its infancy, and there is plenty more to come.





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## APPENDIXES

## APPENDIX A

## (List of Collocations and Translation Strategies)

Ice Age – A Era do Gelo				
#	Line #	Source Text	Target Text	Translation Strategy
01	47	<u>Wide body</u> , curb it next time.	Não podia ter feito no cantinho?	Omission
02	95	Come on, you're <u>makin' a scene</u> .	Está <u>fazendo um escândalo</u> .	Shift
03	96	We'll just take our <u>furry piñata</u> and go.	Só queremos <u>o peludinho</u> .	Paraphrase with Sense Transfer
04	127	Any of this <u>a-ringin' a bell</u> ?	Não <u>soa familiar</u> ?	Paraphrase with Sense Transfer
05	138	You and me, <u>two bachelors knockin' about in the wild</u> .	Você e eu, <u>dois solteiros na praça</u> .	Cultural Substitution
06	139	No, you just want a bodyguard so you don't <u>become somebody's side dish</u> .	Você só quer um guarda-costas para não <u>virar refeição</u> .	Shift
07	152	I'll just <u>zip the lip</u> .	Ficarei <u>quieto</u> .	Paraphrase with Sense Transfer
08	171	We'll see if <u>brains triumph over brawn</u> tonight. Now, won't we?	Veremos <u>o cérebro vencer a força</u> , certo?	Shift
09	188	Could you <u>scooch over a drop</u> ?	Pode <u>fazer lugar</u> ?	Paraphrase with Sense Transfer
10	205	She picked a hair off my shoulder and says, "If you	Ela tirou um fio de cabelo do meu ombro e	Explicitation

		have <u>an extra mating dance</u> , at least pick a female with the same color pelt."	disse: "Se quer <u>ter um caso</u> , que tenha a mesma cor de pêlo."	
11	206	I thought "Whoa. She's gonna go <u>praying mantis</u> on me."	Pensei que ela fosse <u>me comer vivo</u> .	Explicitation
12	210	There's <u>plenty of Sid to go around</u> .	Tem <u>Sid de sobra</u> .	Shift
13	239	This is <u>cake</u> .	É <u>moleza</u> .	Cultural Substitution
14	266	Now <u>beat it</u> .	Agora, <u>suma</u> .	Cultural Substitution
15	313	Here's your little <u>bundle of joy</u> .	Aqui está seu fardo de alegria.	Calque
16	322	And when that day comes, I suggest you <u>watch your back</u> , cos I'll be chewin' on it.	E quando chegar o dia, <u>cuidado</u> , estarei nas suas costas.	Paraphrase with Sense Transfer AND Situational Paraphrase
17	372	You're a little <u>low on the food chain</u> to...	Você é <u>bem metido</u> ...	Explicitation
18	412	<u>Dinner and a show</u> .	<u>Jantar e show</u> .	Shift
19	435	<u>Slice me</u> . It'll be the last thing you ever do.	<u>Me machuque</u> e será a última coisa que fará.	Paraphrase with Sense Transfer
20	436	I'm workin' here, <u>you waste of fur</u> .	Estou trabalhando.	Omission
21	459	Hello, <u>little baldy bean</u> .	Olá, <u>carequinha</u> .	Cultural Substitution
22	478	You just <u>keep marinating</u> and I'll be right back.	Eu volto já.	Omission
23	480	He's <u>not much to look at</u> , but it's so hard to find a	É <u>meio feioso</u> , mas é do tipo caseiro.	Explicitation

		family guy.		
24	491	Don't let me <u>cramp your style</u> .	Não quero <u>atrapalhar</u> .	Paraphrase with Sense Transfer
25	499	<u>Pretty tail</u> walks by, suddenly <u>he moves like a cheetah</u> .	Não pode ver <u>um belo rabo</u> que <u>corre atrás</u> .	Cultural Substitution / Paraphrase with Sense Transfer
26	504	What are you lookin' at, <u>bone bag</u> ?	Está olhando o <u>quê, pirralho?</u>	Cultural Substitution
27	513	Does this look like a <u>petting zoo</u> to you?	Acha que é <u>brincadeira?</u>	Paraphrase with Sense Transfer
28	516	You just <u>earned a time-out</u> .	Vai <u>ficar de castigo</u> .	Explicitation
29	519	You'll be a little <u>snack</u> for the <u>owls</u> .	Vai virar <u>petisco de coruja</u> .	Shift
30	540	Gosh, I hate <u>breaking their hearts</u> like that.	Odeio <u>decepcioná-los</u> assim.	Paraphrase with Sense Transfer
31	608	<u>I never get tired of peekaboo</u> .	<u>Eu mesmo não ligo</u> .	Cultural Substitution
32	645	<u>Somebody pinch me</u> .	<u>Puxa, que coisa!</u>	Cultural Substitution
33	667	Do we need a <u>news flash</u> every time your body does something?	Precisa <u>anunciar</u> tudo o que sente?	Paraphrase with Sense Transfer
34	712	<u>I'm beat</u> .	<u>Estou exausto</u> .	Paraphrase with Sense Transfer
35	715	I'm <u>putting sloths on the map</u> .	<u>Colocando as preguiças no mapa</u> .	Calque
36	719	<u>I forgot how to laugh</u> .	<u>Muito engraçado!</u>	Explicitation
37	731	Come here, you little <u>wormy-worm</u> .	Venha aqui, <u>pirralhinho</u> .	Cultural Substitution
38	751	<u>You clean up</u>	<u>Fica lindo</u>	Calque

		<u>nice, little fella.</u>	<u>limpinho.</u>	
39	762	Let's go. I'm <u>freezing my tail off.</u>	Vamos indo, <u>estou congelando.</u>	Paraphrase with Sense Transfer
40	775	You <u>brought us home for dinner.</u>	Você <u>ia nos comer.</u>	Explicitation
41	803	Backscratcher. <u>Eat my powder!</u>	Seu bobão, <u>coma poeira!</u>	Shift
42	833	Come on, <u>you can lick this.</u>	Vamos, <u> você conseguirá.</u>	Paraphrase with Sense Transfer

Shrek – Shrek				
#	Line #	Source Text	Target Text	Translation Strategy
01	17 18	<i>Somebody once told me <u>the world is gonna roll me</u></i>	-	Song Omission
02	19 20	<i>I ain't the <u>sharpest tool in the shed</u></i>	-	Song Omission
03	27 28	<i>Fed to the rules and I <u>hit the ground runnin'</u></i>	-	Song Omission
04	35 36	<i>So what's wrong with <u>takin' the backstreets</u></i>	-	Song Omission
05	39 40	<i>You'll <u>never shine</u> if you don't glow</i>	-	Song Omission
06	42	<i>You're an <u>all-star</u></i>	-	Song Omission
07	43	<i><u>Get your game on, go play</u></i>	-	Song Omission
08	45	<i><u>Get the show on, get paid</u></i>	-	Song Omission
09	46 47	<i>And <u>all that glitters is gold</u></i>	-	Song Omission

10	48 49	<i>Only shootin' stars <u>break the mold</u></i>	-	Song Omission
11	62	<i><u>My world's on fire</u></i>	-	Song Omission
12	66	<i><u>Hey, now, you're an all-star.</u></i>	-	Song Omission
13	67	<i><u>Get your game on, go play</u></i>	-	Song Omission
14	69	<i><u>Get the show on, get paid</u></i>	-	Song Omission
15	70 71	<i><u>And all that glitters is gold</u></i>	-	Song Omission
16	72 73	<i>Only shootin' stars <u>break the mold</u></i>	-	Song Omission
17	76	<i><u>You're an all- star</u></i>	-	Song Omission
18	77	<i><u>Get your game on, go play</u></i>	-	Song Omission
19	79	<i><u>Get the show on, get paid</u></i>	-	Song Omission
20	80 81	<i><u>And all that glitters is gold</u></i>	-	Song Omission
21	82 83	<i>Only shootin' stars <u>break the mold</u></i>	-	Song Omission
22	149	<i><u>He's really quite a chatterbox.</u></i>	<i><u>Ele é um tagarela.</u></i>	Cultural Substitution
23	190	<i>Listen, <u>you was really, really somethin'</u> back there.</i>	<i><u>Você foi realmente demais naquela hora.</u></i>	Shift
24	197	<i>Those guards! They thought <u>they was all of that.</u> Then you showed up, and bam! They <u>was</u> <u>trippin' over</u></i>	<i>Aqueles guardas estavam... "<u>se achando</u>", mas <u>correram feito criancinhas assustadas.</u></i>	Cultural Substitution / Paraphrase with Sense Transfer

		<u>themselves like babes in the woods.</u>		
25	210	Together we'll <u>scare the spit out of anybody that crosses us.</u>	<u>Assustaremos quem nos desafiar!</u>	Paraphrase with Sense Transfer
26	262	I guess <u>you don't entertain much</u> , do you?	Não <u>gosta muito de agito</u> , não é?	Cultural Substitution
27	266	Like, I hate it when you <u>got somebody in your face.</u>	Odeio gente <u>pegando no meu pé.</u>	Cultural Substitution
28	306	Well, gents, <u>it's a far cry from the farm</u> , but what choice do we have?	<u>Não chega aos pés da fazenda</u> , mas não temos outra opção.	Cultural Substitution
29	375	<u>Your welcome is officially worn out.</u>	<u>Não esperem as boas-vindas!</u>	Explicitation
30	382	Shrek and Donkey, two stalwart friends, <u>off on a whirlwind big-city adventure.</u>	Dois amigos atléticos <u>numa aventura de cidade grande.</u>	Shift
31	439	Bachelorette number one is a <u>mentally abused shut-in</u> from a kingdom far, far away.	A número 1 está <u>alienada do mundo</u> num reino muito distante.	Shift
32	443	Bachelorette number two is a cape-wearing girl from <u>the land of fancy.</u>	A número 2 é uma garota <u>da terra do faz-de-conta.</u>	Cultural Substitution
33	445	Just kiss her	Beije seus lábios	Paraphrase with

		dead, frozen lips and find out what <u>a live wire</u> she is.	frios e verá como ela é <u>quente</u> .	Sense Transfer
34	450	She's <u>a loaded pistol</u> who likes piña coladas and <u>getting caught in the rain</u> .	Ela gosta de Piña Colada... e de <u>andar na chuva</u> .	Omission / Shift
35	465	<i>And <u>getting caught in the rain</u></i>	-	Song Omission
36	506	<i>Don't <u>make waves</u>, stay in line</i>	<i>Não <u>crie tumulto</u>, entre na fila</i>	Cultural Substitution
37	521	You're <u>going the right way</u> for a smacked bottom.	<u>Está pedindo um pé no traseiro</u> .	Cultural Substitution
38	570 571	<i>Never said I wanted to <u>improve my station</u></i>	-	Song Omission
39	618	Why don't you just <u>pull some of that ogre stuff</u> on him?	Por que <u>não faz umas coisas de ogro</u> para assustá-lo?	Calque
40	619	Throttle him, lay siege to his fortress, grind his bones to make your bread, <u>the whole ogre trip</u> .	Estrangular, atacar o forte, moer ossos. <u>Um kit completo de ogro</u> .	Cultural Substitution
41	681	You gotta warn somebody before you just <u>crack one off</u> .	Tem que avisar antes de <u>soltar esses torpedos</u> .	Cultural Substitution
42	695	We <u>wear our fear right out</u>	<u>O medo fica de fora da manga</u> .	Calque

		<u>there on our sleeves.</u>		
43	725	Let's <u>have a dance</u> then, shall we?	<u>Vamos dançar.</u> Venha.	Calque
44	745	So where is this fire-breathing <u>pain-in-the-neck</u> anyway?	Onde está a coisa que põe fogo nos homens?	Omission
45	768	I'll find those stairs. I'll <u>whip their butt</u> too.	Vou achar a escada e <u>acabo com ela</u> também.	Cultural Substitution
46	769	Those stairs <u>won't know which way they're goin'</u> .	-	Omission
47	845	Well, I have to <u>save my ass.</u>	Tenho que <u>livrar a minha pele.</u>	Cultural Substitution AND Situational Paraphrase
48	894	I have <u>helmet hair.</u>	O cabelo está <u>todo amassado.</u>	Shift
49	955	How do you <u>let her down real easy</u> so her feelings aren't hurt, but you don't get burned to a crisp and eaten?	Como <u>dar o fora nela numa boa</u> sem ser queimado e comido?	Cultural Substitution
50	1020	<u>You cut me deep,</u> Shrek.	<u>Você me magoou,</u> Shrek.	Paraphrase with Sense Transfer
51	1021	<u>You cut me real deep</u> just now.	<u>Você me magoou profundamente</u> agora.	Paraphrase with Sense Transfer
52	1131	<u>Hold the phone.</u>	<u>Num minuto.</u>	Paraphrase with Sense Transfer
53	1316	<u>Wake up and</u>	<u>Sinta o cheiro de</u>	Situational



		<u>smell the pheromones.</u>	<u>feromônios.</u>	Paraphrase
54	1332	<u>I ain't playing no games.</u>	<u>Não estou brincando.</u>	Shift
55	1407	<u>I'm in trouble.</u>	<u>Estou indo mal.</u>	Shift
56	1420	<u>You can't breathe a word.</u>	<u>Você não pode contar.</u>	Paraphrase with Sense Transfer
57	1537 1538	<u>It's a cold and it's a broken hallelujah</u>	-	Song Omission
58	1549 1550	<u>It's not somebody who's seen the light</u>	-	Song Omission
59	1551 1552	<u>It's a cold and it's a broken hallelujah</u>	-	Song Omission
60	1595 1596	I forgive you... for <u>stabbin' me in the back!</u>	Eu o perdôo... por me <u>apunhalar pelas costas!</u>	Cultural Substitution AND Shift
61	1634	Don't get all slobbery. No one likes <u>a kiss ass.</u>	Não se violente <u>beijando um asno.</u>	Calque AND Situational Paraphrase
62	1666	Then you got to, <u>got to try a little tenderness.</u>	Então <u>tente um pouco de carinho.</u>	Calque
63	1722	This <u>hocus-pocus</u> alters nothing.	Toda essa <u>feitiçaria</u> não altera nada!	Paraphrase with Sense Transfer
64	1748	I'm a donkey <u>on the edge!</u>	Sou um burro <u>descontrolado!</u>	Paraphrase with Sense Transfer
65	1773	<u>Love was out to get me</u>	-	Song Omission
66	1833	<u>I've got my head on straight</u>	-	Song Omission
67	1842	<u>If anyone comes to play</u>	-	Song Omission
68	1852	<u>Watch me march</u>	-	Song Omission

	1853	<i>to the beat of my own drum</i>		
69	1862	<i>If anyone comes to play</i>	-	Song Omission
70	1902 1903	<i>You always consider me like an ugly duckling</i>	-	Song Omission
71	1904 1905	<i>And treat me like a Nostradamus was why I had to get my shine on</i>	-	Song Omission
72	1906 1907	<i>I break a little something to keep my mind on</i>	-	Song Omission
73	1908	<i>'Cause you had my mind gone</i>	-	Song Omission
74	1934	<i>Standing in your light</i>	-	Song Omission

Toy Story – Toy Story				
#	Line #	Source Text	Target Text	Translation Strategy
01	20	<u>Reach for the sky!</u>	<u>Mãos ao alto!</u>	Cultural Substitution
02	27	Are you gonna come quietly?	Vai se entregar sem reagir?	Paraphrase with Sense Transfer
03	28	You can't touch me, Sheriff!	Não pode tocar em mim, xerife!	Calque
04	96	<u>Pull my string!</u>	<u>Puxa vida!</u>	Cultural Substitution
05	107	What're you lookin' at, ya hockey puck?	Que está olhando, seu zero à esquerda?	Cultural Substitution
06	121	Just gather everyone up	Chame todos para uma	Shift

		for a staff meeting, and <u>be happy</u> .	reunião, e <u>sorria</u> .	
07	123	<u>Be happy!</u>	<u>Sorria!</u>	Shift
08	200	Is his mom <u>losin' her marbles</u> ?	A mãe dele <u>pirou</u> ?	Cultural Substitution
09	246	That's <u>using the old noodle</u> .	Isto é que é <u>usar a cabeça</u> .	Cultural Substitution
10	278	They're not <u>lying down on the job</u> .	Eles não <u>dormem em serviço</u> .	Cultural Substitution
11	546	<i>I was on top of the world <u>livin' high</u></i>	<i>Eu era o <u>maioral</u></i>	Official Song Equivalent
12	548 549	<i>It was <u>right in my pocket</u> I was <u>livin' the life</u></i>	<i>Para mim <u>Esticavam o tapete</u></i>	Official Song Equivalent
13	613	It's <u>getting on my nerves!</u>	Está <u>me dando nos nervos!</u>	Cultural Substitution AND Shift
14	667	<u>Hit the dirt!</u>	<u>Protejam-se!</u>	Paraphrase with Sense Transfer
15	725	That's Mr. Potato Head to you, you <u>backstabbing murderer!</u>	Pra você é senhor Cabeça de Batata, seu <u>assassino covarde!</u>	Shift
16	732	Where is your honor, <u>dirt bag</u> ?	Cadê a sua honra, <u>seu sujo</u> ?	Calque
17	745	<u>I got dibs</u> on his hat!	-	Omission
18	855	I can't <u>show my face</u> in that room without Buzz.	Não posso <u>aparecer</u> naquele quarto sem o Buzz.	Paraphrase with Sense Transfer
19	1161	<i>And I will <u>go</u></i>	<i><u>Voar eu não vou</u></i>	Official Song

	1162	<u>sailing</u> <u>No more</u>	<u>Nunca mais</u>	Equivalent
20	1171 1172	<u>Clearly, I Will</u> <u>go sailing</u> <u>No more</u>	<u>E voar eu não</u> <u>vou</u> <u>Nunca mais</u>	Official Song Equivalent
21	1209	And suddenly you find yourself <u>suckin' down</u> <u>Darjeeling</u> with...	de repente, está aqui <u>tomando</u> <u>chazinho...</u>	Paraphrase with Sense Transfer + Generalization
22	1251	<u>Son of a</u> <u>building block.</u>	<u>Deus do céu!</u>	Cultural Substitution
23	1284	Did you all <u>take stupid</u> <u>pills this</u> <u>morning?</u>	Deu <u>ataque de</u> <u>bobeira em</u> vocês?	Cultural Substitution
24	1310	<u>Give me five,</u> man!	<u>Toca aqui, cara!</u>	Cultural Substitution
25	1322	What are you <u>tryin' to pull?</u>	O que está <u>escondendo?</u>	Paraphrase with Sense Transfer
26	1328	You <u>murdering</u> <u>dog!</u>	Seu <u>assassino!</u>	Paraphrase with Sense Transfer
27	1339	<u>Go back to</u> <u>your lives,</u> citizens.	<u>Circulando,</u> pessoal.	Cultural Substitution
28	1340	<u>Show's over.</u>	<u>O show acabou.</u>	Shift
29	1423	Then I'll get that rocket off you, and we'll <u>make a break</u> for Andy's house.	Aí eu tiro o foguete de você, e <u>iremos</u> para a casa do Andy.	Paraphrase with Sense Transfer
30	1562	<u>Reach for the</u> <u>sky!</u>	<u>Mãos ao alto!</u>	Cultural Substitution
31	1582	So <u>play nice.</u>	Então, <u>brinque</u> <u>direito!</u>	Shift AND Situational Paraphrase

32	1596	Comin' out of the ground, <u>what a touch.</u>	Aparecer do chão, <u>que idéia!</u>	Shift
33	1597	That was <u>a</u> <u>stroke of</u> <u>genius.</u>	Foi <u>um</u> <u>toque de</u> <u>gênio.</u>	Shift
34	1759	<u>It's show time.</u>	<u>Está na hora.</u>	Paraphrase with Sense Transfer
35	1812 1813	<i>If we stick together <u>we can see it</u> <u>through</u></i>	<i>E o que eu quero <u>É ver o seu bem</u></i>	Official Song Equivalent