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LINGUÍSTICOS E LITERÁRIOS**

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**ASYMMETRICAL RELATIONS IN AUDIOVISUAL
TRANSLATION IN BRAZIL: A CORPUS-BASED
INVESTIGATION OF FIXED EXPRESSIONS**

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Orientador: Prof. Dr. Lincoln Fernandes

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Esta Dissertação foi julgada adequada para obtenção do Título de Mestre, e aprovada em sua forma final pelo Programa de Pós-Graduação em Inglês.

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To all those who have been pushing
me through the abyss of ignorance
towards the light.

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Translation is not an innocent, transparent activity
but is highly charged with significance at every
stage; it rarely, if ever, involves a relationship of
equality between texts, authors or systems.

(Bassnett & Trivedi, 1999, p. 2)

ABSTRACT

This research sets out to analyse the rendition of fixed expressions (Moon, 1998) in dubbed and subtitled versions of the films *Madagascar* (2005) and *Ice Age* (2002), taking into account the asymmetrical relations between countries and languages. Asymmetrical relations are manifested by globalisation in its centrifugal and centripetal forces (Cronin, 2009) and have a translational counterpart in Venuti's (1995) notions of domestication and foreignisation. The objective of the study is to verify how the translation of fixed expressions is dealt with in dubbing and subtitling methods in terms of domestication and foreignisation, which are considered means to undermine and reinforce the asymmetrical relations. A cross-analysis between dubbing and subtitling is carried out by means of parallel corpus (Baker, 1995). Contrasting dubbing and subtitling is relevant in a context of asymmetrical relations on account of a recent change in Brazilian public preference for dubbing over subtitling (Pesquisa Datafolha, 2013). Results show that the subtitled versions in the corpus, rather than the dubbed ones, are more prone to adopt foreignising strategies with regard to the translation of fixed expression. Additionally, there have been identified, in the subtitled versions of the films, translation instances that avoid the adoption of domestication strategies in spite of the lack of impediment. This seems to imply that, occasionally, the subtitled versions under scrutiny deliberately move away from target language fixed expressions.

Keywords: Fixed Expressions, Audiovisual Translation, Asymmetrical Relations, Parallel Corpus.

RESUMO

Esta pesquisa se propõe a analisar as traduções de expressões fixas (Moon, 1998) em versões dubladas e legendadas dos filmes Madagascar (2005) e A Era do Gelo (2002), tendo em conta as relações assimétricas entre os países e línguas. As relações assimétricas manifestam-se pela globalização em suas forças centrífuga e centrípeta (Cronin, 2009) e tem contrapartida tradutória nas noções de domesticação e estrangeirização propostas por Venuti (1995). O objetivo da pesquisa é verificar como se dá a tradução de expressões fixas nos métodos de dublagem e legendagem em termos de domesticação e estrangeirização, que são considerados meios de atenuar e reforçar as relações assimétricas. A análise cruzada entre as versões dubladas e legendadas é realizada por meio de corpus paralelo (Baker, 1995). Contrastar dublagem e legendagem é relevante em um contexto de relações assimétricas por conta de uma recente mudança na preferência do público brasileiro da dublagem para a legendagem (Pesquisa Datafolha, 2013). Os resultados mostram que as versões legendadas no corpus, em detrimento das versões dubladas, são mais propensas a adotar estratégias estrangeirizadoras no que diz respeito à tradução de expressões fixas. Além disso, foram identificados nas versões legendadas dos filmes, casos de traduções em que se evitam a adoção de estratégias domesticação apesar falta de impedimento. Isso parece sugerir que, ocasionalmente, as versões legendadas analisadas deliberadamente afastam-se das expressões fixas da língua-alvo.

Palavras-chave: Expressões Fixas, Tradução Audiovisual, Relações Assimétricas, Corpus Paralelo.

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ABBREVIATIONS

AVT – Audiovisual Translation

FE – Fixed Expression

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1. INTRODUCTION

It is part of the contemporary world praxis to be around screens, be them television sets, mobile phones or cinema (Díaz Cintas & Remael, 1997). They play a crucial part in our communication in individual and collective spheres, at the same time as they favour interaction across geographical distance. In a globalized world, screens are also windows to intercultural contact as they allow people of diverse origins to have access to mediatic production from foreign countries. Films, the mediatic production under examination in this research, usually communicate through “two channels: the visual channel (light waves) and the acoustic channel (air vibrations)” (Delabastita, 1990, p. 101). On account of the acoustic channel, lack of linguistic knowledge of the language spoken in a film poses a barrier to such intercultural contact, in which case the mediation of translation is required.

In the context of the centrality of screens in intercultural contact, film watching is one common form of entertainment for the masses. However, the communication through films and their reception face some challenges in a globalised exchange network. Firstly, some countries are large scale producers, whereas some others tend to be recipients (Shochat & Stam, 1985). Secondly, in the particular case of audiovisual translation, image and sounds other than the film dialogue are not substituted in the translated film. On account of this polysemiotic nature, films are composed by a series of meaning making elements¹ (i.e. props, facial expression, lighting, etc.) never fully translated and which the translation must conform to.

The prominence of the production of American films and their wide reception in Brazil, in comparison with Brazilian somewhat smaller domestic production and reception of domestic films (Um Brasil, 2013), signals to an asymmetrical relation in the exchange of cultural goods between these countries, which is a result of the power differentials² between these countries. According to Venuti (1998), the hegemony of a system over the other drives viewing behaviour, raising reception rates and public valorisation of hegemonic cultural products, such as films, what in turn has economic and political implications. Still

¹ More detailed information on these elements is provided in section 2.2.

² According to Robinson (1997), “A measure of the differences in political and cultural power between any two cultures” (p. 122). In the present research it also encompasses economic power.

according to Venuti³ (1995), the asymmetrical relations between countries affect the way translation is carried out by the use of particular strategies, tending towards: *domestication*, which privileges target in detriment of source language and culture; and *foreignisation*, which privileges source in detriment of target language and culture.

The asymmetry in the power relationships between countries has a counterpart in the differences between distinct linguistic and cultural systems. Such linguistic inequalities could be evidenced depending on the sort of text to be translated. That is the case of films that are permeated by linguistic and cultural elements of a particular language. These elements can be one word only. However, when they are labelled by word strings they form conventionalized multi-word unities, for example: *safe and sound, every man for himself, on behalf of*. “Fixed Expressions” (Moon, 1998), as these multi-word unities are called, are to a certain extent typical of a given language, both in composition and meaning. Being typical or *conventional* (Tagnin, 2005) of a language, if contrasted with another language, fixed expressions could be composed by different words or could even bare no correspondence in meaning or use.

In a context of asymmetrical relations, the problematic nature of fixed expressions in translation stems from the possibility to disregard the conventionalities of a less central language (i.e. Brazilian Portuguese) in detriment of the conventionalities of a central language (i.e. English). In audiovisual translation, be it subtitling or dubbing, that problem is enhanced (i) owing to the polysemimotic nature of film that hampers translation options; (ii) and the popularity American films enjoy in the Brazilian context, that could bring visibility to English language typical language to a vast audience.

On the basis of what has just been mentioned, this research proposes to analyse the rendering of fixed expressions (Moon, 1998) in audiovisual translations of animated films taking into account the asymmetrical relations, here defined by globalisation as discussed by Cronin (2009) and Venuti (1998). The translations of fixed expressions are analysed using the concepts of foreignisation and domestication (Venuti, 1995) by means of parallel corpus (Baker, 1993). This study attempts to pinpoint how the translation of fixed expressions is dealt with in dubbing and subtitling methods in terms of domestication and foreignisation. Considering the uneven balance in the global exchange

³ Venuti’s notions of domestication and foreignisation are more deeply discussed in subsection 2.1.1.

and consumption of cultural products, globalisation (Cronin, 2009) presents itself as two simultaneous forces that tends towards interdependence in the exchange in of cultural products, namely centripetal globalisation, or towards imperialism, namely centrifugal globalisation. The use of translation practices that resemble domestication and foreignisation are seen as forms of centrifugal and centripetal globalisations respectively thus, undermining or reinforcing the asymmetrical relations.

1.1 CONTEXT OF INVESTIGATION

If language is understood as a basis from which a society experiences itself and others, Western expansion into non-western societies always entails seizing power of the respective language or languages. Thus, when colonizing, Western societies are not only subjugating these societies economically and politically, but also linguistically. (Wolf, 1997, p. 125)

Language is seen by Wolf (1997) as part and parcel of the cultural definition of a society. It serves as a collective bonding element that grants individuals' access to a shared experience. From this perspective, language has an orderly function in human interaction as individuals and as communities. In parallel, regarding language from its role to define culture implicates that - as it is a determinant factor to indicate that a particular individual belongs in a particular group - it also serves as means to define what groups this individual is alien to. By defining sameness, language also defines difference.

At the foundation of a language, words and word combinations are the bases to the connection between language and culture. It is particularly the fields of lexicography and, to the purposes of this research, especially phraseology that take interest in describing the linguistic phenomenon of word chunking as well as the interactions between these phraseological units and the cultural mentality embedded in a given language⁴. Fixed expressions (henceforth referred to as FEs),

⁴ Cowie highlights (1998) three major approaches to Phraseology that puts forth the move from a framework distinctively descriptive that operates on syntagmatic and pragmatic levels (i.e. Classical Russian theory), to a later expansion of this descriptive approach to incorporate the cultural dimension and lastly to adopt corpus-based tools to the analysis of phraseology.

as the phraseological unit under examination is referred to in the present research, is the term adopted by Moon (1998) to describe “several kinds of phrasal lexeme, phraseological unit, or multi-word lexical items” (p. 2). FEs, as an umbrella term for phraseological units, are undisputedly grounded on their cultural dimension by scholars such as Piirainen (2008), Teliya et al (1998) and Wolf et al (2007), to name a few. From this perspective, FEs are, as the epigraph goes, a form “from which society experiences itself” (Wolf, 1997, p. 125); However, on account of the barrier that the lack of linguistic knowledge might eventually impose between text and reader from different linguistic backgrounds, it is mainly through the mediation of translation that society experiences the ‘others’.

Within the disciplinary field of research known as Translations Studies, the connection between language and culture became particularly manifest after the so called “cultural turn”. According to Bassnett (2007) up to the 1980’s, studies on translation primarily gravitated around questions of equivalence and faithfulness. After this period, changes in foci of studies that “laid greater emphasis on extra-textual” and on “broader issues of context, history and convention” (p. 13) became more prolific. Similarly, theoretical approaches to consider “that the translator is involved in complex power negotiations” (p. 14) begin to rise. This change in perspective allows aspects such as power differentials to be taken into account in scientific scrutiny in Translation Studies. It adds a layer to the comprehension of the translational phenomenon, once merely linguistic.

From the perspective inaugurated by the cultural turn, the “Western expansion into non-western societies” (p. 125) of which Wolf (1997) talks about in the epigraph to this section, and the subsequent “seizing power of the respective language or languages” (p. 125) has in the Translation Studies an academic discipline equipped to tackle the issue of relationship between power differentials and language from a cultural perspective. One example is the approach presented by Venuti (1995).

As it grants access to material produced in a foreign language, translation is also a form of sharing experience. However, the strategy for sharing such experience may vary (if the translation tends to sameness or difference) and the particular communities involved in the sharing (who is sharing whose experience). In other words, the power differentials existing in the relationship between source and target countries could be enhanced/diminished on account of the domesticating and foreignising translation (Venuti, 1995) (i.e. to give prevalence to

either foreign or domestic linguistic and cultural values in the translated text) adopted, what in turn might affect the cross-linguistic sharing of experience. According to Paloposki (2011), studies following this line of scrutiny range from literary prose to tourist texts, folktales, voice-over, news, etc. The units of analysis are as varied as culture-specific items, registers, idioms, dialogue and culture specific pragmatics. Nevertheless, differently from the present study, many of the studies exposed by Paloposki lost “their earlier (Venutian) link to an ethics of translation (...), becoming (often allegedly value-free) analytical categories in descriptive studies” (p. 40). The ethics⁵ Paloposki refers to as part of Venuti’s formulations, is an ethics of the respect for difference on account of the asymmetrical relations between countries and languages.

Following Venuti’s formulations on ethics, Wolf states that “when colonizing, Western societies are not only subjugating these societies *economically*” (p. 125, my emphasis). One particular manner of economic subjugation is the uneven trade of products, through which a wealthier and more powerful country tends to export more than import goods and products. In the case of the trade via translation in the encounter between USA and Brazil, the trade of films comes to the fore. American domination of Brazilian market leaves little room to the consumption of Brazilian domestic production of films⁶. Such domination could be enabled by audiovisual translation, which, as argued in this research, could either maximize or minimize the subjugation implemented by the ‘Western society’, to use Wolf’s term, depending on the ways audio visual method applied (i.e. dubbing or subtitling) deals with domestication and foreignisation.

According to Gambier (2008), even though the field of Audio Visual translation (hence forth referred to as AVT) gained relatively rapid recognition after 1999, it is still not definitively established. Before the 1990s studies on AVT tended to focus either on technical issues or on case studies, such as film adaptation. More recently, in addition to case studies, research on interlinguistic subtitling range from strategies, to linguistic items such as dialects, slangs, swear-words, sayings, expressions of politeness, etc. and also psycholinguistic aspects of subtitling. Partly on account of the initial methodological effort to acquire the transcribed dialogue of the translated film, dubbing has received relatively little attention. Some of the main issues propelling

⁵ Subsection 2.1.1 develops this idea in more detail.

⁶ This issue is further discussed on the next subsection

recent research on dubbing include: lip-sync and temporal synchronisation, cultural appropriation, narrative manipulation and censorship (Gambier, 2008).

Moving from *what* is looked at to *how* it is looked at, Díaz Cintas (2004) defends the adoption of a theoretical framework to AVT that embraces both linguistic and cultural paradigms. In the present study these paradigms are embodied by FEs which are *culture-bound*⁷ linguistic units (Sabban, 2008). He considers that “[t]he analysis of the manifold relations that develop between the translated product and the recipient society can be as interesting and absorbing as the linguistic analysis” (p. 32). The interaction between the extra-textual and textual elements is to be taken into account in the analysis of translated films. As he furthers, “[s]tudies that combine the linguistic dimension with (...) power and culture perspectives are highly profitable from the point of view of research and as yet they have not made an appearance in audiovisual translation” (p. 32). To such an end Díaz Cintas argues in favour of Descriptive Translation Studies as a suitable theoretical framework to deal with AVT.

DTS, as proposed by Toury (2012), aim at “describing, explaining and predicting [translational] phenomena” (p. XI). In order to do so he recommends “a systematic branch proceeding from clear assumptions and armed with methodology and research techniques made as explicit as possible and justified within Translation Studies itself” (p. XII). The description of translations involves the detection of translational ‘norms’. Toury’s understanding of norms is that of a social convention that guides regular preferences of individuals or communities. Similarly, translation is governed by norms that should be adequate to the subjacent conventions of the target system to be considered acceptable. The detection of norms could be problematic owing to methodological challenges. The analysis of a text is to be made under the circumspection of a translator who, as an individual, cannot generate the necessary neutrality in order to guarantee the replicability of the results. For this reason, the analysis to be carried out in this research will follow Fernandes’ (2013) use of ‘tendencies’, which are recurrent patterns of rendering of a particular feature, identified empirically by the researcher.

For the purpose of this research, Venuti’s (1995) notions of domestication and foreignisation aligned with Cronin’s (2009) centrifugal and centripetal forms of globalisation are considered a

⁷ This concept is further discussed in subsection 2.3.1.

suitable link between text and context and are the key concepts from each the description of tendencies can be carried out. Even though Díaz Cintas (2004) considers Venuti's notions insufficient to deal with AVT, a study carried out by Espíndola and Vasconcellos (2006), for example, has successfully demonstrated the applicability of this line of inquiry to the examination of translated films.

The economic subjugation Wolf (1997) refers to in the epigraph has in the particular case of the translation of American films in Brazil a clear example. As she puts it, “when colonizing, Western societies are not only subjugating these societies economically and politically, but also *linguistically*” (p. 125, my emphasis). In addition to the economic subjugation, language might also be affected depending on the way a FE is rendered into the translated text. Since it is through language that a society experiences itself, the translation of culture-bound language such as FEs could ultimately interfere with the self-perception of the receptor society. As a consequence, translation would contribute to the coming about of a Westernized (Wolf, 1997) or Globalized (Cronin, 2003) world, where economic domination has a linguistic facet, where the asymmetrical relations between peoples and languages are perpetuated. The close link both Phraseology and Translation Studies present between language and culture provide the necessary tools to tackle such an issue.

1.2 FACTORS MOTIVATING THE STUDY

As the process that governs commercial expansion in the search for new markets, globalisation generates a world-wide network for the trade of goods and products. It opens venues for the exchange of cultural products such as songs, news, books and films. Audience of a large monolingual country, such as Brazil, frequently requires the assistance of translation to have access to cultural products of foreign origin. However some contextual factors contribute to consumption preference for different media.

It is common sense in Brazil that reading is not high in the preference of Brazilians as entertainment. In 2009, 8,6% of the Brazilian population was illiterate, being 20,4% the ratio of functional illiterate of those above 15 (“IBGE indica”, 2012). Even though this data cannot be considered conclusive to explain Brazilian attitude towards reading, it illustrates the background on practical terms. In marked contrast, 97% of Brazilian homes were equipped with TV sets

in 2011 (“IBGE divulga”, 2012). On the one hand, a considerable portion of the Brazilian society has no access to reading. On the other, audiovisual materials are readily accessible to nearly the entirety of the country’s population. As a large monolingual country, it seems likely that it is precisely via audiovisual materials that the majority of the Brazilian population can have access to foreign cultural products.

Despite the manifold countries producing quality films, the Brazilian box office is controlled by American productions. In the particular case of attendance to film theatres in Brazil, data reveals that 89,4% of the public watched *foreign* films in 2012 (Um Brasil, 2013). All foreign films that figure in the list of all-time top hits in Brazilian theaters are from the USA, as can be seen in table 1.1.

Table 1.1
Highest grossing films of all times in Brazil (Um Brasil, 2013)

(Translated) Film Title	Revenue (in Brazilian Currency)	Origin ⁸
Tropa de elite 2	11 millions	BRA
Os vingadores	10,9 millions	USA
A era do gelo 3	9,2 millions	USA
Homem-aranha	8,4 millions	USA
Homem-aranha 2	7,7 millions	USA
Amanhecer – parte 1	6,8 millions	USA
Homem-aranha 3	6,1 millions	USA
A era do gelo 2	5,8 millions	USA
Todo poderoso	5,4 millions	USA
Dois filhos de Francisco	5,3 millions	BRA
Batman – O cavaleiro das trevas	4 millions	USA
Harry Potter e a pedra filosofal	3,9 millions	USA
Dinossauro	3,3 millions	USA

Out of the 13 films in the list, only two are domestic productions (i.e. Tropa de elite 2 and Dois filhos de Francisco). Furthermore, in 2013, the revenue of foreign films in Brazil was as high as 1,4 billion Brazilian reais, whereas Brazilian productions grossed meagre 157,2 million Brazilian reais; it represents nearly 10 percent of the total. This overt consumption of American films is in itself a form economical subjugation on Wolf’s (1997) terms. However, as stated in the previous section, this subjugation might also be manifested linguistically. The

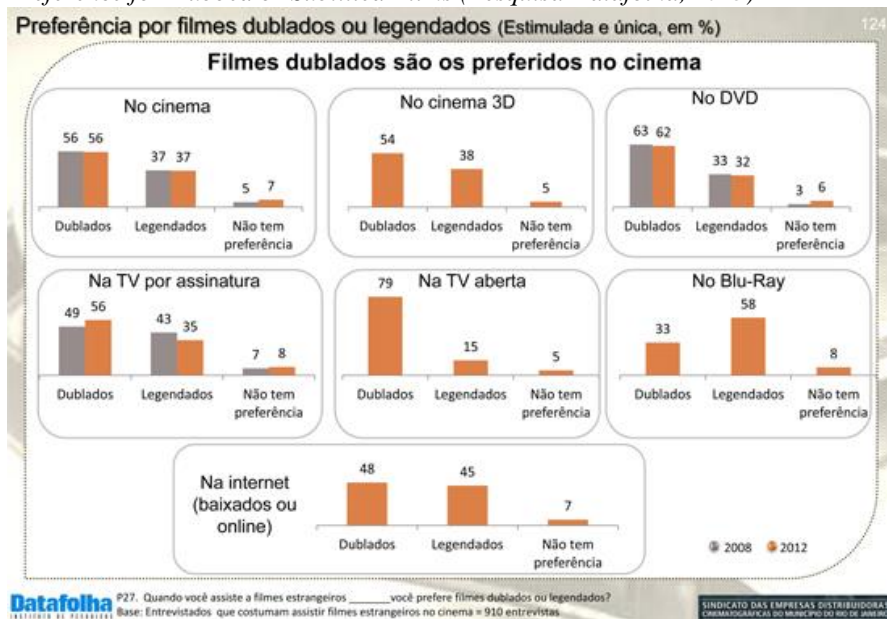
⁸ My addition, based on a search on the internet.

particular AVT method offers different potentialities to conveying the translated message and is subscribed to diverging technicalities.

Traditionally, countries have preferences for one particular method of AVT (Danan, 1991; Shuttleworth & Cowie, 1997; Linde & Kay, 1999). Brazil has long been considered a subtitling country. According to Araújo (2004), this method has been applied in Brazil since the 1960's and it is the “preferred mode of translation both in cinema and on cable television”. However, a recent survey revealed a change in the viewing preference of this audience. Table 1.2 shows the most updated state of affairs on the issue.

Table 1.2

Preference for Dubbed or Subtitled Films (Pesquisa Datafolha, 2013)



In 2012, preference for dubbing over subtitling prevails on 6 of the 7 modalities researched. Subtitling is preferable only to the portion of the public who watch films using Blu-Ray technology. Whereas dubbing is the favorite option for those who watch films: on film theatres (both on 2D and 3D versions); on DVD; on pay television; on broadcast TV⁹; on the internet (online or downloaded).

⁹ In Brazil, this is a sort of television does not require subscription or the payment of any fee.

As it was stated in the previous section, the control of the market might have a counterpart on language control depending on the translation strategies adopted. In the present research the adoption of a foreignisation (Venuti, 1995) to translate FEs (Moon, 1998) is considered a form of language control and is here seen as manifestation of language globalisation by virtue of translation (Cronin, 2003). Recently Brazil has experienced a change in the preferred AVT method from subtitling to dubbing. In addition to the contextual implications carried by translating with a foreignising or domesticating orientation, dubbing and subtitling offer different technicalities and, thus, potentials to domesticate or foreignise. It follows that one of the AVT methods could be more prone opt for foreignising practices to translate FEs. On these terms, by giving preference to dubbing, Brazilian audience could also be choosing a method more or less likely to present a globalised version of their language.

1.3 OBJECTIVES AND RESEARCH QUESTIONS

On account of the asymmetrical relations context in which audiovisual translation in Brazil is situated, this research aims at analysing the renditions of FEs in the animated films *Madagascar* (2005) and *Ice Age* (2002). The use of domesticating and foreignising practices (Venuti, 1995) in the audiovisual translation of fixed expressions are, to the purposes of this research, considered textual manifestations of globalisation in its centripetal and centrifugal forces, respectively. The ultimate goal of this research is to examine whether and the extent to which the asymmetrical relations tend to be undermined, by domesticating practices, or reinforced, by foreignising practices, in both dubbed and subtitled versions of the corpus selected. This objective is divided into secondary objectives that can be stated as follows:

- (i) to identify the instances of FEs in the dialogues of the source films and categorise them according to Moon's (1998) typology of FEs;
- (ii) to examine the practices used to translate FEs in dubbed and subtitled versions of the corpus aiming to pinpoint the presence of domestication or foreignisation;

- (iii) to observe if dubbing or subtitling versions of the corpus tend to present domesticating and foreignising translations, and reflect upon the causes of such tendency.

The following research questions work as a guideline to accomplish the objectives proposed:

1. What are the categories of fixed expressions present in the selected source texts?
2. How do the dubbed and subtitled versions deal with domestication and foreignisation with regard to the translation of fixed expressions in the corpus?
3. What are the possible motivational factors informing any tendency in the use of domestication and foreignisation?

The research questions above reflect the descriptive nature of the study in the sense that it does not seek to evaluate dubbers' and subtitlers' practices to translate fixed expressions. Matters concerning translation quality are not part of the scope of this study. Conversely, the translational options in the corpus are scrutinized with a view to reflect upon the motivational factors, that is, aspects involved in the context of production and reception that might have influenced the tendencies observed.

As it has been pointed out previously, audiovisual translation in Brazil is a locus of hegemony of foreign American productions, and could thus be a means to promote American culture – and especially interesting to this study – the English language. By describing the practices adopted to translate fixed expression I expect to shed some light on the means through and the extent to which Brazilian Portuguese translated audiovisual materials reproduce linguistically or not the asymmetrical relations between Brazil and the USA. The theoretical composite guiding this study is exposed in the following chapter.

2 THEORETICAL FRAMEWORK

This chapter presents: (i) the asymmetrical relations in its textual dimension, manifested in Venuti's (1995) notions of domestication and foreignisation, and contextual dimension, represented in Cronin's (2009) forms of globalisation ; (ii) the particular type of text that composes the corpus of this research, the specific methods to translation, their main features and their connection with the context of reception and production; and (iii) the identified problematic linguistic-cultural element under examination and their possible implication to context.

2.1 ASYMMETRICAL RELATIONS

2.1.1 Venuti's Notions¹⁰ of Domestication and Foreignisation Revisited

According to Venuti (1995), in rendering a foreign text into a domestic language translational choices tend to vary on a continuum: on one end, the translation retains linguistic and cultural traces of the source text (i.e. foreignising translation); on the other, it seeks to hinder such features, producing a translated text that abide by the conventions prevailing in the target language and culture (i.e. domesticating translation). Unproblematic as it may seem at first sight, opting for one or the other has repercussions not only to the translated text itself. As translations provide the readers with insight into a foreign culture, the way translation is carried out might affect the intercultural contact with repercussion on language and culture. It was especially Venuti (1995) who raised the aforementioned issues to the implications of using domestication and foreignisation. His main argument has a social concern, the one that translation reinforces the hegemony of a dominant culture whereas it undermines non-hegemonic ones. His notions provide insightful approach to the interconnection between text and context; in the case of the present research between the rendering of fixed

¹⁰ Venuti's (1995) proposal is here applied as theoretical apparatus to tackle to interplay between text and context. For this reason, I refer to domestication and foreignisation as *notions* instead of adopting his use of the term *method*, which could cause confusion with the audiovisual translation *methods* (i.e. dubbing and subtitling), discussed in section 2.2.

expressions in audiovisual translation (text) on account of the asymmetrical relations (context). It must be made clear that Venuti's notions of domestication and foreignisation need here be adapted as a result of a reverse in perspective. In his argument, the domestic environment is considered hegemonic. Conversely, the overt domination of American films in the Brazilian filmic market places hegemony on the part of the foreign element.

Despite the supposed initial novelty of Venuti's notions of domestication and foreignisation, they are grounded on the acknowledged borrowing and subsequent reformulation of Schleiermacher's ideas: "[e]ither the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Lefevere, 1977, p. 74 as cited in Venuti, 1995, p. 19). Schleiermacher divides translation in two main categories: translation (of literary text that requires creativity and craftsmanship) and interpretation (related to technical text being considered mechanical and of minor relevance). Considered the true translation, the literary translation should grant access to the taste of the foreign by "moving the reader towards him [the author]" (p. 19). Schleiermacher's point is that translation would provide aid to the improvement of a national culture¹¹. Venuti furthers Schleiermacher's predilection for foreignisation not out of a social but of ethical concern. Venuti's argument envisages translation as the "locus of difference, instead of the homogeneity" (p. 41); it has the potential to give insight into the other by producing translations that mirrors foreign text linguistic and cultural elements.

The ethics in his defence of foreignisation lies in its tendency not to eliminate the alien idiosyncrasies off the translated text. In this sense, Venuti's advice is to translate so as to "preserve the linguistic and cultural difference of the foreign text" (p. 101) whereby translation becomes a promoter of alterity. His clamour is the result of a particular awareness of the contextual situation in the field of literary translation.

I want to suggest that insofar as foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world

¹¹ "Schleiermacher's lecture *Ueber die verschiedenen Methoden des Uebersetzens* ("On the Different Methods of Translating") viewed translation as an important practice in the Prussian nationalist movement: it could enrich the German language by developing an elite literature and thus enable German culture to realize its historical destiny of global domination" (Venuti, 1995, p.99).

affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. (Venuti, 1995, p. 20)

His defence does not arise from an “indiscriminate valorization of every foreign culture” (p. 42); foreignness in itself is not an essential value to be conserved. It is particularly on uneven encounters between source and target systems that a foreignising translation is to be called into play. More specifically still, his argument is directly and explicitly addressed to English-language translators, on account of Anglo-American supremacy in the global context.

The origin of Venuti’s plea is the consequence of what he calls “the translator’s invisibility”, that is, the Anglo-American tradition of issuing domesticated translations. The translator’s invisibility has a double effect: (i) it promotes the illusion of transparency through which the reader believes to be actually reading the ‘original’, in which case the translator is deprived of his creative merits; (ii) by reading a foreign text made familiar by the domesticating translation, readers in an hegemonic position recognise themselves in the language and culture of the foreign thus promoting an illusory perception of universality of their own language and culture. This way, domestication reproduces and adheres to dominant values in the target-language culture. It performs and ethnocentric violence whereby the submissive global others have their linguistic and cultural values compelled to conform to the dominant Anglo-American ones.

As it has been stressed throughout this argument, Venuti’s interventionist approach to translation theory and practice has the Anglo-American literary translation context as background. Other contexts might require a different comprehension of the possible repercussions of translating either in a foreignising or domesticating fashion. For example, 19th century Finish translation of Shakespeare’s *Macbeth* use of domestic culture-specific equivalents, as well as domestic metrics, was seen as a means to support Finnish identity, in a country whose translations were predominantly into Swedish or German (Paloposki & Oittinen, 2000). Venuti’s approach full compatibility to other cases is relative to the similarity between context under examination and the one it has originally been developed in. The “ethnocentric violence of translation” (p.20) Venuti accuses domestication of perpetrating depends on how central is the ethos of the recipient culture. Provided that the directionality of the translation flow (from submissive to hegemonic) is inverted (from hegemonic to

submissive), an inverted comprehension to such an uneven encounter is required. As Tymoczko (2000) remarks, “any translation procedure can become a tool of cultural colonization, even foreignizing translation” (p. 35). What is in question is not method only but, how method and context interrelate to reinforce ‘hegemony’ (as Venuti says) or ‘cultural colonization’ (in Tymoczko’s terms).

In the Brazilian context, the imbalance in the flow of American translations and the production of domestic material favours the USA. Particularly, the case of the reception of American films in Brazil is especially suggestive of foreign hegemony. Eight out of the ten most viewed films in Brazilian theatres are American productions, whilst only two are Brazilian (Um Brasil, 2013). On account of these figures, it seems inappropriate to refer to Brazilian domestic audience of films as “xenophobic” (p. 17), as Venuti refers to American audience. On the contrary, Brazilian ample reception of American films signals to openness to foreign material from this particular origin. Therefore, a reversal of Venuti’s notions is required: for the purposes of this research it is the foreign country that is considered hegemonic, thus, it is foreignisation that is considered a means to reinforce hegemony, whereas domestication is regarded as a way to undermine it.

Scrutinizing the use of domestication and foreignisation in Brazilian translations of American films is here seen as means to address the issue as to whether, and the extent to which, the uneven power balance between these two countries is also manifested in audiovisual translation. Such scrutiny can shed light on the relationship between these countries because films are a form of propagating representation. As Shochat and Stam (1985) put it, “by virtue of its global diffusion, Hollywood became an agent in the dissemination of Anglo-American cultural hegemony” (p. 36). The technical advances that favoured the diffusion of American films across the globe are also a cause of many encounters between different peoples. However, as seen in reception of American films in Brazil, some of the encounters happen on an unequal basis.

Before I move on to analyse this uneven encounter in more detail it is necessary to stress two things. Firstly, despite Venuti’s (1995) urge to the use of foreignisation he is cognisant that no translation can be completely foreignising. As he explains, “[t]he ethnocentric violence of translation [domestication] is inevitable: in the translating process, foreign languages, texts, and cultures will always undergo some degree and form of reduction, exclusion, inscription” (p. 310). It follows that

both foreignisation and domestication are present in translations but in ranging proportions.

Secondly, even though Venuti's (1995) approach is related to literary translation and his main concern is how *value* is domesticated in the translation into hegemonic context, *language* also has a relevant participation in his criticism. He proposes "to develop a theory and practice of translation that resists dominant target-language cultural values so as to signify the *linguistic* and cultural difference of the foreign text" (p. 23, my emphasis). His approach is suitable to the purposes of this research since the linguistic element under examination, i.e. fixed expressions, is here understood in its direct connection with culture¹². However, as his focus is not on language, his approach alone does not suffice to investigate the translation of FEs. Venuti's notions of domestication and foreignisation, therefore, need to be regarded as categories of analysis to which end an adaptation is required.

The observable textual materialisations of translation are in Translation Studies referred to by varied terms. As Costa (2014) puts it, such textual materialisations "have been described and named in different ways by different authors in the context of Translation Studies, what causes some conceptual and terminological confusion",¹³ (p. 50) most of which gravitate around the terms procedure, technique and strategy. To the purposes of this research, Baker's (2011) strategies¹⁴ to translate FEs are aligned with Venuti's notions in order to compose the working analytical categories to examine the translation of FEs. Apart from Baker's adoption of the term, *strategy* is here used to stress the descriptive stance of the study, for the term implies an "analytical category of retrospective nature, interested in the description of existing concrete choices in real translations"¹⁵ (Costa, 2014, p. 65), in opposition to suggest the focus on the cognitive aspects involved in the translation process.

About the discussion of the term strategy, Palumbo (2009) regards Venuti's domestication and foreignisation notions in terms of

¹² Further explanation as to how fixed expressions and culture are related is provided in Section 4.1

¹³ My translation of "têm sido descritos na literatura e nomeados de maneiras diferentes por diferentes autores no contexto dos Estudos da Tradução, o que causa certa confusão conceitual e terminológica".

¹⁴ Baker's categories to translate FE and their alignment with Venuti's notions are present as analytical categories on Chapter 3, subsection 3.2.2.

¹⁵ My translation of "categoria de análise de natureza retrospectiva, interessada na descrição de opções concretas existentes em traduções reais".

strategies that combine prescriptive and descriptive aspects, with the former aspect being described as to offer “models for either the production or the assessment of translations” (p 131). In these terms, it must be made clear that, even though Venuti’s interventionist approach deliberately recommends one way to translate over the other, his argument is here used as a means to approach the contextual implications to translate FEs; the perspective here adopted refrains from examining the renditions of FEs in an evaluative fashion. Despite the need to align his notion with Baker’s (2011) strategies in order to have discrete analytical categories, Venuti’s notions are adopted in order to make it feasible to deal with the translation of these units from a perspective that allows the interplay between text and context to be tackled. Once the bases from which to observe the textual implications to translate FEs are set, I turn to discuss their contextual counterpart.

2.1.2 Globalisation: Centrifugal and Centripetal Forces

Giddens (1990) defined globalisation as “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa” (p. 64 as cited in Cronin, 2009, p. 126). In a globalised context, the distance that sets individuals apart and has a defining role in the identification with their cultural setting is shortened by the immediacy in interaction yielded by technological advancements. A letter or a shipment of products that once lasted months to cross continents are now delivered within hours. On account of the time/space shortcuts, globalisation brings countries’ borders to an increasing blur. The very notion of nation, and language, chiefly dependent on concrete territorial frontiers is challenged by the stretched interconnection between peoples belonging in once distinguished spaces. As consequence, the existence of a common ground calls for the use of a common language.

The “washing away of boards” that introduced the necessity for a *lingua franca*, could ultimately mean that “we will soon all speak English all the time, so the whole translation profession is doomed to extinction” (Pym, 2006, p. 746). Pym’s criticism made to the reasoning thereof is due to the fact that it reduces globalisation to cultural homogenisation. In the particular case of English as a *lingua franca*, heterogeneity is at the essence of what House (2010) calls “multiplicity of voices” (p.13) in the use of this language in world-wide scale.

According to her, English undergoes an increasing diversification on account of its acculturation and nativisation processes in which the language is not owned by native speakers, but undergoes a de-owning process.

The linguistic consequences of such large-scale processes of convergence and divergence are numerous non-native varieties. And this means, of course, that there is no monolithic 'hegemonic' English voice - but rather a diversity of many different voices, which reflect differences in the social, economic and political backgrounds of its speakers. (House, 2010, p. 12)

The outcome of the spread of English to globalisation is the plurality of the manifold English varieties. House's reasoning, on one hand acknowledges the hybridity of many the English local varieties, and on the other argues in favour of the non-existence of a hegemonic English variety. Controversial as this statement might be, in dwelling in the particular idiosyncratic conditionings of the speakers, it highlights the role of a lingua franca in *individual sphere of interaction*, on a one-to-one basis of direct contact of English language speakers, be them native or non-native. Moreover, language also serves the communication beyond the individual sphere.

The interconnection of people allowed by the time/space shortcut is a consequence of advances in technology. Pym sees globalisation as "a set of things that can happen when distance becomes easier to conquer" (p. 745) and technology is paramount to accomplish such a condition. For instance, "[t]he technological move from parchment to paper (...) cheapened rewriting processes, enabling translations with the multiple revisions, greater teamwork and wider distribution" (p. 745). It follows from this that the technological aspect of globalisation results in a possibility to amplify communication reach, thus, defining technology-based media in its *collective sphere of interaction*. Human interconnection through the exchange of media products has implications to language and culture on economical and geopolitical bases via the mediation of translation.

Understanding globalisation on its technological foundations implicates that the differences in societal development might affect directly the experiences of globalisation. That is to say that every part of the planet has its own experience of what globalisation is. Considering the multiple meanings of globalisation, Cronin (2003) asserts that

within a context of multiple modernities it is more proper to talk not so much about translation and globalization as about *globalization as translation*.(...) The result is the nationally and regionally differentiated experiences of globalization across the planet. Translation is not simply a by-product of globalization but it is a constituent, integral part of how the phenomenon both operates and makes sense of itself. (Cronin, 2003, p. 34, italics in the original)

From Cronin's observation, translation and globalisation are by definition intertwined; translation is essential to the coming about of globalisation. In this sense time/space shortcut has produced a global common ground where the use of a lingua franca does not eventually cause the extinction of translation. As Cronin puts it, "globalization has not meant the demise of translation as an activity but, on the contrary, late modernity has witnessed an explosion of demand for translation" (p. 34). The intensification in the production of translation might signal to diversity in the global flow of media exchange as well as the maintenance of linguistic diversity.

As a result of globalisation, the diverse peoples around the globe would be eligible to interact, causing translations to spring profusely from countless linguistic combinations. Notwithstanding, this might not be the case. Data exposed by Bellos (2011) confronts this translation-born miscellany. According to him, "[o]f the 1 million translations used to compile ranking [of UNESCO], more than 650,000 are translations from English, and a further 10 percent of the total number consists of translations into English" (p. 125). Despite the fact that globalisation reassures the maintenance of linguistic diversity by the intensification of translation, the presence of a dominant lingua franca is made evident in the choice of English "as source or target of 75.12 percent of all translation acts" (p. 125). If, on one hand, globalisation does not necessarily result in the complete disappearance of the world's languages, on the other, it has contributed to the overt presence of the English language. This asymmetry is enhanced depending on the language English measures its power against, and especially on the type of media transacted, such as the case of American films in Brazil.

House's (2010) attempt to argue against the existence of a "monolithic 'hegemonic' English voice" is conditioned to the sphere of communication in question; individual users are to be respected in their use of the language. The "diversity of many different voices" is considered legitimate as it is a result of the diverse backgrounds of the speakers. Conversely, one hegemonic English voice is evidenced in the

widespread presence of American films in a global scale. Venuti (2013) draws on UNESCO to expose that 80% of films exhibited in the whole world (in dubbed or subtitled versions) are produced in Hollywood. The diversity that is a central feature of English as a lingua franca has its counterpoint in the American practice of market domination.

In fact, dominance of global markets is paramount to obtaining larger profit margins and such dominance is not possible but for the assistance of translation. As Venuti (2008) puts it, “[f]or literate cultures with advanced or fledgling communication media, translations have accompanied lucrative deals with translational publishers and film and television companies, sustaining industrial development by building native-language audiences for cultural products of the hegemonic countries” (p. 158). Cronin (2003) furthers that the global age is the era of the emergence of giant multinational corporations (i.e. that control cinema, music, television, publishing and the internet) and of local consumption of global goods and images. Translation is then essential to American economic interests that guide production and consumption of goods.

Apart from the uneven possession and dispersal of resources caused by the economic order in the global era, Cronin (2003) highlights a “cultural fallout of the hegemony of specific languages and cultures” (p. 52). In the particular case of attendance to film theatres in Brazil, as previously exposed, data reveals that 89,4% of the public watched foreign films in 2012 (Um Brasil, 2013). Amongst the consequences of the foreign domination over domestic market of goods is the reduced room available for domestic products, what in turn causes their status to decline. As a matter of fact, the little visibility aspired by films produced in Brazil need to face competition against American production. On account of the fact that domestic works lack recognition, they require ‘more aggressive promotion and marketing to reach a large audience. As a result, domestic works go undersubsidized and the development of domestic languages (...) and audience is limited’ (Venuti, 2008, p. 162). What this reveals is an American production that enjoys prestige and is broadly more consumed than Brazilian production, even in Brazil. On account of the prestige the American production has in Brazil it is the Brazilian production that might appear alien to domestic audience.

As a process that maximises intercultural contact, globalisation amplifies the possibilities of identification between the interacting individuals. Cronin (2003) remarks that “[h]uman beings have imaginatively identified with other human beings before in human history but it is the number of human beings doing this – the scale of

identification – which has changed” (p. 35). In addition to the increase in the scale of identification another element fits in the equation in the particular case of identification via American films in Brazil: their prestige and economic purpose. In a similar vein, Venuti (2008) puts that popular genres “invite the pleasures of imaginative identification instead of the critical detachment of the high aesthetic, [their] translations allow Anglo-American values to cultivate an elite Westernized readership, unconcerned with domestic cultures” (p. 163). As a result of identification fostered by globalisation, American films presented to the Brazilian audience favour Brazilian identification with American values and the undermining of the domestic ones. One specific value of interest in this research is language itself. The use of particular strategies that resemble domestication or foreignisation (Venuti, 1995) to present the translated text to the audience might reduce or reinforce its English-language presence in the Brazilian Portuguese translation. Venuti’s notions then are here seen to reflect two opposing forms of globalisation.

From a general perspective, at the core of the interplay between globalisation and translation lies the tension between two forms of globalisation: centripetal and centrifugal globalisation (Cronin, 2009). The *centrifugal* form implies that globalisation results in interdependence, hybridity, syncretism, crossover and creolization. From this perspective translation “allows speakers of a language under threat to retain full autonomy” (p. 128), thus preserving their own language. Conversely, the *centripetal* form of globalisation, the notion of globalisation as homogenisation, is associated with imperialism, hegemony, subjection, Westernization and Americanization. Translation is seen as “the *sine qua non* of the cultural dominance and an agent of centripetal globalisation if we consider that without the services of dubbers and subtitlers Hollywood dominance of global cinema markets would be inconceivable” (p. 128).

If translation operates actively in centrifugal and centripetal forms of globalisation, the strategy adopted in a particular translation instance manifests its tendency towards one or the other pole. On account of the economic (exchange and reception) and cultural (prestige) asymmetry in the exchange of films between the USA and Brazil, a foreignising translation makes English-language typical features visible in the Brazilian translation. It portrays a Brazilian Portuguese in the character of the world’s lingua franca, producing and homogenising version of the language. The foreignising translation is here considered a manifestation of *centripetal* globalisation. Conversely,

adopting a domesticating translation implicates in the maintenance of Brazilian Portuguese standards. By preserving the target language in an asymmetrical translational relation this strategy is considered closely related to the *centrifugal* form of globalisation.

According to what was remarked in subsection 2.1.1, the option for either domestication or foreignisation is not absolute in a translated text, even though one might prevail over the other. Centripetal and centrifugal forms of globalisation are then present in translations in ranging degrees. What is at stake is not whether a translation is a complete manifestation of one of the other but rather which it tends towards. In the context of audiovisual translation, regardless of domestication or foreignisation strategy applied, “[g]lobalisation has greatly contributed to the homologation and linguistic standardization which are evident in the translation strategies both in subtitling and dubbing” (Leonardi, 2008, p. 160). No audiovisual method completely eschews the influence of the source text, but each has its technical specificities and potentials to convey the translated message, and to undermine/reinforce the asymmetrical relations.

2.2 AUDIOVISUAL TRANSLATION METHODS

Traditionally restricted to operate in the realm of single mode texts, translation has been challenged by the advent of sound in films. Advances in technology that allowed for the introduction of spoken language in filmic production had to be adjusted to translational purposes. Initially, a method frequently adopted to make a film available to public of diverse origins was to produce multiple versions of this film in the different languages (Shochat & Stam, 1985; Danan, 1991, Tviet, 2009). Currently, however, other alternatives are more commonly offered to the public watching films produced in languages unknown by a particular audience (i.e. subtitling and dubbing). In parallel, public has also been challenged by the advent of sound in film. According to Shochat and Stam (1985), “[w]ith sound, the transition from an *imagined universality* into *nationality and language difference* modified the relationship between spectator and film” (p. 46, my emphasis). Presented to the otherness of films, different audiences have particular preferences as to the audiovisual translation method chosen (i) on account of the way each method presents the translated text; (ii) because of the way these methods might echo the asymmetrical relations

between source and target systems. Initially, it is necessary to expose the specificities the audiovisual translation methods (i.e. subtitling and dubbing) have with regard to potentialities to meaning making as well as with their underpinning constraints.

Among the aspects involving translation that calls for its existence is the multiplicity of different languages, which by their dissimilar features cause constraints to translating. In addition to that, the rendering of audiovisual materials poses an extra challenge as a result of the dissimilarities between the resources available to the original production and the resources available to operationalise the translation. Elements such as framing, setting, lighting, movements, and soundtrack operate in an integrated way so as to produce filmic meaning (Bordwell & Thompson, 2008). Filmic meaning is then conveyed through two channels, the visual and the acoustic, but language transfer is carried out essentially on the verbal information containing in each of the channels. The specific elements that compose visual and acoustic channels are seen in table 2.1.

Table 2.1

The Polysemiotic Nature of Audiovisual Products (Chiaro, 2009, p. 143)

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG- LYRICS; POEMS, etc.

The translation must be shaped aiming to conform to the meanings fashioned by the various modes. As componential parts of the film, facial expressions, scenery and background noise, to cite a few elements, are not commonly changed in the translation. That way, the polysemiotic filmic nature restrains possibilities to translation, conditioning them. Audiovisual translation is mainly done using two methods: subtitling and dubbing, (Delabastita, 1990; O'Connell, 1998;

González, 2009): each of which has its own specificities, restraints and potentialities.

2.2.1 Subtitling

To begin with, “subtitling can be defined as the process of providing synchronized captions for film and television dialogue” (Shuttleworth & Cowie, 1997, p. 161). Furthermore, such type of translation practice “endeavours to recount the original dialogue of the speakers as well as the discursive elements that appear in the image’ (i.e. written realia in Table 1) “and the information that is contained on the soundtrack (songs and voices off)” (Díaz Cintas & Remael, 1997, p. 8). These definitions bring to the fore the integration between the various meaning-making elements at the same time as they reveal some constraints to subtitling. The process underlies spatial and temporal aspects.

As the viewer needs to cope with reading both images and words, the subtitles are generally placed horizontally¹⁶ at the bottom of the screen in order not to interfere with view of the image. Placed at the margin of the screen, the subtitles are then produced in order not to surpass the two-line limit. This *spatial dimension* of subtitling also constrains the maximum number of characters that can be used, although this limit varies according to the client’s demands, occasion (i.e. a film festival), or medium (i.e. DVD or VHS). Díaz Cintas and Remael remind that “[f]or cinema and DVD a maximum of 40 characters [per line] seems to be the norm” (p. 84). On a TV subtitle, the number of Roman alphabet characters is usually no more than 37; each blank space and typographical sign count as a character (Díaz Cintas & Remael, 1997).

In addition to the constraints imposed by the spatial dimension, *the temporal dimension* also plays a crucial role to subtitling. A particular subtitle instance should be exposed for a time length similar to that of the utterance, attempting to be shown synchronically. Optimal synchronicity is a key feature to reinforce internal cohesion for it helps to identify what each character says in the film. The ideal minimum length of exposition is commonly agreed to be of one second¹⁷, being

¹⁶ According to Díaz Cintas and Remael (1997) some countries, like Japan, traditionally place “subtitles vertically on the right-hand side of the screen” (p. 82).

¹⁷ Frame is the unity of time more commonly used in subtitling. One second equals 25 frames.

six seconds the recommend maximum. At any rate, synchronicity conditions exposure length what in turn affects text length because the reader is supposed to cope with reading both the subtitle and the other information presented at the visual channel (Table 1). This is to say that, text length is directly proportional to time length (Díaz Cintas & Remael, 1997).

The interplay between spatial and temporal aspects produces yet a third relevant constraint to subtitling: *text reduction*. Depending on the speed with which an utterance is pronounced much can be conveyed within a short time length. Moreover, the viewers' reading speed is also a factor to be considered. As a consequence, complete detailed rendering is not always feasible. Another factor that contributes to text reduction lies in the polysemiotic nature of films. Since meaning is produced by various modes some degree of overlapping between what is conveyed by text and image is expected, whereby full rendering is not required (Díaz Cintas & Remael, 1997). Text reduction consists of eliminating "what is not relevant for the comprehension of the message" and/or reformulating "what is relevant in as concise a form as possible or required" (p. 146).

Text reduction is also a result of a "greater economy of expression" typical of written language, as opposed to spoken language tendency to 'contain unfinished sentences along with redundant speech and interruptions' (Tveit, 2009, p. 88). In translating a dialogue into captions subtitling entails change not only between distinct languages:

[S]poken and written language have a number of distinctive features, (...) written language cannot incorporate all of the information conveyed by speech (suprasegmental features) and (...) some typical features of spoken language appear definitely odd and distracting in written form (hesitations, incomplete utterances, interpersonal signals) (Kovačič, 1998, p. 79).

It follows that the changes implemented by the subtitles also involve a change in *register*. In subtitling, this change might implicate, for example, that the informal features of spoken language tend to be presented in a rather formal fashion. From this perspective subtitling tends towards presenting standard target language. Along with spatial and temporal restrictions and text reduction, register is the last of the constraints to subtitling relevant to this research. Notwithstanding, subtitling is not the only method of audiovisual translation to undergo constraints.

2.2.2 Dubbing

According to Luyken et al (1991), dubbing is a process that consists of “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (Luyken et al, 1991 p. 31 as cited in Chiaro, 2009, p. 144). In dubbing, synchronicity - chiefly called *lip-sync* - is the most problematic issue. As a consequence of the presence of the visual mode, there must occur correspondence between audio and visual channels, that is, “a match between labial consonants and vowel openings” (Linde & Kay, 1999, p. 2). According to Shochat and Stam (1985), “[t]his matching is diversely articulated with specific cinematic codes such as angle, scale, lighting and so forth, with exigencies varying according to whether a shot is close-up or *plan américain*, profile or frontal, well or dimly lit” (p. 49, emphasis in the original). As a consequence of the necessity of synchronicity, the dubber’s task involves articulating both meaning and lip movement. However, the whole composition of the image affects directly the degree of constraint to obtain a satisfactory rendering: the closer the shot the higher is the necessity of correspondence between sound and lip movement.

Differently from subtitling, which is often produced by a single translator, dubbing requires the involvement of more professionals. The entire process traditionally undergoes four steps. “First, the script is translated; second, it is adapted to sound both natural in the target language and to fit in with the lip movements of the actors on screen; third, the new, translated script is recorded by actors; and finally it is mixed into the original recording” (Chaume, 2006 as cited in Chiaro, 2009, p. 144). In the multiple steps of the process dubbing is revealed a *time-consuming* method. By the same token, the participation of various professionals such as translators and actors in addition to the technical equipment necessary for recording dubbing is also considered a *costly* method. Numbers may vary but Tveit (2009), for example, claims that dubbing is five to ten times more expensive than subtitling.

Another relevant constraint to dubbing lies in the fact that the source dialogue is lost. Presenting foreign settings and system of gestures in harmony with native spoken language is to “foster a kind of cultural violence” (Shochat, E., & Stam, R. 1985, p. 52). Furthermore, *source dialogue deletion* might jeopardise credibility. In contrast to

subtitling in which direct comparison between source and target text is possible, in dubbing “there is much greater scope for censorship and other kinds of undetectable textual manipulation” (O’Connel, 2007, p. 126).

Some of the constraints to audiovisual translation are shared by subtitling and dubbing, even though each has its idiosyncrasies. A distinctive constraint to dubbing is that it is more time-consuming and costly. The third constraint to dubbing, however, sends subtitling and dubbing in opposite directions. The deletion of source dialogue and its consequent replacement for translated dialogue implies that spoken language is rendered by spoken language. As Tveit (2009) puts it, “[w]hen it comes to keeping the register and appropriateness of the SL¹⁸-version dubbing can undoubtedly be at an advantage” (p. 88). As opposed to subtitling, register is a non-issue in dubbing. It even allows for the reproduction of more prosodic features such as “the original dialogue’s interaction dynamics, including stretches of overlapping speech” (González, 2009, p.18).

The constraints in subtitling and dubbing are central to the analysis of the translation procedures adopted in both methods because they delimit the options available to translation. They also delineate distinctive features that the viewer might enjoy or dislike thus giving preference to one or the other method.

2.2.3 Asymmetrical Relations and Audiovisual Translation Methods: Public Preference

Subtitling and dubbing offer different resources to translation with similarly different constraints. As a process that evolves the merged comprehension of written text and audiovisual elements, subtitling is relatively more cognitively demanding if compared to dubbing. “[S]pectators actually read films as much as they see and hear them, and the energy devoted to reading subtitles inevitably detracts from close attention to images and sounds” (Shochat & Stam, 1985, p. 48). The ability to cope with the higher polysemiotic nature of a subtitled film is directly proportional to the viewer’s degree of literacy. In contrast, dubbing “reduces the amount of processing effort required on the part of the audience and makes (it) the most effective method to translate programmes addressed at children” (González, 2009, p.17).

¹⁸ SL stands for ‘source language’.

Therefore, subtitled films are more appropriately followed by those who have higher literary skills. Such ability might be an element contributing to the fact that “subtitling is often preferred by more educated audiences” (O’Connell, 2007, p. 128). Another relevant element to this end is that subtitling preserves a film’s original dialogue, thus allowing for direct access to the source language. “Filmgoers who choose to watch subtitled films often do it as a way of accessing another culture” (O’Sullivan, 2011, p.104). Hence, subtitling can be equated with foreignising translation¹⁹ for the source culture is made more evident in the target text, what would in turn reinforce the asymmetrical relations.

Another aspect contributing to preference for either subtitling or dubbing concerns their budgets. As exposed previously higher cost is a constraint to dubbing. The economic factor is used to justify the national preferences for subtitling over dubbing. The argument used to explain this phenomenon is that countries where population, and therefore audience, is smaller subtitling is usually adopted. Conversely, large, more economically powerful countries use dubbing for it is potentially more appealing and therefore less economically risky. (Shuttleworth & Cowie, 1997; Linde & Kay, 1999). However simple it may seem, some scholars examine this issue considering other aspects.

Danan (1991) takes into account the origins of cinema to tackle the subject of the national audiovisual method preferences. The American domination of early filmic production caused great European countries to create protectionist measures to guarantee local linguistic and cultural hegemony. These measures included precise quotas to imported films and demanded that these films were dubbed, rather than subtitled. Such countries include Spain, Italy and Germany, which then underwent fascist government, and France, whose language “was a historically successful instrument of political and cultural centralization” (p. 612). From this perspective, dubbing is considered a target-oriented method of audiovisual translation, for it attempts to “hide the foreign nature of a film by creating the illusion that actors are speaking the viewer’s language” (p. 612). On the other pole, subtitling tends to accept the foreign nature of imported films. In order to uphold a nationalistic standpoint to audiovisual translation, towards the empowerment of the local, she suggests the adoption of a target-oriented approach: dubbing. From this perspective dubbing can be considered a domesticating method, thus minimising the asymmetrical relations.

¹⁹ For further information on foreignising translation please refer to subsection 2.1.1.

Notwithstanding, associating subtitling with foreignisation and dubbing with domestication cannot be done unproblematically. On the opposite direction, Gottlieb's (2004) study on the impact of English on Danish via audiovisual translation demonstrates that the dubbed films examined displayed twice as many marked Anglicisms if compared to their subtitled versions. This finding suggests a potential source-orientedness of dubbing, highlighting its possible foreignising tendency. Gottlieb adds that "English language-specific constructions, of which idioms are just one species, are less frequent in subtitled films than in dubbed films" (p. 92). This finding is vital to the purposes of this research for fixed expressions (the linguistic element under examination) are language-specific construction and would, from Gottlieb's statement, be less passive of foreignisation into the subtitles. This means that, in general, subtitling tends to be associated with foreignisation whereas in the particular case of 'English language-specific constructions' subtitling could be a domesticating method. This research sets to bring this supposition to light by the investigation of fixed expressions.

Regardless of the method advocated, there seems to be a consensus as to the fact that audiovisual translation is tolerant of foreign elements. As Gottlieb (2004) puts it "neither subtitling nor dubbing seems to steer clear of the influence from the Anglophone original dialogue" (p. 93). To the same end, Pavesi (2008) explains that "the permeability of the source text in audiovisual translations has been amply demonstrated by the calques which have been reported to occur systematically in dubbing and subtitling in various target languages" (p. 91). Considering that both subtitling and dubbing are then inevitably foreignising to a certain degree, investigating fixed expressions in audiovisual translation in this research consists of scrutinising which AVT method, dubbing or subtitling, tends towards Cronin's (2009) centrifugal globalisation (manifested in domesticating translation strategies) or centripetal globalisation (manifested in foreignising translation strategies), thus undermining or reinforcing the asymmetrical relations.

2.3 FIXED EXPRESSIONS

Language is a "crucial mechanism contributing to the formation and reinforcement of a cultural identity" (Cowie, 1998, p. 9). Words are the most elementary linguistic units. They evoke meaning in the mind of

the user, however superficial or decontextualised this meaning can be if a word is presented alone. All the same, by combining words new possibilities for meaning making are created. That way, the stock of possibilities to compose new meanings is stretched beyond the limitation the unitary word meaning imposes. The stringing of words is a device language offers to potentially express ideas out of the scope standardised by the labelling of the world. Particular stretches of language can then be produced compositionally in order to convey non pre-established meaning.

Notwithstanding, the pattering nature of language has an equivalent in word chunking; particular lexical items tend to be traditionally combined together so as to form a broader unit. This unit altogether conveys meaning other than the overall combination of each individual word. Even though this sort of linguistic unit is referred to using different terms, it seems that the definition exposed thereof is common ground to scholars such as Baker (1992), Moon (1998), Tagnin (2005), Wray (2002). They, respectively, label these units as ‘fixed expressions’ (Baker, 2011; Moon, 1998), ‘conventional expressions’²⁰, and ‘formulaic language’.

Other scholars use still diverse terms, each of which has different conceptual implications. The term ‘Fixed Expression’ (FE), however, seems to be more frequently adopted. As Moon (1998) puts it: “[f]ixed expression is a very general but convenient term, (...) used to cover several kinds of phrasal lexeme, phraseological unit, or multi-word lexical item: that is, holistic units of two or more words” (p. 2). The holism of a word string may be identified by the following criteria: institutionalization, lexicogrammatical fixedness and non-compositionality (Moon, 1998b).

Institutionalization “is the process by which a string or formulation becomes recognized and accepted as a lexical item of the language” (Moon, 1998, p. 7). It is a quantitative criterion based on the frequency; the assessment of a word string is thus based on its recurrence. Although institutionalization is considered a necessary condition for a word string to be considered a FE the frequency with which it recurs is relative to the representativeness of the corpus. As no corpus is large enough to account for full representation of a language, the possible low frequency of a word string should not be considered conclusive to disregard it as a FE. This criterion not always grants conclusive clues.

²⁰ My translation of the term “expressões convencionais” (Tagnin , 2005).

Lexicogrammatical fixedness, the second criteria, is the propriety by which a FE is considered relatively frozen with regard to form. Conversely, fixedness in the combination of words is not always sufficient a criteria to the identification of a FE, to the point of being misleading. This is the case of collocational patterns²¹, where the fixation of strings can be identified by their high frequency but only a few are indeed holistic units. On the one hand fixation is not enough to determine the status of a string as FE. On the other, “by no means all FEIs are fully frozen strings.” (Moon, 1998, p. 7); 40% of the English FEs investigated by Moon presented lexical variations. Alike institutionalization, fixedness does not suffice as a criterion.

The last criterion, *non-compositionality*, is of semantic nature. According to this criterion, in a FE, “[t]he meaning arising from word-by-word interpretation of the string does not yield the institutionalized, accepted, unitary meaning of the string” (Moon, 1998, p. 8). To this *semantic* view of non-compositionally of FE, Moon adds two other dimensions: the *lexico-grammar* whereby fixed expressions are “strings which are grammatically ill formed or which contain lexis unique to the combination” (p. 8); and *pragmatic*: “a string is ‘decodable’ compositionally, but the unit has a special discursual function” (p. 8)

The criterion presented thereof (i.e. institutionalization, lexicogrammatical fixedness and non-compositionality) compose the features that distinguish a FE from ordinary strings. However, Moon (1998) retains to “non-compositionality as a basic criterion for identifying FEIs” (p. 8). It is therefore considered as the main guideline to the identification of FEs in this research. As the basic criterion, non-compositionality in its tripartite dimensions, namely semantics, lexical-grammar and pragmatics, form the macro-categories of FE proposed by Moon (1998). Table 2.2 presents Moon’s typology.

²¹ “Collocation is the occurrence of two or more words within a short space of each other in a text” (Sinclair, 1991, p. 170 in Moon, 1998b, p. 26).

Table 2.2

Typology of Fixed Expressions (Moon, 1998, p. 19)

Macrocategories	Categories	Typology	Examples ²²
Problems of Lexicogrammar	Anomalous collocations	ill-formed collocations	beyond compare; of course; thank you
		cranberry collocations	to and fro; on behalf of someone/ something
		defective collocations	in effect; beg the question; a foregone conclusion
		phraseological collocations	into action; to a -- degree
Problems of Pragmatics	Formulae	simple formulae	I'm sorry to say; not exactly; you know
		sayings	an eye for an eye; that's the way the cookie crumbles
		proverbs (literal/ metaphorical)	you can't have your cake and eat it; first come first served
		similes	as good as gold; like lambs to the slaughter
Problems of Semantics	Metaphors	transparent metaphors	behind someone's back; breathe life into something
		semi-transparent metaphors	throw in the towel; under one's belt

²² All examples displayed are presented by Moon (1998b)

		opaque metaphors	bite the bullet; kick the bucket
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The first category explored by Moon (1998) is *Anomalous collations*. They “are problematic in lexicogrammatical terms” (p. 20). Typology varies according to the nature of the anomaly. Ill-formed collocations, in particular, break the conventional grammatical rules of English” (p. 21), such as *beyond compare* which unusually combines preposition and verb, instead of preposition and noun. Cranberry collocations have lexical items that are unique to the string, that is, one of the item does not co-occur with no other word in the language. In the FE *to and fro*, the lexical item *fro* only occurs in the string. Similarly, defective collocations have lexical items whose meaning is unique to the string, even though they have other compositional meanings. That is the case of *a foregone conclusion*, where conclusion is at times a synonym of “result”. Lastly, phraseological collocations consists of FE where there is a limited “paradigm in operation and other analogous strings may be found, but where the structure is not fully productive” (p. 21), such as the string *to a – extent* which allows only a limited range possibilities in the gap.

The following category, formulae are, according to Moon (1998), considered fixed expressions for their non-compositionality lies in their discursal function. Even though their meaning can be implied by the individual words composing them, their use in particular interaction contexts and their institutionalisation (i.e. their repeated use following similar wording) are considered characteristics of FEs. Formulae are FEs related to the pragmatics of language. Simple formulae “are routine compositional strings that nevertheless have some special discursal function or are iterative or emphatic, as well as syntagmatically fixed” (p. 22); the string *you know* can be used in context to work as a filler that has emphatic function. Sayings are FE that takes the form of (typically unattributed) quotations and catchphrases, like an *eye for an eye*. Proverbs differ from saying in the sense that they comprise of maxims with deontic function. For example, *first come first served*, is used to announce and reinforce the particular societal practise to claim for the right to be served first. Similes “are institutionalized comparisons that are typically but not always transparent, and are signalled by *as* or *like*” (p.) such as the rather transparent *as good as gold*.

The last set of the categories exposed by Moon (1998) relevant to the purposes of this research is metaphors (Table 2.2). They are non-compositional because of their semantics. The category of metaphors is formed by idioms, like *kick the bucket*. This type of FE is unintelligible if each individual word is regarded separately. As stated before, non-compositional units are regarded in their holism, that is, the meaning they convey is surmised from the entire string instead of from the combination of the words it is composed of. This category is sub classified according to ranging degrees of transparency, “the compositional decoding and interpretation of the image” (p. 23).

2.3.1 Fixed Expressions and Culture

Word chunks can be produced either as a way to convey original ideas, or as pre-established semantic, lexicogrammatical and pragmatic linguistic stretches. This second possibility is also a reflex of the general linguistic tendency to patterning. The particular phenomenon of patterning in FEs can be justified in the possibility to ‘shortcuts’ in language processing. Formulating an utterance is cognitively more demanding than using a FE. Instead of composing an original wording a language user has the possibility to resort to a ready-made expression, what grants more fluency to his/her speech and allows for the redirection of his/her mental capacity to other ends (Wray, 2009). As a consequence, the receptor of such utterance relies on the fluidity familiar wording produce to focus on what is new in that text.

The presence of FEs reflects directly on the fluency of a text. Moreover, the non-compositional characteristic of FEs implicates that different languages (or varieties of the same language) could pattern FE using different words and/or have different FEs. Consequently, the accurate use of FE is an indicative that the user is sensitive to the standards of fixation in that particular language. As a result, the use of FE reflects in the identification between individuals, for it transmits “insider knowledge”, functioning as “social bonding” (Wray, 2009).

Apart from the specificities each FE has in its composition, the relationship between a given signified and its FE-signifier may be also be typical of a given language. As the formulation of FEs is accomplished by the unique juxtaposition of particular words, the specificity of such phrase gives room to the creation of typically of the signified. “[C]onventional ways of saying things often seemed to reflect, and also promote, particular ways of thinking about experience” (Lee,

2007, p. 472). The particularity in the formulation of FEs is often seen in terms of its close connection with culture. FEs are then seen as culture-bound terms, that is, as lexical evidence of the particularity of a given language/culture.

On analysing the culture-boundness of phrasemes, Sabban (2008) considers both “linguistic analysis” and “modes of thinking” to conclude that “[r]ecurring patterns of conceptualization as manifest in linguistic expressions – as well as possibly other cultural codes – can be looked upon as traditions of conceptualization, thus being themselves part of culture and its legacy” (p. 239). From that perspective FEs can be understood with regard to its possible uniqueness in linguistic formulation and to the specificity of the culture they stand for. Next, the problems FEs might impose to translation are discussed.

2.3.2 Fixed Expressions in Translation

No two languages are equal. Even though some languages may have similar origins and, therefore, present chiefly equivalent uses for particular words, the cross linguistic equivalence in the meaning of these words is jeopardized by the way they are used. FEs are considered linguistic conventionalities²³ (Tagnin, 2005). The implication that this has to translation lies in the supposed inequality of the conventionalities different languages present. Varying degrees in the (dis)similarity of phrasing and meaning must be taken into consideration in the identification and subsequent rendering of FEs.

To begin with, the proximity of two languages may be reflected in their phrasing and meaning, or use, attributed to particular FEs. Colson (1998) points out to a “common idiomatic heritage to all European languages, originating from biblical or Latin and Greek expressions” (p. 193). Therefore English and Brazilian Portuguese might share, to a certain extent, some FEs. The translation of such FE would have no impediment; the FE would be rendered into target text with no implication to form or meaning. For example, the English formulae ‘Happy Birthday’ (Madagascar, 2005) that has in its Brazilian Portuguese counterpart ‘Feliz Aniversário’ a corresponding discursal function: that of wishing someone happiness on the occasion of the completion of their birth.

²³ My translation of Tagnin’s Brazilian Portuguese term “convencionalidade”.

However, there are also the cases in which a FE is translated into the target language by a single word or by a compositional string, that is, a string whose meaning is conveyed by each individual word composing it. In this case, FEs in target and source texts have correspondence in meaning but not in fixation. The idiom ‘to call in sick’ (Madagascar, 2005) which means to “to call one’s place of work to say that one is ill and cannot come to work”²⁴ refers to a practice common in Brazil and is translated compositionally by “vou pedir atestado” and “eu vou dizer que tô dodói” in subtitled and dubbed versions respectively. Baker (1992) warns novice translators about the danger of dealing with a FE in a compositional way; that would disrupt the meaning the unit conveys.

A third and more dramatic relationship between source and target languages in translating a FE is the “problem of the non-existence of a similar convention in (...) TL culture” (Baker, 1992, p. 68). In this configuration not only the formulation is absent in target language FE, but no correspondence in meaning or use occur. That is the case of the formulae *It wouldn’t be something without someone/something*, such as in ‘It wouldn’t be breakfast without him’ (Madagascar, 2005). Even though it could be translated compositionally into Brazilian Portuguese the convention does not exist in the target language.

Regardless of the possible correspondence between FEs in source and target languages, it is patent that FEs in general bare both linguistic and cultural specificities, being formed by dissimilar lexical elements and/or referring to concepts and cultural practices not shared by source and target cultures. In this context, Baker (1992) explains that “[i]t is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate” (p. 68). Henceforth, equating language-based formulations and cultural (pre)conceptions in target and source texts can be by definition troublesome, to the extreme of turning the translation of a given FE unfeasible.

Apart from having to cope with general constraints, the translation process of fixed expression has to keep a watchful eye on how an integral part of the social context they are on account of the linguistic-cultural differences in the pair. More alarming could be the translation of these expressions relative (i) to the available strategies and imposition enclosed in the text-type, or medium in question; (ii) to the asymmetrical relations between source and target countries and languages.

²⁴Retrieved from <http://idioms.thefreedictionary.com/call+in+sick>

Firstly, as it was remarked in section 2.2, the polysemiotic nature of films imposes a series of constraints to audiovisual translation. The rendering of FEs, as multiword units, could be problematic provided that, for example, space and time constraints cannot be matched by the adoption of a target language FE that corresponds to the source language FE in both non-compositionality and meaning. For example, the FE ‘another year’s come and gone’ (Madagascar, 2005) is translated by the shorter non-compositional ‘sai ano, entra ano’ in the subtitle, and by the similar length but compositional ‘já passou mais um ano’ in dubbing. According to what was exposed in section 2.2, one particular constraint to subtitling is text reduction. In the case of a correspondent shorter target language FE subtitling seems to be more likely to allow for the adoption of the domesticating strategy. In contrast, dubbing lip-sync impedes the adoption of the same strategy because it does not have enough syllables, therefore sound and image would not be presented synchronically.

The translation of FEs in audiovisual translation has a twofold juxtaposed limitation: the one imposed by the medium (i.e. the constraints to subtitling and dubbing); and that of the particular (dis)similarities in the verbal formulations and specificity in the conventionalities of the FEs between source and target languages. Considering the culture-boundness of FEs and the overt American domination of Brazilian market of films, all these constraints should be taken into account in the analysis of the strategies adopted to translate a FE for it “evokes in the mind of the reader or hearer a range of associations connected with typical contexts in which the expression is used” (Baker, 2011, p. 68). Therefore their presence affect directly how typical of a particular culture a text is.

In a context of asymmetrical relations as discussed here, foreignising implies presenting a translated text that can be considered a manifestation of centripetal globalisation²⁵. However, by using a domesticating strategy a translation not only avoids foreign typical (or conventional) language, it is also producing a text as recognizably part of the target culture. As discussed in section 2.1, foreignisation and domestication are two ends of continuum; at the in-between zone lies possible combinations of source and target FEs that cannot be promptly recognised as one or the other. For this reason, Venuti’s (1995) notions

²⁵ This form of globalisation is associated with imperialism and Westernization. For further explanation refer back to subsection 2.1.2.

are here refined and presented as analytical categories (Chapter 3, Subsection 3.2.2).

The alignment between Venuti's notions and Baker's strategies are key to the carry out the investigation and discuss the objective in terms of asymmetrical relation. This and other steps taken to accomplish the proposed objectives herein proposed are described and systematised in the following chapter.

3. METHOD

This chapter describes the methodological steps taken to accomplish the objective proposed, namely (i) to describe the strategies (i.e. Venuti's (1995) domestication and foreignisation) adopted to translate FE on both dubbed and subtitled versions of the corpus selected and (ii) to pinpoint any tendency towards the use of the domesticating and foreignising strategies in AVT methods, dubbing and subtitling. To carry out the linguistic analysis of the films select on both source and target texts, this research relies on tools and concepts introduced by Corpus-based Translation Studies.

The applicability of a corpus-based methodology to Translation Studies is manifold, varying from Translator Education to Machine Translation and Descriptive Translation Studies. More specifically, a corpus-based methodology has been adopted by Descriptive Translation Studies as a means to accomplish the empiricism necessary to this descriptive branch of the discipline (Kenny, 2009). In the attempt to promote a more empirical stance to Translation Studies, Olaham (2004) states that “corpus studies are often criticized for focusing excessively on quantitative analysis” (p. 86) and suggests the combination of quantitative and qualitative analysis as a means to accomplish fuller descriptions of translational phenomena. As Rojo puts it (2013), few studies investigating translation can be considered totally quantitative or qualitative. Rather, most studies are placed between the two extremes. A qualitative investigation, Rojo states, is “exclusively based on the researchers’ capacity of analysis and introspection”²⁶ (p. 54). As the present study does not rely on quantitative corpus-based tools, a rather qualitative one, parallel corpus (Baker, 1995), is used for it presents linguistic evidence in a way so as to enhance researchers’ capacity of analysis and to diminish their introspection.

Parallel corpus is commonly used to scrutinize translated texts and their original counterparts. As Fernandes (2009) puts it, this sort of corpus “allows specific regular translation patterns to be isolated and subsequently classified” (p. 19). It seems to be common sense that parallel corpora are source language texts and their translations. Some of the definitions that contribute to this view are listed below:

- “A bilingual parallel corpus contains texts and their translations into one language” (Bowker & Pearson, 2012, p. 92).

²⁶ My translation of ‘basados exclusivamente en la capacidad de análisis e introspección del investigador’.

- “[C]orpora consisting of source texts and their translations” (Olaham, 2004, p. 10).
- “Parallel corpora (not to be confused with ‘parallel texts’) ideally consist of texts in one language and translations of those same texts in another language” (Kübler & Aston, 2010, p.510).
- “Parallel corpora are typically made up of source texts in language A and their translations in language B” (Saldanha & O'Brien, 2014, p. 68).
- “The prototypical parallel corpus consists of a set of texts in language A and their translations in language B” (Kenning, 2010, p. 487).
- “A parallel corpus consists of original, source language-texts in language A and their translated versions in language B” (Baker, 1995, p. 230).

It is not clear, though, whether a parallel corpus can be composed of one or more target texts of one particular source text. As exposed, the purpose of this study is to investigate the translation of FEs (Moon, 1998) in Brazilian dubbed and subtitled versions of American films. Therefore, it must be highlighted that a parallel corpus in the present study is threefold; it is composed *one source* and *two target* sets of texts: the dialogues of American films *Ice Age* (2002) and *Madagascar* (2005) (source texts), and their respective Brazilian Portuguese dubbing (target text) and Brazilian Portuguese subtitles (target text).

Baker (1995) argues that parallel corpora “allow us to establish, objectively, how translator’s overcome difficulties of translation in practice” (p. 231), being therefore useful in the description of translational behaviour. A tool such as this is particularly helpful in the scrutiny of corpus composed of three sets of texts since the simultaneous analysis of such a variety of different but still closely related texts could easily cause confusion if analysed manually, what could in turn render analysis more time consuming and findings less trustworthy.

Fernandes’ (2009) suggestion of a corpus-based methodology to Translation Studies includes three stages: corpus design, building and processing, that is, the texts should be selected, transferred to electronic format and later analysed. The first methodological step taken was to select the particular films to be studied. In this stage I took into consideration the contextual dimension of the present study: the asymmetrical relations between Brazil and the USA. Next, the data had to be converted to electronic format, necessary to be processed by corpus-based tools. To the purposes of this study, these tools have a

twofold function: (i) to aid in the identification FEs present in source texts in the cases a dictionary or a glossary does not prove sufficient to accomplish such a task; (ii) to provide swiftness and improve consistency to the analysis of the translation strategies adopted. The methodological steps are further described next.

3.1 CORPUS: DESIGN, BUILDING AND PROCESSING

3.1.1 Corpus Design

A corpus can be described as a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria.

(Bowker & Pearson, 2012, p. 9)

A corpus can be simply regarded as a body of texts. Conversely, within Corpus linguistics and Corpus-based Translation Studies a corpus has two distinguishing features relevant to this research. They are texts (i) gathered in electronic form (ii) according to a specific criteria. I initially turn to the second of these features. The main criteria guiding the corpus design of this study has a contextual grounding: the asymmetrical relations.

One of the central aspects of the asymmetrical relations as argued in this study is the unbalance in the exchange of films between Brazil and the USA and the ample consumption of American films in Brazil. Such power unbalance might have a textual correspondent, emphasised depending on the strategy adopted to translate culture-bound language such as FEs. At the core of these asymmetrical relations as seen here are the films that have ample circulation in Brazil. Therefore, the reception of such films is a key aspect to shed some light on the linguistic facet of the asymmetrical relations. Fernandes (2009) proposes some criteria to selection of text to be included in the corpus. The ones listed below conform to the contextual grounding of this study. The corpus to this study is composed the of the films *Ice Age (2002)* and *Madagascar (2005)* based on the following criteria:

- *Translation period*: The corpus is comprised of films translated in 2012. Thus, enabling contemporary practices can be accounted for.

- *Mode and medium*: The corpus holds source dialogues and both subtitled and dubbed versions of the films in written form, as well as the films themselves.
- *Typicality*: Fernandes (2009) draws on Baker (1995), who defines typicality in terms of range of sources and genre. Table 3.1 shows a varied network of distributors, producers and translators.

Table 3.1
Typicality

ICE AGE (2002)		MADAGASCAR (2005)	
Distribution	Twentieth Century Fox Film Corporation	Distribution	Dreamworks Animation SKG
Production	Blue Sky Studios	Production	PDI / Dreamworks
Dubber (Studio)	Solange Barbosa (Delart) ²⁷	Dubber (Studio)	Pavlos Euthymiou (Audiocorp) ²⁸
Subtitled (Studio)	Thaís Kitahara (Visiontext)	Subtitled (Studio)	Rossana Pasquale Fantauzzi Largman (not informed)

As can be seen in Table 3.1, the films selected have different agents in all instances. They are produced and distributed by American multinational companies. More important to the analysis of the strategies adopted to translate FEs is the fact that the target texts that compose the corpus are rendered by different translators. Even though the corpus under examination is not large enough in order to provide evidence that account for the overall translational behaviour involved in translating FEs in AVT in Brazil, the diversity of translators and studios represented in the corpus selected provides a scope minimally ample; the corpus selected is not “restricted to one particular view” (Fernandes, 2009, p. 24) of translation practice. Due mostly to space and time constraints, the present study limits itself to a somewhat small corpus. However limited, the diversity in the producers of the target texts that compose the corpus is a factor that contributes to providing initial insight into the phenomenon. There are, nonetheless, further criteria

²⁷ Retrieved from <http://dublanet.com.br/forum1/showthread.php?3024-A-Era-do-Gelo-%28Ice-Age%29&highlight=ice+age>

²⁸ Retrieved from <http://dublanet.com.br/forum1/showthread.php?4489-Madagascar>

applied to film selection that highlights its potential to understand the translation of FE in AVT in Brazil.

Based on Baker's (1995) use of the criterion, typically involves the selection of texts to compose a corpus based on issues related to the *production* of the translated text. Nevertheless, the present research's central concern has a contextual origin, that of the presentation of a globalized version of the Brazilian Portuguese to an ample portion of the Brazilian public. Thus, to the purposes of this study, typically encompasses *production* as well as *reception*. In this sense, films have been selected in an attempt to represent typical target public. That is, the corpus has also been selected to represent films seen by a as wide a fraction of the Brazilian as possible. In this sense, typicality of the texts that compose the corpus can be claimed in terms of its likelihood to be seen by a vast array of the Brazilian public.

Translation Studies investigate texts because they, by definition, have been produced for a public different from that of the source text. This fact is here taken into account, not only because translations are texts in their own right in the target context (Toury, 2012), but especially because translations are produced in order to meet needs and expectations of the public (Venuti, 1998). This public-orientedness feature of translated texts could ultimately mean that the various translations made for one particular public might share some traces detectable through a suitable sample. The films selected share the following aspects with regard to public typicality:

- *They have sequels.* A second or third film sequel of a particular film is made owing to its commercial success. The fact the films' sequels have also been translated is another aspect to indicate the success of the original production in the recipient culture.
- *They have been telecasted (more than once).* This opens the possibility for an even broader reception, at the same time as it attests the popularity of the films selected.
- *They are entertainment for families.* This is deduced based on the fact that they are telecasted on special holidays when people from different age groups gather together. In this sense, a defining feature of these films is what Lathey (2006) calls "dual-readership"²⁹; their target audience is simultaneously

²⁹ It implies that both readers' needs and expectations are taken into account to the production of the translated text. This feature of the corpus is here not considered a central variable to explain why translators adopt any strategy to translate FEs.

children and adults. It might mean that the films selected are better candidates for a broader societal stratum since they are eligible options to people of all ages.

Even though these films do not figure in the list of box office hits in the past decade, their success in the areas listed above suggests that they are also likely option for DVD purchasing and rental, what elevates their reception to an immeasurable level. Other films might fit the criteria exposed thereof. However, Madagascar an Ice Age have been selected because these were the first films under consideration to fit all the proposed requirements.

In the epigraph of this subsection, Bowker and Pearson (2012) define a corpus as “a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria” (p. 9). The “set of criteria” has just been exposed. Next I shall turn to describe how the texts have been “gathered in electronic form”.

3.1.2 Corpus Building

3.1.2.1 Text Capture

Fernandes (2009) refers to the first stage of the corpus building as *text capture*. The texts to be captured in this research comprise of subtitled and dubbed versions of the films selected. As films, their nature is polysemiotic³⁰ (Chiaro, 2009); they convey the message both by the acoustic and visual channels, on verbal and non-verbal fashion. Thus, the verbal message is only a part of the overall text. Due to the fact that the present research seeks to analyse a linguistic pattern (i.e. Fixed Expressions), non-verbal information is edited out the corpus. This is to say that the corpus under examination is composed primarily of verbal language. Since dubbing and subtitling use different channels to convey the verbal message, the methods used to convert these texts into electronic format have some specificities. In addition, the source texts also need to be captured electronically.

The DVDs³¹ of the films that compose the corpus are the origin of source and target texts. According to what has been indicated previously, the target texts of the present study are the subtitled and

³⁰ This concept is discussed in more depth in section 2.2

³¹ The acronym stands for Digital Video Disc

dubbed versions of the films, present in the films' DVDs. In addition to the translations into Brazilian Portuguese, the DVDs also contain English subtitles, which have the same phrasing as the spoken soundtrack. To the purposes of the present study, the English subtitles in the films' DVDs are considered the source texts. In addition to the acoustic channel ³²conveying verbal messages, the visual channel also need to be accounted for. However as the focus of the study is on a linguistic item (i.e. FEs) the visual channel is only taken into account when the information it conveys is considered to affect the translation of FEs. I now turn to describe the steps taken to capture source and target verbal texts.

To begin with, dubbing transmits the translated message via the acoustic channel. To scrutinise these texts using parallel corpus they need to be in written form. The dubbed versions of the films have been converted to electronic format by a professional typist, who used a computer equipped with a DVD player and *Microsoft*® *Word* software. As she listened to the films, she typed the films' dialogues. In the process, some inadequacies happened, such as in presenting an oral text in written form. These shortcomings are elicited in the description of the edition stage, when they have been noticed and corrected.

The capture of the subtitles has been carried out using *Sub Rip 1.50b5* software. By means of OCR (Optical Character Recognition) the software converts the subtitles in an automatic fashion. That is, it reads the subtitles and identifies letters, numbers and spaces using a Character Matrix provided by the user. Before the subtitles can actually be captured, the Character Matrix needs to be created. As the software does the optical scanning for the characters, the user is required to supply the character identified by it. The software then stores the combinations of images and characters so that each character is required to be supplied by the user once only. After the Character Matrix is fully created, user intervention to extract subtitles is no longer necessary. In addition, the Character Matrix itself can be saved in order to be used in future occasions. This is to say that only one Character Matrix had to be created to capture the subtitles that compose the corpus of the present research.

Following, the corpus need be proofread for spelling mistakes caused by any human or OCR error. The dubbing texts have been spell-

³² Even though subtitling is presented graphically in the screen it is not part of the visual channel on Chiaro's (2009) description, possibly because their presence is attributed to a demand of the acoustic channel and because they do not compose the visual message.

checked using *Microsoft*® *Word*. Source and subtitled translations were in SRT format, which is a subtitle file and have been spell-checked with the assistance of *Subtitle Workshop 6.0b* (Spiridonov, 2013), a freeware subtitle editor. In this stage I noticed that the optical recognition of characters *Sub Rip 1.50b5* failed to distinguish the lower case “L” from upper case “I”; all words that contain these letters were spell with lower case “L”. Thus, for example, all instances of the personal pronoun “I” were written “l”. This way, for example, the very frequent combination of personal pronoun ‘I’ plus auxiliary verb (i.e. I’ve; I’d, I’m) were written incorrectly (i.e. l’ve; l’d; l’m) and had to be identified and replaced. In order to perform a swift correction of a similar OCR shortcoming Fernandes (2009) used *Microsoft*® *Word*’s find-and-replace facilities. Differently, I decided to use *Microsoft*® *Excel*, which is also equipped with a built-in find-and-replace tool, but presents the information containing in the SRT file in a more eye-friendly way. Other OCR errors had to be corrected manually, such as the Brazilian Portuguese accented ‘a’ (i.e. à, á, â), like in the sentence ‘De volta às raízes’ instead of ‘De volta às raízes’. In addition, *Excel* was particularly helpful in the carrying out of the subsequent stages: editing and alignment.

3.1.2.2 Editing

As dubbing and subtitling are not translations made to be read by the target audience in a conventional way, such as printed media (i.e. newspapers and books), they do not have a standard written form. In order to be processed by corpus-based tools successfully, dubbed and subtitled texts that compose the corpus need here be conventionalised. The steps taken to edit the texts so as to produce corpus suitability are described next, starting with dubbing:

- Oral language features: Brazilian Portuguese words that are pronounced in an abbreviated manner if compared to standard spelling are written so as to simulate the pronunciation of each particular instance of a given word. The word ‘estou’ /is.t’o/³³ (first person singular present inflection of the verb “estar” – to be) is at times pronounced /t’o/³⁴, in which cases it is spelled

³³ Adapted from

<http://www.portaldalinguaportuguesa.org/paradigm.php?action=lemma&lemma=99023>

³⁴ Adapted from

<http://www.portaldalinguaportuguesa.org/paradigm.php?action=lemma&lemma=99023>

‘tô’³⁵. The written form of this word follows the way it was pronounced in each occurrence in the films without any special signaling. The same is applied to “está”, “estava”, “espera”, “você” and “para” that are occasionally written, “tá”, “tava”, “pera”, “cê”, and “pra” respectively. It is also applied to the contractions “não é” and “espera aí” that are frequently pronounced “né” and “peráí”, respectively,

- Word correction: I listened to the films while reading the typist’s work to check for text accuracy. Some instances of similar sounding words had been confused such as the in the sentence “Eu vejo uma árvore *com* uma folha”. In this case the correct should be “Eu vejo uma árvore, *como* uma folha”.

The subtitle portion of the corpus has been edited³⁶ as follows;

- Removing extra-textual elements: the result of the OCR scanning of the subtitles is a file in SRT format that contains several extra textual information such as order of exhibition of each subtitle and time when the subtitle starts and stops being exhibited, as well as a blank line that separate the subtitles. (Table 3.2 – column A). All these items have been removed (Table 3.2 – column B).

Table 3.2

Removing Extra-textual Elements

A - Unedited (Madagascar)	B – Edited (Madagascar)
355	Just shush! I will handle this.
00:59:06,069 --> 00:59:09,937	Oh! I got him!
Just shush! I will handle this.	
356	
00:59:10,006 --> 00:59:11,268	
Oh! I got him!	

³⁵ The spelling ‘tô’ (instead of the equally possible ‘tou’) is used as it seems to be the most common form of representing the word as indicated by language users (<https://br.answers.yahoo.com/question/index?qid=20110909183855AAQ3p9E>), as well as by actual frequency on the internet.

³⁶ The corpus compiled to the present research is to be part of a bigger parallel corpus: COPA-TRAD (Fernandes & Silva, 2015). Thus, the editing procedures adopted must conform to those used to compile other films in COPA-TRAD. The procedures presented have been first proposed by Moraes (2015).

- Sentence break: subtitles are traditionally presented in one on two lines (Díaz Cintas, 1997). However they are not necessarily sectioned as full sentences as can be seen in table 3.3 below, column A. In order to provide a more complete context when reading parallel corpus, the subtitles are edited on sentence level. This is to say that, the sentences are not split so as to match their arrangement in the film environment. Rather, they are edited to conform to general punctuation (i.e. full stop, ellipsis and exclamation and question marks) as shown in table 3.3, column B.

Table 3.3
Sentence Break

A - Unedited (Ice Age)	B – Edited (Ice Age)
It's just a fact. No offense. You probably	It's just a fact.
didn't even know what I'm talkin' about.	No offense.
	You probably didn't even know what I'm talkin' about.

Other editing procedures involve both dubbing and subtitling;

- Omission: At times full sentences have not been translated. Whenever it happened, the corresponding target text line was kept blank. Table 3.4 shows some of these occurrences.

Table 3.4
Omission

A – Source Text (Ice Age)	B – Subtitled Target Text (Ice Age)	C – Dubbed Target Text (Ice Age)
He likes it.	Ele gostou.	
Where is the baby?		Cadê o bebê?

- Verbal information on the visual channel: The source texts are predominantly composed of film's dialogue. At times verbal information is presented on the visual channel. In such cases, the verbal information is supplemented with the signaling "Image shows". Both source and subtitled target text are capitalised, as seen in table 3.5, columns A and B. In dubbing,

however, such verbal information has not been translated, table 3.5, column C.

Table 3.5
Verbal Information on the Visual Channel

A – Source Text (Madagascar)	B – Subtitled Target Text (Madagascar)	C – Dubbed Target Text (Madagascar)
(Image shows) CENTRAL PARK ZOO	ZOOLÓGICO DO CENTRAL PARK	

3.1.2.3 Alignment

Once the texts are proofread and edited they are prepared to be aligned. Thus far, all that has been created are three separate sets of texts, composed of: English language subtitles (the source texts), Brazilian Portuguese subtitles (target texts) and Brazilian Portuguese dubbing (target texts). It is the alignment process that converts these sets of texts into a parallel corpus. According to Saldanha and O'Brien (2013), “[t]he alignment process consists of associating source text units with the correspondent target text unit” (p. 79). This process was carried out manually for which I used *Microsoft® Excel*. The software is a spreadsheet editor, composed of cells and columns. The cells favoured text alignment at sentence level, as it displays lines in an eye-friendly way. Each text (source, dubbing and subtitles) occupied one column, what also makes it easy on the eye.

During the process I noticed that source and target texts did not have a perfect sentence to sentence match. Bowker and Pearson (2002) explain that it can happen because “one paragraph [the segmentation unit they used] in the original text is translated as two paragraphs, or because two paragraphs in the original text have been translated as one” (p. 97). In the case elicited in Table 3.6, two source text sentences were translated into one subtitled sentence. The result is a blank line which does not represent omission, simply alignment mismatch.

Table 3.6
Sentence Alignment Mismatch

A – Source Text (Madagascar)	B – Subtitled Target Text (Madagascar)	C – Dubbed Target Text (Madagascar)
Come on, y'all.	Esperem aí, elas não estão nos atacando	Parem com isso!

	nesto instante.	
They're not attacking us this very instant.		Eles não estão atacando nesse momento.

This mismatch can be explained in the fact that subtitles commonly undergo a process of text reduction.³⁷ To resolve this problem, Bowker and Pearson suggest combining two segmentation units into one “to ensure a one-to-one match” (p. 97). In order to maintain semantic correspondence between each aligned unit in source and target texts, it was occasionally necessary to have units of two or more sentences. This can be seen in table 3.7, columns A and B.

Table 3.7
Mismatch Correction

A – Source Text (Madagascar)	B – Subtitled Target Text (Madagascar)	C – Dubbed Target Text (Madagascar)
Come on, y'all. They're not attacking us this very instant.	Esperem aí, elas não estão nos atacando neste instante.	Parem com isso! Eles não estão atacando nesse momento.

Once the steps related to the electronic formatting of text (i.e. capture, editing and alignment) were taken, corpus was read to be used. Its uses and functionalities are described next.

3.1.3 Corpus Processing

According to Bowker and Pearson (2002), the most helpful aspect of using a parallel corpus is the possibility it grants to the use bilingual concordances, that, by means of a parallel concordancing software, allows all instances of a word or sting to be displayed along with its corresponding sentence in the target or source text. In addition to having used *Microsoft® Excel* as a tool for alignment, I also used it for analytical purposes. Despite the fact that a software developed to produce bilingual concordances might have been more profitable, as Bower and Person suggest, Excel's functionalities fit the purposes of the research to a fair extent, as well as the scale of the corpus. As mentioned in the beginning of this chapter, the software was particularly useful in

³⁷ This technicality is described in subsection 2.2.1.

dealing with a threefold corpus of small dimension. I attained to the software in the analysis because:

- As the corpus was aligned at sentence level, in addition to the fact that sentences were generally short, it did not call for a more complex tool such as bilingual concordancing software.
- The identification of FEs in the corpus have been made in a rather manual fashion. This means that all the aligned sentences had to be read anyway.
- Most FEs do not have many occurrences along the corpus. Thus, instead of an automatically generated side-by-side set of concordance line, it was feasible to create them manually whenever it as necessary.

One particular aspect of the corpus under examination would have its investigation hindered but for the use of tool specific design: the corpus of the study is of polysemiotic nature. Therefore, despite the fact that only verbal language in the dialogue can be dealt with by traditional parallel corpus, as well as by Excel, the meaning making elements that are encoded in the visual channel of the films need to be accessed by more specific means. Whenever it was necessary to verify the interplay between words and images I used software *Subtitle Workshop 6.0b*. In this version of the software it is possible to exhibit both source and target subtitles simultaneously. Plus, it can play the video file of a film; I select the dubbed version. This way one can have ready access to source, dubbed (audio only) and subtitled versions of a film along with the image. When it is necessary to check the visual context where a particular instance of FE happens I could use “Find and Search” tool and promptly watch the exact moment of the utterance.

3.2 ANALYTICAL PROCEDURES

In this section I describe the analytical procedures taken in order to answer the research questions. They were initially presented in section 1.3. I here re-present each of them and subsequently describe the procedures adopted to answer them.

3.2.1 Identifying Fixed Expressions

In accordance with the first research question *What are the categories of fixed expressions present in the selected source texts*, the

initial analytical step taken was to identify the fixed expression present in the source texts. In order to do so, I read each of the sentences in to source texts and identified potential candidates for FEs based on Moon's criterion of non-compositionality³⁸. Next, it was necessary to confirm their status as FEs. In order to do so, I initially resorted to online dictionaries and glossaries such as: The Free Dictionary³⁹, Cambridge Dictionaries Online⁴⁰, Macmillan Dictionary⁴¹, Oxford Dictionaries⁴² and Urban Dictionary⁴³. The candidates described in any of these dictionaries as units, and in conforming meaning and use, have their status as FEs confirmed. In sequence they are categorised following Moon's (1998) classification of FE - described in section 2.3 – according to three categories⁴⁴: *Anomalous collocations*, *Formulae* and *Metaphors*. Moon's typology forms the operational analytical categories.

In the cases dictionaries and glossaries are not sufficient to confirm the status of a word string as FEs, further investigation is required. Moon (1998) alerts that "FEIs are entered in dictionaries as the result of binary decisions - either something is an FEI or it is not" (p. 18). There are word chunks, however, whose status as FE is *relative* to use. In these cases, according to Moon, a dictionary is not informative with regard to such FE. For example, the word chunk "I see" can refer to the use of one's eyes, as in the sentence "I see the sloth" (Ice Age, 2002). Differently, in the sentence "I see your problem" (Madagascar, 2005, line 46), *I see* implies that the sender is sympathetic to the receiver's problem. As far as a search on the dictionaries listed above went, this difference in meaning (i.e. use the eye vs. commiseration) cannot be simply explained as a case of polysemy of the verb *see*.

As exposed previously, apart from the non-compositionality criterion, Moon elicits two others: lexicogrammatical fixedness⁴⁵ and institutionalization⁴⁶. Through a concordancer⁴⁷ and a reference

³⁸ To be a FE the meaning of a string cannot be inferred by the combination of the individual words composing it. For further information about the term, please refer back to session 2.3.

³⁹ Available at <http://www.thefreedictionary.com>

⁴⁰ Available at <http://dictionary.cambridge.org>

⁴¹ Available at <http://www.macmillandictionary.com>

⁴² Available at <http://www.oxforddictionaries.com>

⁴³ This is a collaborative dictionary focused on slang and cultural words of phrases, some of which not present in traditional dictionaries. Available at <http://www.urbandictionary.com>

⁴⁴ For further sub-classification refer back to section 2.3, table 4.

⁴⁵ To be a FE a string needs to be relatively fixed with regard to form. For further information about the term, please refer back to session 2.3.

⁴⁶ To be a FE a string requires frequency in language. For further information about the term, please refer back to session 2.3.

corpus⁴⁸, a word string can be readily scrutinized based on Moon's criteria to FEs. To this end I used the Corpus of Contemporary American English (Davies 2008-) (Henceforth referred to as COCA). By using this corpus it was possible to verify that the string "I see" does not accept any change when the word "see" implies commiseration, thus meeting all three criteria to FEs:

- I. Non-compositionality: Even though each individual word has its distinctive meaning, the combination of these two words changes the meaning of the verb *in particular contexts*⁴⁹;
- II. Lexicogrammatical-fixedness: It is only by the combination of these two words that the holism of the unit comes about. In other word combinations such as "I saw", "they see" and "she sees" the meaning of the verb changes;
- III. Institutionalization: The non-compositional string examined maintains the features of the other two criteria repeated several times in the corpus.

As the analysis of the FE "I see" suggests, dictionaries are not sufficient to determine whether a particular word string can be considered a FE. Whenever a candidate for FE did not exist in any of the online dictionaries listed I carried out a search on COCA based on the criteria just exposed. I decided to use COCA for it is, to my knowledge, the broadest reference corpus of American English available online at present date, as well as because the source texts of this study are American films. Once a FE is identified, it can be used in the corpus to find other possible occurrences of the same FE in the source texts as well as to pinpoint the status of its translation counterpart on both dubbed and subtitled translation.

In addition to source text FEs, the candidates present in target text also require identification. Following Baker's (2011) strategies, source text FEs are often translated by target language ones. Therefore, once a FE is identified in source text its translated counterpart is investigated to the same end. In order to do so I follow similar steps taken to the identification of source text FEs. Initially, a string is looked

⁴⁷ According to Bowker and Pearson (2012), "concordancers are used on monolingual texts, i.e. texts in one language; they allow you to retrieve all of the occurrences of a search pattern in your corpus together with its immediate contexts" (p. 120)

⁴⁸ As Baker et al. (2006) define, a reference corpus 'is attempt to represent the general nature of the language through a wide-sampling corpus design'.

⁴⁹ In this particular case the definition of non-compositionality fits Moon's definition of Formulae (FEs that have a discursual function). For further information, refer back to session 2.3.

up at online dictionaries and glossaries such as *Dicionário de Expressões Idiomáticas*⁵⁰, *Dicionário Informal*⁵¹, etc. If necessary, the next step is to investigate a candidate by corpus-based analysis.

As there is no large reference corpus of the Brazilian Portuguese language, Webcorp⁵² (a suite of tools that uses the internet as a corpus) is used to aid in the identification of target language FEs. Advanced search allows language selection and user can specify websites to be searched, as well as other functionalities such as case sensitivity, wild cards. In order to be able to access a corpus of genuine Brazilian Portuguese, I restrict search to ‘.com.br’ and ‘blogspot.com.br’. The advantage of using blogs as a corpus lies in the fact that they composed by spontaneous texts produced by common language users, providing a rich source of natural language. Moon’s criteria to FE are then applied to confirm the status of a candidate.

3.2.2 Identifying Domestication and Foreignisation: Venuti’s Notions in the Translation of Fixed Expressions

In this section I turn to describe the steps taken in order to answer research question two: *how do the dubbed and subtitled versions deal with domestication and foreignisation with regard to the translation of fixed expressions in the corpus?* In order to pinpoint whether a particular translation instance is domesticated or foreignised, Baker’s (2011) strategies to translate FE are the basis from which to investigate renditions in terms of Venuti’s (1995) notions.

His description of domestication and foreignisation focuses on the translational context his critic envisages: literary translation. For this reason, what can actually be considered a domesticating or foreignising translation need be discussed in more depth when it comes to scrutinizing language, and particularly FEs. To this end, Baker’s (2011) strategies to translate FEs are here used as the basis from which Venuti’s notions can be identified. The alignment of the two proposals in the study is necessary to tackle the present research’s goal to analyse the translation of FE (Baker’s) in a context of asymmetrical relations (Venuti’s). As it has been previously discussed (subsection 2.3.1), FEs are culture-bound language instances (Sabban, 2008) that are typical of

⁵⁰ Retrieved from <http://www.deipf.ibilce.unesp.br/pt/index.php>

⁵¹ Retrieved from <http://www.dicionarioinformal.com.br/>

⁵² Retrieved from <http://www.webcorp.org.uk/>

a given language/culture and conventionalised by use (Tagnin, 2005). What it is at stake in an AVT context of asymmetrical relations is the way FEs, as conventional instances of source language/culture, are presented in the target text. Venuti's notions of domestication and foreignisation and Baker's strategies are, thus, aligned considering the way conventionally is presented in source and target texts. As I present each one of the strategies proposed by Baker, I discuss how it can be regarded in terms of domestication and foreignisation. Table 3.8 below summarises the strategies proposed by her and how they are regarded in terms of domestication and foreignisation.

Table 3.8

Venuti's Notions and Baker's Strategies Aligned

A. Using an FE⁵³ of similar meaning and form		
SL ⁵⁴ Conventional String	→	TL ⁵⁵ Conventional String <i>Domestication</i>
B. Using a FE of similar meaning but dissimilar form		
SL Conventional String	→	TL Conventional String <i>Domestication</i>
C. Borrowing the source language FE		
SL Conventional String	→	SL Conventionality <i>Foreignisation</i>
D. Translation by paraphrase		
SL Conventional String	→	TL Compositional String <i>Domestication</i>
	→	TL Single Word
E. Translation by omission of entire FE		
SL Conventional String	→	No Translation <i>Domestication</i>

The first strategy *Using a FE of similar meaning and form* involves the translation of source language FE by and target language FE of similar meaning and equivalent lexical items. According to her, “[t]his kind of match can only occasionally be achieved” (p. 76). That is the case of ‘Happy Birthday’ in the film *Madagascar* (2005) that is translated as “Feliz Aniversário” in both dubbed and subtitled versions.

The following strategy, *Using a FE of similar meaning but dissimilar form*, also involves the rendition of a source language FE by a target language FE of similar meaning but “which consists of different lexical items” (p. 78). For example, the FE *to leave someone alone* in “Leave the mammoth alone” (*Ice Age*, 2002) is dubbed as ‘Deixem o mamute em paz’. Source and target texts present FEs of similar meaning

⁵³ Baker (2011) presents strategies to translate what she calls “idioms” and “fixed expressions”. The working definition of FEs used in the study – proposed by Moon (1998) – encapsulates both terms. I retain the term FE as it is the focus of the investigation carried out here.

⁵⁴ Source Language

⁵⁵ Target Language

and most words are equivalent but the English word “alone” is no equivalent of “paz” in a compositional phrasing.

Both first and second of Baker’s strategies can be considered equally domesticating. Venuti describes notion as to produce recognizable, familiar⁵⁶ and fluent⁵⁷ translations. In this sense, by translating a source language FE by a FE that is part of the target language, conventionally is kept, producing a translated film dialogue whose language is familiar to target audience.

Baker’s third strategy is *Borrowing the source language FE*. It implies the “use of loan words” (p.79), by which the actual source language words are borrowed from source text. In Madagascar (2005), the FE “See you later, crocodile” is borrowed in the subtitled version. Even though this strategy is considered by Baker as a “common strategy” (p. 79), it occurs in the corpus examined once only. However there are occurrences of similar translational behaviour. For example, the FE *put something on the map* in “I’m putting sloths on the map” (Ice Age, 2002) is subtitled as “Colocando as preguiças no mapa”. No similar convention exists in Brazilian Portuguese⁵⁸. In this case equivalent target language lexical items are used but there is no match between source and target language convention. Among Baker’s strategies, none describes the case exposed. Therefore, in order to avoid methodological issues that would escape the purpose of the study, I consider this third strategy to encapsulate both cases presented thereof. As a linguistic-cultural convention, a FE translated this way might make foreign conventionality transparent over target language text. The strategy *Borrowing the source language FE* can be seen as form of foreignisation as it “disrupt[s] cultural codes” and “stage an alien reading experience”⁵⁹ (Venuti, 1995, p. 20).

Translation by paraphrase is the fourth strategy proposed by Baker (2011). As the name suggests, this strategy involves rendering a FE by a compositional string or single lexical item. According to her this could happen when: (i) ‘a match cannot be found in the target language’, or when (ii) it seems inappropriate to use idiomatic language in the target text because of the differences in stylistic preference of

⁵⁶ “The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar” (Venuti, 1995, p. 18).

⁵⁷ “(...) domesticating theories that recommend fluent translating” (Venuti, 1995, p. 21).

⁵⁸ This is further discussed in section 2.3.

⁵⁹ “Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. In its effort to do right abroad, this translation method must do wrong at home, deviating enough from native norms to stage an alien reading experience(...)” (Venuti, 1995, p. 20)

source and target language. In the first case, the use of this strategy is conditioned by language. In the second case, the option to paraphrase can be a result of the adequacy to the technicalities underlying dubbing (i.e. lip-sync⁶⁰) and subtitling (text reduction, register change). By resorting to paraphrase instead of borrowing a source language FE, translation avoids foreign conventionality into the target text. This can be considered a form of domestication since translation takes into account the non-existence of target language conventionality and stylistic restrictions, thus rendering is carried out compositionally. An example of this strategy is the dialogue ‘Take it easy, Melman’ (Madagascar, 2005), subtitled as ‘Calma, Melmam’.

Another of Baker’s strategies involves omission: ***Translation by omission of entire FE***. A FE can be sometimes omitted because “it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons” (p. 85). This strategy can be considered a form of domestication since, in the absence of a target language similar convention or impossibility to render it otherwise, no foreign FE is translated into target text. In the dialogue “I mean, my goodness” (Ice Age, 2002), the FE *I mean* is not translated in subtitling: “Deus do céu”.

Despite the refinement the notions of domestication and foreignisation gained by aligning them with Baker’s strategies⁶¹, more detailed insight into the strategies are necessary when applying them to actual renditions. For instance, a source text FE can be translated as a target language FE of different meaning: “*You know what? Everything’s cool*” (Madagascar, 2005) is dubbed as “*É, pois é, tá tudo tranquilo aqui*”. A more detailed discussion on where to fit each source and target pair will be carried out as analysis develops.

Additionally, Baker (2011) deals with these strategies in terms of what translational options are available in language or allowed by stylistics. As she implies⁶², the desirable rendition of a source language FE is a target language FE. In other words, she suggests the use of domesticating strategies. Due to the fact that the study seeks to analyse two translations (i.e. dubbed and subtitled versions), a degree of

⁶⁰ For more information on the technicalities to dubbing and subtitling, refer back to section 2.2.

⁶¹ In addition to the strategies presented here, Baker (2011) devises the strategy *translation by omission of a play on idiom*. For sake of simplicity, this strategy is here subsumed under the omission strategy.

⁶² In the description of the strategies Baker mentions the use of a rendition other than a FE in the cases: “when a match cannot be found” (p. 80); “in a context that allows for a concrete reading” (p. 84); “it has no close match in the target language” (p. 85).

comparison and speculation over at least one other possible option is inevitable for two renditions are being analysed.

3.2.3 Constructing Possible Motivational Factors

The last research question, *what are the possible motivational factors informing any tendency in the use of domestication and foreignisation?*, reflects the way text interacts with context, that is, what underlying aspects of the translation of FEs in dubbing and subtitling influence the translation outcome. This is considered as a stepping stone from which to understand whether and how the asymmetrical relations is made present in translated Brazilian Portuguese dubbed and subtitled versions of the corpus examined. The identification of any particular tendency in the way the translation of FEs is dealt with in different AVT methods shall make it feasible to address the issue of the asymmetrical relations in a context of growing target public preference for dubbing over subtitling.

The main aspects involving textual renditions encompass (dis)similarities between source and target languages as well as the technicalities that limit translational options in AVT methods. In the first case, as Baker (2011) highlights, a FE “may have no equivalent in target language” (p. 71). The operationalization of translation relies on the existence of similar FEs - or even similar conventional meanings and use - between source and target language. The possible relationships between languages’ in their different stocks of FE as she describes, is exposed in subsection 2.3.2, and is summarised on figure 3.1 below.

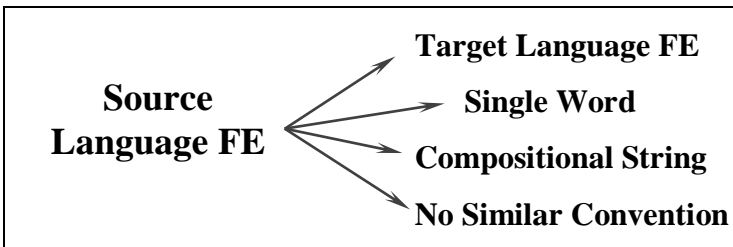


Figure 3.1. Source and Target Languages FE Relationships

A source language FE could: have a target language FE as equivalent; have a target language single word as equivalent; usually be expressed by a compositional string; or could have no similar convention.

Nonetheless, availability in language in itself does not necessarily account for actual rendering in context. These possibilities need to be seen in conjunction with whatever is allowed by textual conventions, such as those underlying dubbing and subtitling.

As exposed in section 2.2, each of AVT methods constraints enables or restricts the adoption of a given equivalent. The technicalities to AVT are listed in table 3.9.

Table 3.9

List of AVT technicalities

Dubbing	Subtitling
Lip-sync	Spatial Dimension
Source Dialogue Deletion	Temporal Dimension
Register Preservation	Text Reduction
	Register Change

Most of these technicalities affects the renditions of FE directly, firstly on account of synchronicity (i.e. dubbing lip-sync and subtitling spatial and temporal dimension as well as text reduction). However there are those aspects involved in the renditions by the AVT methods that implicate register, be it to preserve (i.e. dubbing) or change (i.e. subtitling) source film informal register.

In addition to linguistic (cross linguistic potential to make meaning through the use of FE) and textual aspects (technicalities in AVT methods), the immediate co-text where a FE occurs can influence a particular rendition. On account of the polysemiotic nature of the films (Chiaro, 2009), this co-text can be verbal (expressed mainly by film dialogue) or visual (elements in the composition of the image of the film, i.e. gestures close-up shots). In the following chapter, theoretical and methodological axes are applied to investigate the translation of FEs.

4 ANALYSIS AND RESULTS

The present study sets to investigate the translation of FE in a context marked by the differentials between Brazil in its more powerful other – the USA - in terms of production and mainly reception of films. One particular aspect of the reception of American films is a current change in Brazilian audience interest for dubbed films, in opposition of its traditional preference for subtitled method (Pesquisa Datafolha, 2013). In order to examine the particular translation instances, chapter 2 provided theoretical foundations from which to shed light on the phenomena observed. Chapter 3, in its turn, initially presented methodology adopted. It subsequently exposed the application of the theoretical aspects to analysis in the form of methodological steps taken in order to answer the research questions.

This chapter presents the analysis of the corpus according to what was outlined in the previous chapters. Once a textual analysis is carried out, in the following chapter I turn to discuss the findings aiming to establish a connection between the strategies adopted, factors that motivate the adoption of such strategies and the implications they have to the asymmetrical relations.

As previously exposed in section 2.3, Moon's (1998) categories of FE are the axis that composes categories for analysis. After each category and subcategory is briefly re-presented, the actual analysis of the corpus is carried out. In order to provide a reader friendly view of how FEs are translated in both dubbed and subtitled versions the analysis is here exposed in a comparative fashion. The translated instances of FEs in the corpus are presented in tables as follows: 1. Source text: dialogue line containing a FE, which is presented in bold; 2. Dubbed version: correspondent dubbed dialogue line (counterpart in bold); 3. Translation Strategy: code⁶³ that stands for the translation strategy adopted in dubbed version; 4. Subtitled Version: correspondent subtitled rendering (counterpart in bold); 5. Translation Strategy: code that stands for the translations strategy adopted in subtitled version. When necessary, meaning making elements of the films other than the verbal ones (i.e. gestures, props, intonation, etc.) are described or shown.

⁶³ The codes that stand for the strategies are presented previously, in subsection 3.2.2, table 3.8.

4.1 ANOMALOUS COLLOCATIONS: ILL-FORMED COLLOCATIONS

According to Moon (1998), strings of this category are considered FEs on account of their lexicogrammatical defectiveness. The only of Moon's subcategories found in the corpus, ill-formed collocations cannot be encoded merely compositionally as "they break the conventional rules of English" (p. 20). This is the FE of lowest occurrence in the corpus. There have been identified 4 types and 5 tokens of ill-formed collocations in the corpus, with two occurrences of *in fact*, lines 1 and 2 (table 4.1).

Table 4.1
Ill-formed Collocations

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	In fact , I'll be here for my whole life.	Na verdade , vou ficar aqui a minha vida toda,	B	Na verdade , estarei aqui a vida toda.	B
2	In fact , without me, there wouldn't even be a "you."	Na verdade , sem mim, não teria nenhum "você".	B	De fato , sem mim, nem haveria um "você".	C
3	Of course not.	É claro que não.	D	Claro que não.	D
4	Now what?	O que foi agora?	D	E agora?	D
5	How about some milk?	Que tal leite?	B	Que tal leite?	B

As described on dictionary, *in fact* is "used for saying what is really true, when this is surprising or different from what people think"⁶⁴. It is an ill-formed collocation since the preposition *in* is chiefly proceeded by nouns related to time and space (save for other non-compositional strings), conform it can be seen on COCA. It is mostly translated as *na verdade*, which is a FE for similar reasons. Data provided by Webcorp reveals that preposition *em* (which through

⁶⁴ In Fact. (n.d) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/fact#in-actual-fact>

agglutination plus an article becomes *na*, *nas*, *no* and *nos*⁶⁵) in Portuguese is mostly followed by nouns that indicate time or space⁶⁶. Conversely use of the specific string *na verdade*⁶⁷ is similar to the one described on Macmillan dictionary above. It follows that all these pairs use a domesticating strategy: (B) using a FE of similar meaning but dissimilar form.

It must be highlighted that both *in fact* and *na verdade* are used to imply opposition in meaning between two sentences or phrases. Conversely, *de fato* (subtitled version; line 2 in table 4.1 above) is used in Brazilian Portuguese to confirm a supposition expressed in a previous sentence. This particular rendering not only bares no correspondence in meaning as it preserves source language wording. Thus, it can be considered to adopt a foreignising strategy: (C) borrowing the source language FE. This particular subtitled line has 42 characters as it is. If translated as *na verdade*, it would reach 45 characters. Using a longer option would make it problematic on account of the spatial dimension constraint to subtitling.

Alike *in fact*, *of course* (table 4.1, line 3) is a combination of preposition followed by noun. Used alone, noun *course* implies meaning related, for instance, to education (e.g. language course) and direction (e.g. change course). Notwithstanding, the combination of the words is ‘[u]sed to introduce an idea or action as being obvious or to be expected’⁶⁸. The meaning the string altogether conveys has a single word correspondent in target language. As *of course* and *claro* are similar both in terms meaning, length and articulation (sound /k/ is shared; dubbed version adds verb *É* to match vowel in preposition *of*) rendition has no technical or linguistic impediment. Thus it is considered to adopt a domesticating strategy: (D) translation by paraphrase.

In line 3 (table 4.1 above), the string *now what?* is an instance of anomalous-collocation since *what* is traditionally used as a determiner to introduce a question clause that is omitted in the FE. As this string is institutionalized (Moon, 1998), the language user knows what is omitted by its repeated use in particular contexts. This FE is

⁶⁵ Search run using lemmatization [a|as|o|os].

⁶⁶ Example Concordance Line: sobre chemtrails que circulam na internet **nos** últimos anos. Os Mais Conhecidos Hoax da

⁶⁷ Example Concordance Line: Se você acha que é labirintite, saiba que errou! **Na verdade** muitos diagnósticos estão errados por conta

⁶⁸ Of Course. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/of-course?q=of+course&searchDictCode=all>

“used for asking what should be done next”⁶⁹, when a problem is presented in its preceding sentence. Similarly to other units of meaning, FE can also have two meanings. As Moon (1998) defines, “[p]olysemous fixed expressions are those which have two or more non-compositional meanings, in addition to any literal ones” (p. 187). In this particular case, context does not allow interpretation of the FE as presented above. Throughout *Ice Age* (2002), character Sid, a sloth, annoys his mammoth partner, Manny, by speaking continuously. This scene shows Sid announcing a problem that Manny only requires to know about in a bored tone of voice: “now what?”. Thus, its meaning in context is closer to “a phrase signifying boredom, a lack of topics to discuss, or a greeting after a brief to intermediate pause in conversation”⁷⁰. In its dubbed version, this FE is translated compositionally as “O que foi agora?”, implying the overload of conversation Sid puts Manny through. It is a case of translation by paraphrase.

Its subtitled rendition, “E agora?”, can be considered a FE expression since its traditional use is similarly institutionalized, and equally defective in terms of lexicogrammar since the complement of the string is omitted. As seen on Webcorp⁷¹, its meaning corresponds to that of “used for asking what should be done next”. However this meaning of the Brazilian Portuguese FE does not fit context in the film. In an attempt to find an equivalent FE, subtitled version mistakes its meaning. It might be due to temporal dimension technicality. The subtitled version needs to be exhibited synchronically to the spoken utterance, which is very short in this case, thus making a compositional rendering inadequately long. In this particular utterance, synchronicity is not a drawback to dubbing. Figure 4.1 shows the exact moment of the utterance.

⁶⁹ Now What?. (n.d) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/what#what-now-now-what>

⁷⁰ Now What?. (n.d) In *The Urban Dictionary*. Retrieved from <http://www.urbandictionary.com/define.php?term=Now-whats>

⁷¹Example Concordance Line: foi a decisão sobre ter ou não filhos (Casei **e Agora?**) - Boa tarde meninas, Super hiper mega atrasada



Figure 4.1. E agora?

Manny's trunk falls over his mouth. There is, therefore, no need to lip-sync. Dubbed utterance can continue for as long as the character is on display or no other character speaks. On one hand dubbing adopts a translation by compositional string, on the other, subtitled version presents a FE of different meaning. On both cases translation is carried out by paraphrase.

The last of the anomalous collocations in table 4.1, *how about*, is “used to make a suggestion”⁷². In target language the rendition adopted *que tal* is a FE of similar use, as concordances from Webcorp⁷³ suggest. Even though meaning and use are correspondent FEs in source and target language are not composed of equivalent lexical items. Thus, on Baker's (2011) terms, both methods use a FE of similar meaning but dissimilar form (strategy B); a domesticating strategy.

In nearly all cases in this category, dubbing and subtitling adopted the same strategies to translate FEs. It is true even in the case in line 4 (Table 4.1) where the actual renderings are distinct. All but one instance adopted domesticating strategies. As argued previously in this section, *in fact*, in line 2 is foreignised in the subtitle. This particular instance of foreignisation is apparently motivated by an attempt to shorten the subtitled line in order not to hinder readability.

⁷² How About (n. d.) In *Cambridge Dictionaries Online*. Retrieved from http://dictionary.cambridge.org/dictionary/learner-english/how_1?q=how+about

⁷³ Example Concordance Line: O sonho de todos os pais e mães, certo?! **Que tal** uma opção de fraldas mais baratas?! Vamos

The category of anomalous collocations has propositionally low occurrences if compared to other the categories of FEs, formulae and metaphors. As Moon (1998) puts it, “[s]ome genres are marked by relatively high densities of FEIs, others are not and may even seem to block the use of certain kinds of FEIs” (p. 68). The general frequency of FEs depends directly on the genre of text that composes a corpus. Moon’s corpus, for example, is composed mainly of newspaper journalism reason to which she attributes the fact that “FEIs functioning as greetings, valedictions, and other speech acts had distorted frequencies, and were mainly represented in fictional dialogue” (p. 47). The corpus of the present study is composed primarily of fictional dialogue and for such reason the FE that functions as greetings and so forth are abundant in the corpus. I now turn to examine the category of FE that has such function.

4.2 FORMULAE

The category of formulae is composed of strings that are identified as FEs mainly because they are specialized pragmatically. Even though they can apparently be decoded compositionally, their holism can be attributed to their discursal function. They are used in a rather fixed fashion and in particular contexts of use (Moon, 1998). This is the most frequent category of FE in the corpus. As Moon reports about her findings, “FEIs functioning as greetings, valedictions, and other speech acts had distorted frequencies, and were mainly represented in fictional dialogue” (p.49). For this reason, their presentation in analysis will be carried out in groups based not only on subcategories but on similar configuration in terms of strategies adopted and motivational factors informing the use of strategies.

4.2.1 Simple Formulae

This subcategory of FEs is formed by strings that can be used compositionally, but which holism emanates from their discursal function in particular contexts. Puiirainenn, (2008) considers them as a discrete category from common string because “[r]outine formulae are tools of communication; their most important function is the constitution of speech acts. They are therefore part of a larger complex of stereotyped action patterns and social interaction (comparable to specific

gestures like bow and handshake)” (p. 215). In this sense, their non-compositionality lies in their semantics, as well as on their pragmatics. Table 4.2 below shows strings that are non-compositional because of their discursual function.

Table 4.2

Dubbed and Subtitled Same Renditions

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Happy birthday!	Feliz Aniversário!	A	Feliz aniversário!	A
2	No offense.	Sem ofensa.	A	Sem ofensa.	A
3	Sweet dreams, everyone.	Bons sonhos, pessoal!	B	Bons sonhos, pessoal.	B

Lines 1 and 3 show FEs that have the function of wishing. Such function is not explicitly expressed in the sentence but it is a patterned behavior in context and a sign of politeness. Sentences in line 2 have FEs which are “used for telling someone that you hope what you are saying will not make them angry and upset⁷⁴”. It functions to claim to speak one’s mind without causing distress or disrupt conversation. In instances in lines one and two, the FEs are rendered as FEs of equal meaning and function and similar lexical items, whereas in line three not all lexical items are equivalent. Thus, they all adopt domesticating strategies: sentences one and two are translated using a FEs of similar meaning and form (strategy A); sentence three is translated using a FE of similar meaning but dissimilar form (strategy B). Furthermore, dubbed and subtitled versions present the absolute same wordings. Two factors contribute to adopting the strategies: (i) source utterances are rather brief and thus short renderings are called for; (ii) target language offers potentially equivalent non-compositional strings. Therefore, translations are carried out without further issues related to any AVT technicality.

Table 4.3

FEs translated as FEs of similar meaning

⁷⁴ No Offence. (n.d) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/offence#no-offence>

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Nice work, Melman.	Mandou bem, Melman.	B	Bom trabalho, Melman.	B
2	Beg your pardon?	Como disse?	B	Como é?	B

There are other two occurrences of simple formulae translate FEs as FEs, but their renditions are somewhat different from each other in the dubbed-subtitled pairs, as can be seen in table 4.3. *Nice work* (line 1) is “used to express approval of a task well done”⁷⁵; it is used for feedback in contexts of group work such as the one in the film. As search on Webcorp suggests, *Mandou bem* is several times used implying meaning similar to its source text counterpart. It is non-compositional because the meaning of verb *mandar* (English equivalent of verb *send*) is not literal in context. *Bom trabalho* is a FE mainly because it has a feedback function, and its use is institutionalized. The different renditions in dubbing and subtitling are mainly concerned to register: dubbed version presents a rather oral register whereas subtitled version is translated in neutral fashion.

FE in line 2 (table 4.3), *I beg your pardon*, can be read compositionally; in which case *pardon* has the literal meaning implying apology. However this FE in context is “used for asking someone to repeat something because you did not hear them”⁷⁶; it has a particular function in conversation. On account of its formal register, it is used in a sarcastic manner, not fit for conversation between friends. This sarcasm can be noted on character’s tone voice and seen on his facial expression on figure 4.2.

⁷⁵ Nice Work. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/nice-work?q=nice+work&searchDictCode=all>

⁷⁶ I Beg Your Pardon. (n. d.) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/beg#I-beg-your-pardon>



Figure 4.2. Sarcasm in *Beg your pardon*

Zebra character has his eyebrow slightly raised and eyelids half closed, implying he is not truly willing to engage in conversation. His demand for repetition posed by sentence in line 2 (table 4.3) is a means to stress the distance between the interactants. The sarcasm in question comes from the fact that characters are close friends among which such conduct is not suitable. The different renditions are also motivated by register. Dubbed more literary rendition *Como disse?*⁷⁷ seems to be selected as a means to emulate source text formal use of the FE in this case. Whereas, subtitled rendition, *Como é?*⁷⁸, tends to neutralize register marking by using a rendition closer to spoken language.

Even though all renditions adopt a domesticating strategy, using an FE of similar meaning but dissimilar form, they have opposing results on translated text with regard to register. Contrary to the tendency subtitling has to change register from oral to written discourse, in the particular case of FE in line 2, subtitled version changes register from formal to informal, whereas the dubbed version does the opposite. Renditions of sentence in line 1 behave according to expected in terms

⁷⁷ Even though no Corpus available confirmed the status of this string as FE, a bilingual dictionary endorses its holism in presenting a translated counterpart to the string as a whole, as can be seen on the link: <http://pt.thefreedictionary.com/como+disse%3F>

⁷⁸ This string can be considered a FE mainly on account of the particular use of the each word: ‘Como’ used in interrogative sentences has circumstantial value (Houaiss, 2009), the way or manner how a given event took place. Contrary, its being used to ask for content information. Although its status as FE can be claimed on terms of non-compositionally another criteria such as institutionalization cannot be properly tackled since no Brazilian Portuguese corpus available yields results taking into the quotation mark into consideration.

of register change. The behavior seen in table 4.3, at any rate, does not find clear explanation based on any other AVT technicality. It is then possible to suppose that it might be due to translators' introspection or their context of production.

Table 4.4
Short Formulae

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	No way.	Sem chance.	B	Nem pense!	D
2	That's it.	Já chega.	B	É isso.	C
3	Happy birthday to you. You live in a zoo. You look like a monkey. And you smell like one too.	Parabéns para tu! Que no zoológico tem pinta de gorila cheiro de macaco.	D	Parabéns para tu! Que no zoológico tem pinta de gorila e cheiro de macaco.	D

Length is an issue to dubbing and subtitling because, despite their specificities, both methods are hindered by synchronicity. Thus, the existence of a target language FE of similar length is one factor that contributes to the possible translation strategies. FEs in table 4.4 are composed of up to three words and/or are short, being uttered swiftly. *No way*, in line 1 (table 4.4) is “used for saying that you will definitely not do something or that something will definitely not happen⁷⁹”. Alike *sem chance*, *no way* normally take the form of full sentence as search on Webcorp and COCA suggests. Additionally they occasionally have a complement phrase. They convey an institutionalized refusal in the form of single sentence, contrary to subtitled rendering *nem pense* which usually is followed by a complement. Both adopt domesticating strategies. However dubbing, translates by using an FE of similar meaning but dissimilar form (strategy B), whereas subtitling translates by paraphrase (strategy D)

Similarly, FE in line 2, *that's it*, is “used when a series of situations has made you angry, so that you decide to leave or to stop

⁷⁹ No Way. (n.d) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/way#no-way>

what you are doing⁸⁰”. It serves to announce that one is upset and shall not continue doing something or that can no longer accept something. Its dubbed rendition, *já chega*, is a FE on an equal basis. Although it can be used compositionally in a sentence, its non-compositional use and discursual function are seen in their command to stop something annoying. Verb *chega* alone could in context have the meaning of implying that something is enough. However the FE *já chega*⁸¹ is used as a command to stop, announcing that an undue action shall not be tolerated anymore. Subtitled rendition on the other hand is not a FE. The string *é isso* invariably requires complement, different from use in the corpus. This string is a rendition of the words composing the FE in the source language. Since the equivalent lexical units do not compose a FE in the target language the strategy adopted is borrowing, a foreignising strategy, borrowing (strategy C). On the other hand, dubbed rendering is domesticated by using an FE of similar meaning but dissimilar form (strategy B).

Despite the fact that source FEs and respective renditions are two-word long, renderings are different in lines 1 and 2. In addition to the technicalities related to synchronicity, such as spatial dimension and text reduction, register change does not appear to be the reason to justify the option not to translate so as to maintain target language conventionality. The last of the sentences in table 4.4 is *Happy Birthday*. It similarly does not translate FEs as FE. As presented earlier in this section, this FE has the function of wishing a happy birthday. In the first instance (shown in table 4.4 above), it is translated non-compositionally by equivalent lexical items. In its second occurrence both dubbed and subtitled rendering is carried out as a single word, *parabéns*, which has equivalent function in context. This is case of paraphrase (strategy D), a domesticating strategy. The reason why this solution is adopted is related to matching the sound pattern and prosody of the film dialogue. In the scene, characters sing a humorous version of the traditional tune Happy Birthday. In order to match the six syllables and rhyme (that ends in vowel /u/) *happy birthday to you* is translated as *parabens para tu*. But for contextual impositions, this short FE could be translated as FE of similar length. Let us turn to investigate the renditions of longer FEs.

⁸⁰ That’s It. (n.d) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/that#that-s-it>

⁸¹ Example Concordance Line: que não se metam a contratar mais jogadores. **Já chega** de fazer as vontades ao JJ. Não faz sentido,

Table 4.5
Long Formulae

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Thanks for coming.	Obrigado pela presença.	B	Obrigado por terem vindo.	C
2	See you later, crocodile.	Vai pela chuva, baby.	B	See you later, crocodile.	C
3	Shame on you, Maurice.	Nossa, que vergonha Maurice.	D	O que é isso, Maurice?	B
4	Now, this is more like it.	Agora tá bem melhor.	D	Agora sim!	B
5	Ladies and gentlemen, children of all ages, the Central Park Zoo proudly presents:	Senhoras e senhores, crianças de todas as idades, o Zoológico Central Park de Nova York, tem o prazer de apresentar:	C	Senhoras, senhores, crianças de todas as idades, o Zôo apresenta:	C

The FEs in table 4.5 are composed of three words or more. The first FE, as data from COCA suggests, is institutionalized as a greeting offered to open or close conversation. It is used in an uninstitutionalized fashion mostly followed by preposition which suggests that verb *come* in these cases are part of phrasal verbs, thus indicating that the string is compositional. As data provided by Webcorp implies, its dubbed rendition is mostly used in Brazilian Portuguese as a closing remark. Dubbed rendition in line 1 is carried out by using an FE of similar meaning but dissimilar form (strategy B), a domesticating strategy. Subtitled rendition in line 1 is a compositional string as date provided by Webcorp⁸² suggests. The wording used in this case is similar to that of the source FE; it uses equivalent lexical items making grammatical adjustment on verb tense, whereby *Thanks for coming* becomes

⁸² Example Concordance Line: devidos créditos ou retirarei do blog. Obrigada! **Obrigado por terem vindo** me visitar , eu espero ver você em breve

Obrigado por terem vindo. This is a case of borrowing (strategy C), a foreignising strategy.

Subtitled version adopts a foreignising strategy in FE that is of similar function as the one in line 1, however *see you later* functions as farewell only. Differently from the common composition of the FE, *see you later* in line 2 is accompanied by the word *crocodile*. The use in context is a play on words with the string *see your later, alligator*. According to The Free Dictionary⁸³ this string was in use especially in the south of the US since the 1930's. It became popular after the success of the homonymous song composed by Bill Haley. In the song it creates an adjacency pair with the answer *after a while crocodile*. As discussed previously, the accurate use of FE serves to promote cultural bonding and is a sign of insider knowledge (Wray, 2009). By composing the string as *see you later, crocodile*, the character markedly conveys his position of partial ignorance and attempt to get closer to the culture of the individuals he is interacting with. The rendition *vai pela chuva* (take a rainy path), is an attempt to reproduce the playfulness in source dialogue. Brazilian Portuguese institutionalized formulae is *vai pela sombra* (take a shadowy path) is a way to say farewell simultaneously as you advice to protect oneself from the sun. Dubbed version, thus reproduces in rendition the effect caused by the special use FE in source dialogue. Conversely, subtitled rendition borrows not only source language conventionality as it also borrows source language exact words.

The translation of FEs in lines 3 and 4 behave somewhat differently from FEs of similar length. FEs in line 3, shame on you, is “[u]sed to reprove someone for something of which they should be ashamed⁸⁴”. This meaning suits its subtitled rendition, *O que é isso, Maurice?*. Webcorp⁸⁵ shows string of similar use and meaning repeated times. It is compositionally used to ask about the nature of what is asked, and open an adjacency pair: it demands an answer. However the FE in question is used in a reproachful tone, as if to accuse someone of behaving inappropriately. Further aspect that distinguishes this FE from

⁸³ See Your Later, Alligator (n. d.) In *The Free Dictionary*. Retrieved from <http://encyclopedia.thefreedictionary.com/See+You+Later+Alligator>

⁸⁴ Shame On You. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/shame-on-you?q=Shame+on+you&searchDictCode=all>

⁸⁵ Example Concordance Line:

servir-me, acabarás desservindo-me" 23.5.13 **O que é isso**, Caetano? Revolução, culpa e desejo
Este texto

a compositional string is that it is followed by vocative case to refer to whoever is being judged.

Another FE domesticated in subtitling is the one in line 4. *This is more like it* is “used for saying that something is more satisfactory than before”⁸⁶. Most of the concordances of subtitled version, *agora sim!*, yielded by Webcorp⁸⁷ are non-compositional strings, having the same meaning and use as its source text counterpart. The dubbed version in lines 3 and 4 are compositional renditions. As they do not use wording similar to that of source FE, they translated by paraphrase (strategy D), a domesticating strategy. The contrast between the strategies adopted in dubbed and subtitled version on these two lines is justified in the fact that Brazilian Portuguese FEs are shorter the source language’s. Thus, as subtitling is circumscribed to text reduction, this strategy is suitably adopted. Conversely, instead of opting for a shorter rendering, such as the one in dubbing which is 23 characters long, the actual rendition is longer than necessary, 25 characters long. By the same token, no difference in register justifies adopting a foreignising strategy in this case.

A foreignising strategy is also adopted to translate the FEs in line 5 (table 4.5). *Ladies and gentlemen, children of all ages* is a FE used to address audience in circus and theatrical performances. In addition to check the use of this string on COCA I also used Webcorp⁸⁸ since such a long and context restricted string was very likely to generate few results; its lexico-grammatical fixedness had to be tested using as varied source of information as could be drawn on. COCA⁸⁹ yielded 4 results whereas Webcorp⁹⁰ registers 773 hits. A search for strings similar to those on dubbed and subtitled version yielded no results on Webcorp. Brazilian Portuguese FE is composed of less lexical items: *Senhoras e senhoras* only. Source language FE is borrowed (strategy C) in both versions.

The use of this strategy is not justified in any AVT technicality. Subtitled rendering, even if constrained by temporal dimension (being

⁸⁶ This Is More Like It. (n. d.) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/like#that-s-more-like-it>

⁸⁷ Example sentence: Tanto uns como outros inspiraram-me. Obrigado. Estou convicto de que, **agora sim**, fui claro. Gustavo Santos Publicada por Gustavo Santos à(s

⁸⁸ Settings: language: English/ site: blogspot.com

⁸⁹ Example concordance: And it is my pleasure to welcome all the ladies and gentlemen , children of all ages , to the Greatest Show on Earth

⁹⁰ Example Concordance Line: comes to San Diego, just minutes from Coronado! **Ladies and gentlemen, children of all ages**, the circus has come to town! The cast of this

forced to produce a line long enough to be match time of utterance) could have suppressed *children of all ages*, the source language FE components that has no correspondent in target language FE, consequently translating *the Central Park Zoo proudly presents*, the remaining of the dialogue line utterance. The result would be to keep target language conventionality. In a similar vein, dubbed version is not limited by lip-sync in this particular utterance, figure 4.3 shows.



Figure 4.3. No Lip-sync Impediment

The dialogue in line 5 (table 4.5) is uttered by a loud speaker. Synchronicity is a non-issue in this case since there is no lip moment. Rendition could have been made shorter thus avoiding adopting a foreignising strategy in both dubbing and subtitling. In this case length does not limit translation options. Other FEs in the corpus are correspondingly long.

Table 4.6

Formulae as Questions

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	You know what, Alex?	Sabe de uma coisa, Alex?	B	Sabe de uma coisa, Alex?	B
2	You know something?	Sabe de uma coisa?	B	Sabe de uma coisa?	B
3	You know what?	É, pois é, tá tudo tranquilo aqui.	B	Sabem, está tudo bem.	D

	Everything's cool.				
4	You know what? This isn't good.	Ai meninos, que feio!	E	Isso não está direito.	E

According to Moon (1998), a lexico-grammatical fixedness of a FE is not absolute; some allow a certain degree of variation. As she points out, “[f]ixedness is a key property of FEIs, yet around 40% of database FEIs have lexical variations or strongly institutionalized transformations, and around 14% have two or more variations on their canonical forms” (p. 120). Variation in source dialogue FEs involves the lexical items *what* (lines 1, 3 and 4) and *something* (lines 2). *You know what/something* is “said before giving an opinion or a piece of information”⁹¹. It serves to announce that one is about to give a new and potentially relevant piece of information and to draw interlocutor’s attention. This meaning and use is similar to that of renditions in lines 1 and 2 (table 4.6). In Webcorp⁹² this use is recurrent to the string. In these cases, the FEs are domesticated as they are translated using an FE of similar meaning and dissimilar form (strategy B).

Dubbed rendition of this FE is a peculiar case in line 3. *Pois é* is a FE for it is non-compositionally used for agreeing with the interlocutor or to oneself in a train of thought, as the uses in Webcorp⁹³ point to. Its institutionalization is confirmed in its estimated 207000 hits. This particular rendering is peculiar since its meaning does not correspond to that conveyed by source text FE. Even though it’s not a traditional case of translation by FE of similar meaning, as source language FE is translated as target language FE I consider it a domestication strategy. Subtitled rendition in line 3 is carried out by paraphrase (strategy D), a domesticating strategy.

In all cases, the target language correspondent FE is not used as a rendition when the dialogue line stretches beyond the FE. By doing it, renditions focus on the actual information the FE draws attention to. In order to achieve this, the FE is rendered into a single word rendering (*sabem* - subtitled version, line 3), a different but shorter FE (*pois é* –

⁹¹ You Know What/Something? (n. d.) In *Cambridge Dictionaries Online*. Retrieved from <http://dictionary.cambridge.org/dictionary/british/you-know-something>

⁹² Example Concordance Line: Talvez, você tenha começado a semana com esses pensamentos. Mas **sabe de uma coisa**? Antes de tomar qualquer decisão, pergunte-se: Na hora do estresse

⁹³ Example Concordance Line: respondido às expectativas e... não correspondi? **pois é**, isto dos blogs é uma trampa. são chatos,

dubbed version, line 3) or are even omitted (strategy E) as in line 4. As the FEs in table 4.6, the following FEs to fall into the category of simple formulae have more than one occurrence in the corpus and are thus examined in groups.

Table 4.7

Run for your lives

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Run for your lives.	Salvem-se quem puder!	B	Corram e salvem-se!	D
2	Run for your lives!	Salvem suas vidas!	D	Salvem-se!	D
3	You better run for your lives.	É ruim, hein? Vasa!	D	É melhor correrem e se salvarem.	D

The next FE of manifold tokens in the corpus is *run for your lives*. It functions as a warning that urges people “to run because you are in danger”⁹⁴; it announces danger at the same time as it recommends running away from it. The status of dubbed rendition as a FE in line 1 is supported by data from Webcorp⁹⁵, mostly on account of its institutionalization (42 hits). Subtitled version in lines 1, 2 and 3 and dubbed version on line 2 deal with the FE compositionally: even though the sentences are grammatically possible Webcorp search on domain *.blogspot.com.br* yielded no hint. Only by broadening search to domain *.br* that occurrences of these strings were found; they are all compositional.

Somewhat differently, dubbed rendition in line 3 (table 4.7) is a FE but it is no equivalent of source text FE in neither meaning, use or similar lexical items. Its use in target language implies distrust or doubt⁹⁶. This non-compositional use is institutionalized as suggested by data from Webcorp⁹⁷, which generates 270 hits. As happened before,

⁹⁴ Run For Your Life. (n. d.) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/run#run-for-your-life>

⁹⁵ Example concordance: PELA TRAGÉDIA QUE SE ABATE SOBRE O BRASIL. **SALVEM-SE QUEM PUDER!!!** ENQUANTO AINDA HÁ TEMPO! O BRASIL ESTÁ

⁹⁶ É Ruim Hein?. (n. d.) In *Dicionário Informal*. Retrieved from <http://www.dicionarioinformal.com.br/significado/%C3%A9%20ruim%20hein/8923/>

⁹⁷ Example concordance: com dois botafoguenses e nenhum framenguista! **É ruim, hein!** Pra mim é armação do meu camarada Maurício

although the FE in source dialogue is rendered as a FE of different meaning I consider it a case of domestication. Instead of resorting to a FE of similar meaning, as in line 1 *Salvem-se quem puder!*, the option to resort to a dissimilar FE is justified in the fact that the FE in source dialogue in line 3 is only part of the sentence that reads *You better run for your lives*. The Brazilian Portuguese rendition is a complete phrase that cannot be expanded. Thus, this instance of dubbing opts to keep target language conventionality in spite of source text.

Table 4.8

Look at you

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Aww, look at you.	Olha só.	B	Olhe só como está!	B
2	No, seriously. Look at you. Those ladies, they don't stand a chance.	Não, é sério. Olha só aquelas garotas. Elas não vão resistir.	B	Sério, olhe para você. Aquelas moças estão perdidas.	C
3	Look at you.	Olha só você.	B	Veja você.	C

The string *look at you* can be regarded compositionally as it is composed of verb plus preposition plus complement. However the unique combination of these three lexical items in particular context can “used for telling someone that you are surprised or impressed by them⁹⁸”. Its dubbed counterpart in all instances, *olha só*, is similarly used to express that one is impressed or surprised but the cause of the surprise is not fixed and depends on the complement. Verb *olhar* alone merely conveys the active perception of reality through eyesight. It is by using it along with *só* that this particular discursal function comes to be. Therefore all dubbed versions and subtitled version in line 1 adopt a domesticating strategy: using a FE of similar meaning but dissimilar form (strategy B). Conversely, subtitled versions in lines 2 and 3 adopt renderings of equivalent lexical items; in the first all each individual item is translated, in the second, preposition is dropped but remaining

⁹⁸ Look at You. (n. d.) In *Macmillan Dictionary Online*. Retrieved from http://www.macmillandictionary.com/dictionary/british/look-at#look-at_14

lexical items are equivalent. This is a case of borrowing (strategy C), a foreignising strategy. These instances of foreignisation seem to be a result of subtitling tendency to text reduction. Although the specific subtitled renditions of FE are longer than dubbed ones. It allows overall correspondent subtitled dialogue to be shorter: dubbed rendering in line 2 is composed of 61 characters whereas subtitling has 52; dubbed rendering in line 3 has 13 characters against 10 in subtitling. Next FE presented is mainly translated by paraphrase.

Table 4.9

I see

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	I see.	Eu já saquei.	D	Entendo.	D
2	I see your problem.	Eu saquei seu problema.	D	Entendo.	D
3	I see.	Saquei.	D		E

In subsection 3.2.1, this FE is previously presented as an example to describe the procedure adopted to identify FEs. It is mainly non-composition because the this particular combination of personal pronoun *I* plus verb *see* is used to indicate that you understand, notice or agree (backchannel cues); the holism in the unity is lost if this pronoun is changed into another one even if belonging to the same category such as “they see”. Both non-compositionality and institutionalization can be verified on COCA by running a KWIC search as “I see .” and selecting spoken sub corpora. It generated 2,539 tokens, the 100 occurrences confirming its use in context⁹⁹.

It is rendered by one word in most occurrences both in dubbed and subtitled versions. Its different renditions, *saquei* in dubbing and *entendo* in subtitling, are a matter of preserving register. It is omitted in subtitling possibly because the FE could be read literally in context. Figure 4.4 shows the moment of the utterance. The previous dialogue lines are: “OK, you're tired. I see. We'll talk more in the morning” (Ice Age, 2002). The dialogue is spoken by character Sid, the sloth in the scene depicted in figure 4.4. He talks to character Manny who is under the tent on the right-hand side of the picture; he is ready to sleep. Sid

⁹⁹ Example concordance: Mr. Wood nodded his head seriously. “I see. And what of the rest of the room? Have we



Figure 4.4. *I see:* Moment of the Utterance

then realises that Manny is no longer willing to talk and says the words above. Then *I see* could have been mistaken by a compositional string since Sid can see that Manny is tired because his lying under the tent, in which case the act of seeing is already conveying in the image. Subtitling thus opts to apply text reduction and omits the FEs.

Table 4.10

You know

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	We're not all nocturnal, you know!	Nem todo mundo aqui é noturno.	E	Não somos animais noturnos.	E
2	It's Seniors' Day, you know.	É o dia da terceira idade.	E	Dia de desconto para idosos.	E
3	You know, I've been kind of a jerk.	Eu fui um grande idiota, Marty!	E	Sabe, eu fui meio ridículo.	D
4	You know, Diego, I've never had a friend who would risk his life for me.	Sabe Diego, eu nunca tive um amigo que arriscasse a vida por mim.	D	Sabe, nunca tive um amigo que arriscasse sua vida por mim.	D

5	Give them a little jolt. You know?	Dar um susto neles. Sabe como é.	B	Para dar uma animadinha neles.	E
6	You know , make it fresh.	Tipo assim , algo leve.	B	Seja original.	E
7	You know , I got it.	Pronto, resolvido.	E	Vou dar um jeito.	E
8	You know , et cetera, et cetera.	Vocês sabem, etc, etc.	C	Sabem, etecetera, etecetera.	C
9	Yeah, well, you know ...	É, bom, você sabe...	C	Bem, você sabe...	C

Alike *I see*, source dialogue FE in table 4.11 is also composed of pronoun plus verb. It is correspondingly easily mistaken for a compositional rendering. Lexicogrammatical makeup of *you know* is also similar to *I see* since it is only a non-compositional string when it forms an phrase or sentence in its own. However, this FE is polysemous. The three meanings indicated in the literature have occurrence in the corpus. They are all listed in table 4.10 above.

The first meaning to be addressed is phrased as “used for emphasis”¹⁰⁰ and “used to emphasize what you are saying”¹⁰¹. This function of *you know* for emphasis corresponds to source sentences in lines 1 to 4. The FE is mostly omitted (strategy E) both in dubbed and subtitling. It is translated by paraphrase (strategy D) on subtitling, line 3. Since the FE conveys emphasis it must be accompanied by the information the FE emphasises. It is omitted in the cases where adding a string to function emphatically would produce a longer rendition, more difficult to synchronise. The FE is only translated when full rendition is shorter than source dialogue: *Sabe, eu fui meio ridículo* has 5 words and 26 characters, whereas its source text counterpart has 8 words and 35 characters. Dubbed and subtitled versions in line 4 are also paraphrased, instead of omitted, because dialogue is spoken slowly; it has a pause to stress the vocative *Diego*. Therefore the strategies taken aim at preserving temporal and spatial constraints in both methods.

¹⁰⁰ You Know. (n. d.) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/know#you-know>

¹⁰¹ You Know. (n. d.) In *Cambridge Dictionaries Online*. Retrieved from http://dictionary.cambridge.org/dictionary/learner-english/know_1?q=you+know

The following set of *you know* in table 4.10 corresponds to sentences in lines 5 and 6. They “used to emphasize that someone does know what you are referring to”¹⁰². Compositional string such as dubbed rendition in line 5, *sabe como é*, is commonly used in Brazilian Portuguese followed by a predicate introduced by verb *é* (to be). It is particularly by not using the complement of the verb that this string gains the status of FE, as the results yielded by Webcorp¹⁰³ suggests. The uses and meanings correspond to its source language counterpart. *You know* is dubbed as *tipo assim* in line 6. The Brazilian Portuguese string is an institutionalized non-compositional filler; it is an “[e]xpression used when trying to get time to think, establish a line of thought or even conclude it, to eventually speak”¹⁰⁴. Even though this rendition is a FE its use is different from source text counterpart which is not a filler in the use in line 6. As both dubbed renditions in lines 5 and 6 as translated by target language FEs they both adopt domesticating strategies.

They are omitted (strategy E) on subtitled versions in the same lines. On both cases the strategy seems to have been adopted as a means to present a more concise rendering, the text reduction technicality. This can be more strongly noticed in line 6, where two phrases are reduced to one. The same reasoning cannot be applied to rendition in line 5, which is only 4 characters shorter than the written form of source dialogue utterance. An alternative rendering not to impede subtitled in spatial or temporal aspects is the one used in dubbing, which is two characters longer than the subtitled one. At any rate, this FEs seems to be omitted since its discursal function is emphasis, not essential to follow the film’s plot.

In lines 7 to 9, the use of *you know* is that of a filler, as dictionaries point out. It is defined as: “used while you think about what to say next”¹⁰⁵ and “something that you say while you are thinking

¹⁰² You Know. (n. d.) In *Cambridge Dictionaries Online*. Retrieved from http://dictionary.cambridge.org/dictionary/learner-english/know_1?q=you+know

¹⁰³ Compositional example concordance of the string: *Você sabe como é fabricada a margarina? Nas prateleiras do* ; Non-compositional example concordance of the string: *mas já avia ocorrido, guerra entre empresas, sabe como é, foi isso o que me passou em mente na hora, até*

¹⁰⁴ Tipo Assim (n. d.) In *Dicionário Informal*. Retrieved from <http://www.dicionarioinformal.com.br/tipo%20assim/>

My translation of “Expressão utilizada quando se tenta conseguir tempo para raciocinar, montar um pensamento ou mesmo concluir o pensamento, para depois falar”.

¹⁰⁵ You Know. (n. d.) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/know#you-know>

what to say next”¹⁰⁶. This use corresponds to the FE on dubbed version, line 6. However the instances that use *you know* as fillers are not translated as FEs. Dubbed and subtitled version use the same strategies: on renditions in line 7 the FE is omitted (strategy E); on renditions in lines 8 and 9 it are borrowed (strategy C). In addition to the FEs, source dialogues in lines 8 and 9 offer no content information only wording that functions similarly to fillers, as *et cetera* (line 8) and *yeah, well* (line 9). The option to foreignise in this case seems to be motivated on the lack of verbal formulations that carries actual information in the dialogue, which could serve as a basis from a different solution. This supposition can be observed on renditions in line 7. The phrase *I got it*, is used in this context to announce that one will solve a problem, thus offering a solution to omit the FE that fits context and not violate any technicality.

Table 4.11

I mean

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	I mean , my goodness.	Ih. Eca. Ih. Quer dizer . Caramba!	B	Deus do céu!	E
2	I mean , does anyone wonder why the foosa were so scared of Mr. Alex?	Olha , será que alguém pensou em por que as fossas ficam tão apavoradas com o Sr. Alex?	D	Alguém sabe por que as foosas tiveram tanto medo do sr. Alex?	E
3	Well, I mean , come on. That's just one subject.	Olha , seguinte. A gente só tá levando uma conversa, hum!	D	Por favor, é só um tema.	E
4	I mean , I tell you, it just doesn't get any better than this, you know?	Rapaz , é serio mesmo. Eu tô te dizendo. Não dá pra ficar melhor do que isso, sabia?	D	Estou falando, nada pode ser melhor que isto, sabia?	E

¹⁰⁶ You Know. (n. d.) In *Cambridge Dictionaries Online*. Retrieved from http://dictionary.cambridge.org/dictionary/learner-english/know_1?q=you+know

5	I mean , if we had a lot of live people here, it wouldn't be called the wild, would it?	Também , se tivesse muito homem vivo por aqui esse lugar não ia se chamar natureza, né não?	D	Se tivéssemos muitos homens vivos por aqui não se chamaria natureza, não é?	E
6	I mean , they went this way, or this way?	Eles foram por aqui, ou por aqui, ou quem sabe...	E	Foram por ali, ou por aqui?	E
7	I mean , we got to call somebody!	A gente precisa... a gente tem que... a gente tem que... a gente precisa chamar alguém.	E	Temos que avisar alguém.	E
8	I mean , maybe we should be scared too.	Talvez a gente também devesse ficar apavorado.	E	Talvez tivéssemos que temê-lo também.	E
9	I mean , this is your dream.	Isso aqui é o seu sonho.	E	Este é o seu sonho.	E

Another FE that is formed by personal pronoun plus verb is *I mean* (Table 4.11). It is “used for correcting a mistake in something you have just said”¹⁰⁷. In Brazilian Portuguese, a non-compositional equivalent string is *quer dizer* as its use in some concordance lines yielded by Webcorp¹⁰⁸ suggests. This string is the rendition adopted in dubbed version, line 1. It is then translated using a FE of similar meaning but dissimilar form (strategy B), a domesticating strategy. The subtitled version in line 1 omits the FE.

As dictionary suggests *I mean* has a second meaning: “used for adding a comment or explaining what you have just said”¹⁰⁹. This particular use of *I mean* is not translated as a FE in the corpus possibly

¹⁰⁷ I Mean. (n.d) In *Macmillan Dictionary Online*. Retrieved from

<http://www.macmillandictionary.com/dictionary/british/mean#I-mean-to-say>

¹⁰⁸ Example Concordance Line: 21 de julho de 2014 «Olha, meu grande animal, **quer dizer**... com todo o respeito pelos animais, porque nem

¹⁰⁹ I Mean. (n.d) In *Macmillan Dictionary Online*. Retrieved from

<http://www.macmillandictionary.com/dictionary/british/mean#I-mean-to-say>

because there is no correspondent in Brazilian Portuguese. As a matter of fact, no rendering of this FE is a target language similar convention; it is rendered by lexical items of different meaning or use. *Olha*, in lines 2 and 3, dubbed version) is used to draw attention to what will be said subsequently. Another rendering of this FE is *rapaz* (dubbed version, line 4) which functions as a vocative. *Também* in line 5, dubbed version, is used to agree with the information presented before and to announce a further development of the information as something obvious. These are all cases of one word paraphrase (strategy D), a domesticating strategy.

All lexical items used as renditions of *I mean* have different (*rapaz*) or more specific functions (*olha* and *também*). These translation solutions were necessary to match lip movement. Conversely, occurrences in lines 6 to 9 the FE is pronounced at such speed that lip movement is barely perceptible. Since its meaning and use are not central to convey the message, no rendition is necessary, and the FE can be omitted (strategy E), a domesticating strategy.

4.2.2 Sayings and Proverbs

Due to the low frequency of sayings and proverbs in the corpus and mainly because the strategies used to render them are similar in most cases I elect to deal with them as a single category. Sayings, according to Moon (1998), “includes formulae such as quotations (typically unattributed and sometimes unattributable), catchphrases, and truisms” (p. 22). Proverbs, on its turn, comprise of “traditional maxims with deontic functions”. They are under the category of formulae since their discursual function is to transmit collective way of thinking, thus sharing beliefs and patterning behaviour in society.

Table 4.12

Sayings and Proverbs

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	An eye for an eye, don't you think?	Olho por olho, você não acha?	A	Olho por olho, não é verdade?	A
2	Don't bite the hand that feeds you.	Não se cospe no prato em que se come.	B	Não se morde a mão que te alimenta.	A

3	Everybody has days when they think the <i>grass might be greener somewhere else.</i>	Todo mundo às vezes acha que a grama do vizinho é mais verde.	B	Todo mundo acha que a grama do vizinho pode ser mais verde.	B
4	Nine lives, baby.	Sete vidas, menino.	B	Nove vidas, colega.	C

In all instances FEs are translated as FEs. In the first line the saying an *eye for an eye* is translated as FE of same meaning composed of equivalent lexical items (strategy A). This rendering can be carried out because both source and target FEs are of similar composition in terms of length¹¹⁰ and articulation¹¹¹ in addition to the fact that there is no difference in register. The proverb in line 2 has the deontic function to teach not to “[s]how ingratitude, turn against a benefactor¹¹²”. Its dubbed and subtitled versions have similar functions. The dubbed rendition means a “crude image of ungratefulness. Allusion to the act of scorning someone who has fed you”¹¹³. As for the subtitled version, none of the online dictionaries searched provided any entry of this string. Its institutionalization could be checked with the assistance of Webcorp¹¹⁴; in context the meaning and use is correspondent to its source language and dubbed counterparts. Both versions have FEs of similar meaning and use. Conversely, despite the fact that a FE composed of equivalent lexical items exists in target language, dubbed version translates as a FE composed of different lexical items.

This difference does not seem to have been motivated by any technicality. Lip-sync would not have been hindered by translating using a FE composed by equivalent lexical items (such as the subtitled

¹¹⁰ Source dialogue has 17 characters; rendition has 13.

¹¹¹ Each string has 5 syllables; both start with vowel sounds.

¹¹² Bite the Hand That Feeds You. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/bite+the+hand+that+feeds+you>

¹¹³ Cuspir no Prato que Comeu. (n. d.) In *Dicionário de Expressões Idiomáticas*. Retrieved from

<http://www.deipf.ibilce.unesp.br/>

My translation of “imagem grosseira de ingratidão. Alusão ao ato de se desprezar quem lhe deu o sustento”.

¹¹⁴ Example Concordance Line: jornalismo esmoreceu, na medida em que não podem **morder a mão que os alimenta**. Ali, por exemplo, a ABC News representa apenas

version), since it is only one syllable shorter. In fact, this option would have been closer to source dialogue in terms of lip-sync as “Don’t bite the hand that feeds you” has seven syllables whilst “Não se cospe no prato em que se come” has eleven. Another technical issue that could have impeded this option is the character’s gesture in the moment of the utterance, as seen in figure 4.5 below.



Figure 4.5. You don’t bite the hand that feeds you

In the scene the character is clearly referring to his hand. In this sense dubbed rendition also discredit the visual channel and focuses on producing a rendition that, against all the odds, is different from its source language counterpart not in meaning or function but in lexical items composing the string.

String in line 3 is not a FE in its institutionalized form. As dictionaries suggest, its traditional composition is “the grass is always greener on the other side of the fence”¹¹⁵. As highlighted previously, the lexicogrammatical fixedness of FEs is not absolute; some allow a certain degree of variation. As Moon (1998) argues, [e]xperiments show that variations and exploitations are successfully interpreted as idiomatic as

¹¹⁵ The Grass Is Always Greener on The Other Side (of the Fence). (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/the-grass-is-always-greener-on-the-other-side-of-the-fence?q=the+grass+is+always+greener+on+the+other+side>
 The Grass Is Always Greener (on The Other Side of the Fence). (n.d) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/The+grass+is+always+greener>

swiftly as any literal interpretations” (p. 34). Translators seem to have captured both idiomatic and literal meanings of this rather not-fixed use of the proverb. In addition to the verbal cues, the interplay image and words bring out the traditional verbal formulation of this FE, as can be seen on figure 4.6.



Figure 4.6. The grass is always greener on the other side of the fence

In the scene character Alex , the lion, has just spoken dialogue line 3, table 4.6. In the foreground figure 4.6 shows the zebra Marty. In the background there is a mosaic where a pack of zebras run on a green field. Between Marty and the green fields mosaic lies a fence that sets him apart from the field. Hence “the grass is always greener on the other side of the fence”, literally in this case. Instead of presenting the FE in its traditional wording, source dialogue plays with this FE by replacing “on the other side of the fence by “somewhere else”. It works as a prologue to the plot of the film because the characters, who live in a Zoo, actually go “somewhere else” where “the grass is always greener”.

Dubbed version restored the FE to its traditional form: “a grama do vizinho é mais verde” (Webcorp returned 150 hits). Subtitled version attempt to cope with variation in the source FE does not cause the same anticipation effect on the rendering since it keeps the traditional place where the grass is greener, instead of implying a *somewhere else*. In every case, both renditions translate a FE as a FE of similar meaning (strategy B) a domesticating strategy.

The FE in line 5 is another case of proverb that is not in its complete institutionalized form. It can be recognized as a proverb based

on the remaining lexical items and from context. Source dialogue in line 4 is uttered when the character Diego (a saber-toothed cat), who had been deadly wounded, surprises his companions by being well and healthy. He then reminds that cats have *nine lives*, implying they “can survive things that are severe enough to kill them”¹¹⁶. In the correspondent¹¹⁷ proverb in Brazilian Portuguese, however, cats have seven lives, instead of nine. It follows that, dubbed rendition abide by target language proverb (strategy B) whereas subtitled version translates the proverb literally (strategy C). Since *sete* (seven) and *nove* (nine) have the same quantity of characters there is no apparent motivation as to why subtitled version adopts strategy C, a foreignising strategy.

Overall, the category of formulae have the highest occurrence in the corpus. This is explained in the fact that verbal language used in the film is by and large constituted of dialogue. As characters interact they draw on verbal resources necessary to frame the conversation. Dubbed and subtitling occasionally managed to reproduce the discursual function of FE by the use of FE of similar meaning and use. There are also occurrences of renderings that reframe source dialogue conversation. At any rate, other category of FE occurs significantly in the corpus. Even though, as Colson (1998) remarks, “formulae are much more frequent than idioms, both in written and in spoken language” (p. 197), their frequency and mainly higher level of opacity have significant impact on the strategies taken to translate them. Next, I turn to investigate the renditions of the category metaphors.

4.3 METAPHORS

The category of metaphors is non-compositional mainly because of semantics. This category is composed of idioms and varies in ranging degrees of opacity. According to Moon (1998), “idiom is a general term for many kinds of multiword item, whether semantically opaque or not” (p. 4). A reader/hearer’s ability to decode such a string is relative its degree of transparency or of the speaker’s knowledge of the language. Even though Moon (1998) proposes three degrees of

¹¹⁶ Cat has nine lives (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/cat+has+nine+lives>

¹¹⁷ Gato tem sete vidas (n. d.) In *Quem Disse*. Retrieved from <http://quemdisse.com.br/frase.asp?frase=77224>

transparency, no instances of the third and more opaque subcategory have been identified in the corpus.

4.3.1 Transparent Metaphors

Strings that fall into this subcategory “are those which are institutionalized but the image or vehicle of the metaphor is such that the hearer/reader can be expected to be able to decode it successfully by means of his/her real-world knowledge” (p. 22). Thus, transparent metaphors can be regarded as compositional strings, in which case context is helpful in identifying a string as non-compositional. This is, for example, the case of *leave someone alone* in table 4.13 below.

Table 4.13

Leave someone alone

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	I'll help you bring it to its herd, but leave me alone after that.	Tá! Eu ajudo você a levá-lo proibando dele, mas promete me deixar em paz depois disso.	B	Eu o ajudarei, mas prometa que me deixará em paz depois.	B
2	Leave the mammoth alone.	Deixem o mamute em paz	B	Deixe o mamute em paz.	B

The string could be used to express the will not to have company. Conversely, it is an institutionalized metaphor meaning to “[s]top disturbing, interfering with, or trying to improve someone or something”¹¹⁸. All renditions of this string are identical: *deixar alguém em paz* (leave someone in peace), meaning “stop annoying someone”¹¹⁹. Both source and target FEs are composed of similar lexical items and share metaphorical meaning. In all instances in table 4.13, FEs are rendered as FEs of similar meaning and form (strategy B), a

¹¹⁸ Leave Someone Alone. (n.d.) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/leave-someone/thing-alone?q=leave+alone&searchDictCode=all>

¹¹⁹ My translation of “parar de aborrecer alguém”.

Deixar Alguém em Paz (n. d.) In *Dicionário de Expressões Idiomáticas*. Retrieved from <http://www.deipf.ibilce.unesp.br/>

domesticating strategy. Something similar happens to *give someone a break*.

Table 4.14

Give someone a break

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Give me a break.	Dá um desconto.	B	Dá um tempo.	A
2	Would you give a guy a break?	Dá pra dar um tempo?	A	Pega leve comigo.	B

The transparent metaphors in table 4.14 present different meanings in the occurrences identified as FEs. In line 1, it means to “stop criticizing or annoying someone, or behaving in an unpleasant way”¹²⁰. As none of the dictionaries consulted have returned any results for the corresponding strings in dubbing and subtitling I used Webcorp to check the status of the strings. As results¹²¹ suggest, *dá um desconto* (dubbed version) is a FE that implies not being so rigid and allow forbearance. The strategy adopted in this case is to translate a FE as FE of similar meaning but dissimilar form (strategy B). Similarly, results¹²² confirm the status of the string in subtitled version, *dá um tempo*. Its meaning is equivalent to its source language counterpart. Considering the use of similar lexical items, subtitled version in line 1 translates FE as a FE of similar meaning and form (strategy A).

¹²⁰ Give Someone a Break (n. d.) In *Cambridge Dictionaries Online*. Retrieved from <http://dictionary.cambridge.org/dictionary/british/break?q=give+a+break>

¹²¹ I used Webcorp to test Moon’s criteria for FE. To test lexicogrammatical fixedness I searched for “d[á|ou|ei|amos] um desconto” (ver dar in the search was lemmatized to search for first and third persons singular, present and past tenses). To test its non-compositionality I needed to avoid the compositional strings that use the word *desconto* (discount) literally. To this end I used stop words *cento* (cent), *preço* (price), *caro* (expensive) and *barato* (cheap). Reading concordance lines I could ascertain that strings are used metaphorically. Its institutionalization is confirmed in the 358 hits yielded. Example concordance line: *então ficou com um corte brusco. Mas me dei um desconto, é a primeira vez que edito. Vou aperfeiçoando*

¹²² In a preliminary search using Webcorp I noticed that the string is non-compositional when it occurs at the end of sentence or clause. In order to test it, I run a search using the following composition *dá um tempo [,;!.] ** that would compulsorily search for the string followed by comma, exclamation mark or full stop. The ample majority of the use as observed in the concordances confirm its non-compositional use. It yielded 237000 estimated hits, what confirms its lexicogrammatical fixedness. Example concordance line: *Comigo não! Meu filho, nem pensar! Sacrifício, dá um tempo!. As lágrimas muitas vezes dizem-nos como as coisas*

Moreover, as noticed while examining the string, *dá um tempo* is a polysemous FE. Its second identified meaning is close to the one implied by *give a guy a break* in line 2: “to allow someone some time away from their work or regular activities”¹²³. In this sense, dubbed version translates using strategy A. Its subtitled version, *pega leve*, implies “[b]e calm. Go slowly. With no worries”¹²⁴. Even though its meaning is slightly different from the source FE, it is still a case of translation of FE as FE, hence I consider it to adopt strategy B. Moreover, register of subtitled version in line 2 is more colloquial than its dubbed counterpart. This rendition has apparently been motivated by the subtitling technicality of text reduction; it is, for example, 4 characters shorter than dubbed rendition and 4 words shorter than source dialogue. Dubbed adoption of strategy A in this case is motivated by the interplay between verbal language and visual channel, as it can be seen on figure 4.7 below.



Figure 4.7. Would you give a guy a break?

When the character in the foreground pleads for a break, the one in the background (top right corner) is holding a clock, as though offering him the break for which he asks. The pun between image and words is maintained in dubbed by the use of an equivalent FE that contains the word *tempo* (time).

¹²³ Give Someone a Break. (n. d.) In *Cambridge Dictionaries Online*. Retrieved from <http://dictionary.cambridge.org/dictionary/british/break?q=give++sb++a+break>

¹²⁴ My translation of “Ficar calmo. Ir devagar. Sem pressão”. (n. d.) Retrieved from: <http://www.dicionarioinformal.com.br/pegar%20leve/>

Table 4.15
Make sure

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	We should make sure they found him.	A gente tem que ter certeza de que o acharam.	D	Vamos garantir que o achem.	D
2	When the New York giants wake up, we will make sure that they wake up in paradise.	Quando os gigantes de Nova York acordarem vamos fazer com que acordem no paraíso.	D	Quando os gigantes de NY acordarem queremos ter certeza de que acordem no paraíso.	C

The transparent metaphor *make sure* (table 4.15) is one more case of polysemous FE. In line 1 it means “[e]stablish that something is definitely so; confirm¹²⁵”. This meaning can be inferred by the use of the past tense of the verb *find* in the same sentence, suggesting that they [we] should confirm whether an event has indeed taken place in the past. Its correspondent dubbed rendition, *ter certeza*, is a compositional string that means to be sure about something. Therefore dubbed version in line 1 is a case of translation by a paraphrase (strategy D).

The second meaning of *make sure* identified in the corpus is conveyed by the FE in line 2 (table 4.15). In this context it implies to take “action so that you are certain that something happens, is true, etc¹²⁶”. This particular denotation of *make sure* is similar to the use of *garantir* (guarantee) in the sense that it implies causing something to happen. In this particular case the strategy used is also translation by paraphrase but with change in meaning. Dubbed rendition in line 2, however is another case of translation by paraphrase. This one, though, is similar to its source text counterpart. The compositional string, *fazer com que*, in this context means to act in order to provoke the desired result to come about. Conversely, subtitled version in line 2, *ter certeza*,

¹²⁵ Make Sure. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/make-sure?q=make+sure&searchDictCode=all>

¹²⁶ Make Sure. (n. d.) In *Cambridge Dictionaries Online*. Retrieved from <http://dictionary.cambridge.org/dictionary/learner-english/sure?q=make+sure>

is the same as the dubbed version in line 1, and implies to be sure rather than to provoke something to happen. Considering that it uses lexical items similar to the source text's FE it is a case of borrowing (strategy C), a foreignising strategy. As exposed, all other renditions in table 4.16 are cases of paraphrase, (strategy D), a domesticating strategy. Subtitled versions in both lines invert the meaning of the FE in their renditions. As a result, their verbal formulations are longer than the equally possible and more suitable renditions in both dubbed version.

Table 4.16

Transparent Metaphors with Take

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	I'll take care of him.	Ah, tá! Essa é boa. Vai cuidar dele né?	D	Eu cuido dele.	D
2	You can't even take care of yourself.	Nem consegue cuidar de você.	D	Nem pode cuidar de si mesmo.	D
3	You have to take care of Manfred and Sid.	Tem que cuidar do Manfred e do Sid.	D	Precisa tomar conta do Manfred e do Sid.	B
4	No, no, seriously, let me take care of this.	Não, não, não, não. É sério eu vou dar um jeito .	B	Sério, darei um jeito .	B
5	Take it easy , Melman.	Fica frio , Melman.	B	Calma , Melman.	D
6	Take it easy!	Chega , Alex!	D	Fique frio!	B
7	Take it easy.	Calma . Calminha!	D	Calma .	D

Another case of polysemous transparent metaphors is *take care of*. Table 4.16 shows the two occurring idioms that begin with verb *take*. In lines from 1 to 3, *take care* means to “[k]eep (someone or something) safe and provided for¹²⁷”. The one word rendition, *cuidar*, in dubbed

¹²⁷ Take Care of. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/take-care-of?q=take+care+of&searchDictCode=all>

version and subtitled ones in lines 1 and 2 are equivalent in the target language. A similar target language FE is the rendition adopted in subtitled version in line 3, *tomar conta*. In Brazilian Portuguese, this idiom has equivalent meaning: “to care for a child, to watch over”¹²⁸. Their main difference, though, is related to length. Even though source language FE and its subtitled rendition are composed of two words each, the rendition is two syllables longer than its source text counterpart. On the other hand, the single word equivalent *cuidar* has precisely two syllables. In context in line 3, using the single word equivalent turns dubbed rendition suitable in terms of articulation for it matches its source dialogue counterpart since both have 10 syllables. Additionally, *cuidar* also suits subtitling in general for it is 4 characters shorter than *tomar conta*, being thus convenient on account of the spatial dimension.

The second use of *take care* (table 4.16) means “to do what is necessary to deal with a person or situation”¹²⁹ in line 4 . It occurs once in the corpus. Both dubbed and subtitled versions translate it as *dar(ei) um jeito*. As dictionary points out, it is an “expression that means, organize, arrange, fix”¹³⁰. In context, this FE is used to imply finding a solution to a problem. It is translated as a FE of similar meaning and dissimilar form both in dubbed and subtitled version.

The next FE in table 4.16, *take it easy* means to “[p]roceed in a calm and relaxed manner”¹³¹. It has three main renditions in lines 5 to 7: one single-word (*calma* and *chega*) and two FE (*fica frio* and *pega leve*). Both target language FEs have similar meanings. The first of them, *fica frio*, means “keep calm, relaxed, not to worry”¹³². Correspondingly, the second means to “stay calm, go slowly, with no worries”¹³³. Source and target language FEs’ register is correspondingly informal. Likewise, their articulation is equally long; each has 4 syllables. In the case dubbed version translates the FE as a single word it needs add an extra element, repetition the word in the case in line 7. Subtitled version in

¹²⁸ My translation of “cuidar de criança, velar, vigiar, cuidar de” (n. d.) In *Sensagent Dicionário* Retrieved from: <http://dicionario.sensagent.com/tomar+conta/pt-pt/>

¹²⁹ Take Care of. (n.d) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/care#take-care-of>

¹³⁰ My translation of “Expressão que significa organizar, arrumar, concertar”. In *Sensagent Dicionário*. Retrieved from <http://dicionario.sensagent.com/tomar+conta/pt-pt/>

¹³¹ Take It Easy. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/take-it-easy?q=take+it+easy&searchDictCode=all>

¹³² My translation of “Manter a calma, relaxar, não se preocupar”. In *Dicionário Informal*. Retrieved from: <http://www.dicionarioinformal.com.br/significado/ficar%20frio/10/>

¹³³ My translation of “Ficar calmo. Ir devagar. Sem pressão”. (n. d.) Retrieved from: <http://www.dicionarioinformal.com.br/pegar%20leve/>

line 6 is possibly allowed to choose a rather informal rendering in order to fit context, which is of a total loss of decorum.



Figure 4.8. Take it easy

In the scene, as depicted in figure 4.8, the angry lion chases the zebra, threatening to kill him. The zebra in turn replies: *take it easy*. Subtitling rendition can rely upon the informal context depicted in the scene to render a source FEs as a target FEs of similar register.

Table 4.17

Metaphors of Verbal Base

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Come on, you're makin' a scene .	Qual é? Você está fazendo cena .	A	Está fazendo um escândalo .	D
2	I'll just zip the lip .	Fico de boca fechada . Porque quando digo que "um", é "um".	B	Ficarei quieto .	D
3	Gather around , people.	Chega mais pessoal.	B	Juntem-se, pessoal!	D
4	Come on, Alex, get in the groove .	Qual é Alex? Solta a franga!	B	Vamos, Alex! Se anime!	D

5	No, seriously. Look at you. Those ladies, they don't stand a chance.	Não, é sério. Olha só aquelas garotas. Elas não vão resistir.	D	Sério, olhe para você. Aqueles moças estão perdidas.	B
6	I'm calling in sick.	Eu vou dizer que tô dodói.	D	Vou pedir atestado.	D
7	I'm putting sloths on the map.	Colocando as preguiças na história.	D	Colocando as preguiças no mapa.	C

Once I have exposed the renditions of the metaphors with more than one occurrence in the corpus, I turn to now examine assorted transparent metaphors of verbal base, as shown in table 4.17 above. The first of them, *make a scene*, implies “to be loud and rude with other people or in public¹³⁴”. Its dubbed version is a FE of similar meaning, suggesting “being an object of ridicule; cause scandals”¹³⁵. Thus, in dubbed version the FE is translated as FE of similar meaning a lexical items (strategy A), a domesticating strategy. The metaphor implied in the word *scene* in the FE is translated literally in its subtitled version on account of the word *escândalo* (scandal). Even though this rendition translates the lexical items of source language FE into target language equivalents it cannot be considered a case of borrowing as target language uses this string compositionally, as the 5060 hits in Webcorp¹³⁶ suggests. Subtitled version in this case translates by paraphrase (strategy D), a domesticating strategy. The use of this strategy can be attributed to the fact that using *cena* instead of *um escândalo*, would turn rendition much shorter than source dialogue line, thus rising suspicion on the part of film audience who could question translation quality.

Source dialogue in line 2 contains the FE *zip the lip*. This is another case of variation in FE, since dictionary suggests that the more common form of this FE is *zip your lip*. In spite of variation, the use of

¹³⁴ Make a Scene. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/make+a+scene>

¹³⁵ My translation of “Fazer figura ridícula; praticar escândalos” (n.d.). In *Dicionário Informal*. Retrieved from:

<http://www.dicionarioinformal.com.br/fazer%20cena/>

¹³⁶ Example Concordance Line: Eu aprendi a chorar em silêncio, sem gritar, sem **fazer escândalo**. Assim eu evito perguntas, evito sermões, acho

the FE in the corpus fits the meaning described in dictionary: “Be quiet!; Close your mouth and be quiet!”¹³⁷. Even though metaphorical use of the rendition in dubbed version, *fico de boca fechada*, suggests it is a FE none of the dictionaries consulted describe the meaning used. It is possibly due to fact that the metaphor is close to transparent.

In any case, this string cannot be regarded as compositional in context because the word *fechada* (closed), as an adjective describing the word *boca* (mouth), implies not speaking. Alternatively, the same combination of words (i.e. *ficar de boca fechada*) could imply meaning other than “not speaking”, such as “not eating”. So in order to verify the holism of the string as used in context I used Webcorp¹³⁸, through which it is was possible to confirm the status of the string as a FE of meaning to its similar source text counterpart. Its subtitled version, *ficarei quieto* (I’ll be quiet), is translated compositionally possibly because the alternative to use target language FE such as the one in dubbing would result in a change in subtitling formal register.

The following FE, *gather around* in line 3 (table 4.17), means “to draw someone or something to oneself”¹³⁹. Differently from previous translation solution, its correspondent dubbed rendition is not a metaphor, but a FE of a different category, a formula. Its discursal function is that of an invitation. It is used to imply the “[a]ct of getting closer: - *come here!*”¹⁴⁰. As source text metaphor is in the imperative, it functions similarly to its dubbed rendition formula. Its subtitled counterpart, *juntem-se*, is also an urge for hearers to approach the speaker. However it is not a FE for it is a single word equivalent. Instead of adopting the strategy to translate a FE as FE, as in dubbing, the paraphrase strategy is used in subtitling in order to maintain written language register.

Subtitling is also conditioned by register in the translation of the FE in line 4 (table 4.17). *Get in the groove* implies “[e]njoying oneself,

¹³⁷ Zip Your Lip!. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/Zip+your+lip!>

¹³⁸ I checked the occurrence of the string “ficar de boca fechada”. Plus, included search restriction for the word *comer* (to eat) through word filter. The results yielded 396 hits. The meaning conveyed by the string in most of the concordance line is “not to speak”. Example concordance line: *é nada... O problema é que Lizzie não consegue **ficar de boca fechada**, o que a coloca em situações delicadas, como*

¹³⁹ Gather Around. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/Gather+around>

¹⁴⁰ My translation of “Ato de aproximar-se, vem pra cá”. *Chegue Mais*. (n. d.) In *Dicionário Informal*. Retrieved from <http://www.dicionarioinformal.com.br/cheque%20mais/>

especially by [dancing](#)¹⁴¹”. The meaning of the corresponding dubbed rendition, *soltar a franga*, implies “[t]o let go of shyness, being extravagant. Having fun”¹⁴². Although source text FE and target non-compositional rendition are not directly correspondent in terms of meaning, in context they both convey a sense of freedom, of allowing oneself to enjoy the moment. In this case, dubbed version translates a FE as a FE of dissimilar form and similar meaning (strategy B). Its subtitled counterpart is mandatory grammatical combination of verb plus complement; as used in context it is reflexive verb which is used accompanied by a personal pronoun in target language. Thus, even though it is a string of corresponding meaning, it cannot be considered a FE. An idiom of prosaic use such as the one adopted in dubbing would change subtitling formal register.

So far in table 4.17, all subtitled versions translate as paraphrase. A different domesticating strategy is used in subtitled rendition of *stand a chance* (line 5). It means “to be likely to achieve something”¹⁴³. In source dialogue, however it is used in the negative. Despite the fact that its subtitling version has no negative particle the meaning it conveys has a negative connotation. It implies “to be in great difficulty”¹⁴⁴. The negative connotation in subtitled rendition can be inferred from context, in this case the difficulty to resist the character’s charm. Therefore, subtitling translate a FE as a FEs of similar meaning and dissimilar form (strategy B). Its dubbed counterpart opts for a compositional rendering in order to make the reference to the character’s charm more explicit. This might have been necessary to conform to the adaptation made in order to translate the other source dialogue FE, *look at you* (previously examined), as a FE. This way *look at you* changes complement when it is rendered as *Olha só aquelas garotas*; it changes *you* into *aquelas garotas* (those girls). The character charm is implied in the word *you*. By replacing complement it was necessary to make more explicit reference to the character’s charm. In other words, in this

¹⁴¹ Get in the Groove. (n.d) In *Oxford Dictionaries*. Retrieved from <http://www.oxforddictionaries.com/definition/english/in-or-into-the-groove?q=in+the+groove&searchDictCode=all>

¹⁴² My translation of “Desinibir-se, extragar-se. Divertir-se”. *Soltar a Franga* (n. d.) In *Dicionário Informal*. Retrieved from: <http://www.dicionarioinformal.com.br/soltar%20a%20franga/>

¹⁴³ Stand a Chance. (n. d.) In *Macmillan Dictionary Online*. Retrieved from <http://www.macmillandictionary.com/dictionary/british/stand#stand-a-chance-hope-of-doing-something>

¹⁴⁴ My translation of “Estar sob grande dificuldade”. *Estar Perdido*. (n. d.) In *Dicionário de Gírias*. Retrieved from <http://www.dicionariodegurias.com.br/estar-perdido>

particular case the rendition of a FE was conditioned by the translation of an existing FE in the vicinity. One had to be prioritized in spite of the other.

The only FE to be doubly paraphrased in table 4.17 is the one in line 6. To *call in sick* means “to call one’s place of work to say that one is ill and cannot come to work”¹⁴⁵. This FE’s meaning applies to a specific context and in the apparent absence of non-compositional string of similar meaning in the target language, it is translated compositionally both in dubbed and subtitled versions.

Another technicality affects the translation solution in the subtitled version of the FE in line 7 (table 4.17). The metaphor *put someone on the map* means “to make a thing, person, or place famous”¹⁴⁶. It is translated compositionally in both versions. Subtitled version however adheres to target language wording, translating each lexical item as target language equivalent. As the combination of the lexical item do not compose a target language equivalent FE, this rendering is a case of borrowing (strategy C), a foreignising strategy. The use of this strategy can be partially attributed to the low opacity of the transparent metaphor, which is literal in its verbal formulation (i.e. to put something in the) and metaphorical only in the complement of the verb (i.e. map). Secondly, a rendition of the non-metaphoric portion of the FE, in this case, is rather long; without the word *map/mapa*, source and target lines have 26 characters each. By resorting to the alternative used in dubbed version (i.e. the use of the word *história* instead of *mapa*), subtitled version would not abide by the text reduction technicality. Verbal composition of this FE is not an issue in domesticating this dialogue line in dubbing, as can be seen in figure 4.9 below.

¹⁴⁵ Call in Sick. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/call+in+sick>

¹⁴⁶ Put on the Map. (n. d.) In *Cambridge Dictionaries Online*. Retrieved from <http://dictionary.cambridge.org/dictionary/british/put-sth-sb-on-the-map?q=put+on+the+map>



Figure 4.9. I'm putting sloths on the map

In the moment of the utterance the character's mouth is not visible as it is turned against the wall. As a consequence there is no need to lip-sync; only a match between body movement and time of the exposure of the character in the scene is necessary. In this particular case, *one the map* and *história* are articulated in the same moment in the film.

Table 4.18

Play on Transparent Metaphor

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Now, he may be a pain in the butt at times...	Eu sei que às vezes ele maltrata a gente.	D	Ele até é "um dente na bunda" de vez em quando...	C
2	Pack of lies.	Bando de idiotas.	D	[Bando] De mentiras!	C
3	Pack a wallop.	Bando de trochas.	D	[Bando] De pancadas!	C
4	When a zebra's in the zone, leave him alone.	Quando a zebra tá zuando não vem falando.	D	Quando a zebra está zen, não zoe com ela.	D

The last group of transparent metaphors encapsulates those used in a nontraditional way. Rather, they are used in a playful way, with

humorous intention or pun effect. The first of them, *pain in the butt* (line 1, table 4.18) plays with the literal meaning of the string as it makes reference to a scene in the film *Madagascar* (2005) when the lion, Alex, actually bites the Zebra Marty's bum. Non-compositionally, the FE is used as an adjective that means "a very annoying thing or person"¹⁴⁷. In context, the FE is used to make a double reference as to character as being annoying possibility because of the attack that has taken place previously in the film. Dubbed rendition translates by paraphrase (strategy D) possible because no target language FE would take the double literal and metaphorical connotations. In an attempt to maintain the humorous play, subtitled version keeps part of the source language FE, as well as its meaning, thus translating by borrowing (strategy C), a foreignising strategy.

A foreignising strategy is also adopted in subtitled versions in lines 2 and 3 (table 4.18). In the scene the film *Ice Age* (2002) a character tries to mimic a piece of information to his companions. The word *pack* is repeated several times as the characters guess the mimic. After several guesses using diverse combination of words that collocate with *pack*, they utter the two metaphoric FEs in lines 2 and 3. Figure 4.10 below depicts the moment when characters speak line 2 and 4.



Figure 4.10. *Pack of lies* and *Pack a wallop*

In the scene, when the saber-toothed squirrel hears the guess *pack of lies* he points to the saber-toothed cat, whom in the film tells "a completely

¹⁴⁷ Pain in the Ass. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/pain+in+the+ass>

false story, account, etc”¹⁴⁸. Its subtitled version maintains the correspondent wording by translating “of lies” as “De mentiras”. As the word pack is repeated several times before the use of the preposition *de* which servers to connect two words, the presence of the word *bando* (pack) is implicit. In dubbing, rendition changes the idea conveyed by the source text FE, paraphrasing it (strategy D). By doing it dubbing also erases the interplay between image and FE suggesting that target language has no similar FE. Conversely, subtitling borrows (stragecy C) target language verbal composition in the rendition in an attempt to keep the play on words and image. The renditions of *pack a wallop* (line 3) deal with the string in similar terms, also on account of the possible lack of target language similar FE and interaction between image and words.

The FE in line 4 (table 4.18), *leave someone alone* has been examined previously and is here referred to for a second time since it is used with a playful intent. In the particular context in line 4, there is a match in the sound patterns of the FE and its preceding sentence. The first sound of the word *zebra* alliterates with the one in word *zone*, which in turn rhymes with *alone*. In both versions the option is to maintain the play on sound in detriment of the FE. In dubbing the sound pattern in closely related, repeating the alliteration plus rhyme pattern (*zebra* and *quando* alliterate; *quando* rhymes with *falano*), whereas subtitling reproduces playful effect by using only alliteration (*zebra*, *zen* and *zoe*, alliterate). Dubbed and subtitled versions translate by paraphrase in line 4.

4.3.2 Semi-transparent Metaphors

Semi-transparent metaphors are FEs that makes an analogy between literal and metaphorical meanings. As Moon (2008) explains “[n]ot all speakers of a language may understand the reference or be able to make the required analogy; if the institutionalized idiomatic meaning is unknown, there may be two or more possible interpretations” (p. 23). This type of FE can be decoded literally but it is often necessary to be familiar with its metaphorical use to make it meaningful in context, such as the FE *on the fly*.

¹⁴⁸ Pack of Lies. (n. d.) In *The Free Dictionary*. Retrieved from <http://www.thefreedictionary.com/pack+of+lies>

Table 4.19

Semi-transparent Metaphors

	Source Text	Dubbed Version	Strategy	Subtitled Version	Strategy
1	Ad lib. Improvise. On the fly.	Cria, improvisa, manda ver rapaz.	B	Improvise. Seja espontâneo.	F
2	Any of this a- ringin' a bell?	Isto não te lembra alguma coisa?	D	Não soa familiar?	C
3	Oh, well. I guess I'll hit the sack.	Ah, tá. Eu acho que vou capotar.	D	Acho que vou para a cama.	D

According to dictionary the FE in line one means “in a very quick and informal way”¹⁴⁹. As it is used in context to reinforce the idea expressed on the previous sentences, subtitled version omitted it in order to obtain a reduced rendering. For the same reason, dubbed version does not oblige by source dialogue and opt for a rendition that is also a FE. *Manda ver*, in line 1 is an “[e]xpression used to encourage someone or to say that he or she is able to do a deed”¹⁵⁰. Even though source and dubbed FEs have one correspondence in meaning, rendition is used with the function to encourage and for this reason suits context.

The following FEs, in lines 2 and 3 (table 4.19), are mostly translated by paraphrase both in dubbing and subtitling. The first of them, *ring a bell*, means “to cause someone to remember something or for it to seem familiar”¹⁵¹. The metaphor is that the sound of the ringing bell causes someone to remember something or that the memory retrieved itself is the bell that rings. In any case, sound is the metaphor to memory. Dubbed version is focused on the denotative meaning of the FE. Subtitled version, however, draws on the relationship between metaphorical and literal meanings evident in the rendition. This rendition is not context motivated since in the film no stimuli related to

¹⁴⁹ On the Fly. (n. d.) In *Macmillan Dictionary Online*. Retrieved from http://www.macmillandictionary.com/dictionary/british/fly_55#on-the-fly

¹⁵⁰ My translation of “Expressão usada para estimular alguém a realizar uma ação ou dizer que ela já está apta a realizar a ação”.

Manda Ver (n. d.) In *Dicionário Informal*. Retrieved from: <http://www.dicionarioinformal.com.br/manda%20ver>

¹⁵¹ Ring a Bell. (n. d.) In *The Free Dictionary*. Retrieved from <http://idioms.thefreedictionary.com/ring+a+bell>

sound is claimed to be the cause of any recollection. Even though subtitled rendition's wording is not similar to source language FE, the mental image it evokes is similar to source language metaphor. Thus it is a case of foreignisation.

The FE in line 3, *hit the sack*, is the most opaque of the FE in the corpus. It means "to go to bed"¹⁵². This FE is thus rendered in the subtitled version. According to dictionary¹⁵³, the FE is considered slang. In order to maintain register, its dubbed version renders the FE as *capotar* (capsize), which means to "suddenly fall asleep"¹⁵⁴. Subtitled version translates compositionally by paraphrase.

This chapter limited itself to examine the rendition of FE and the implication the language-based, co-textual and technical restraints imposed to translation. The next chapter applies the analysis carried out in this chapter and presents the tendencies in the strategies adopted to translate FEs and their motivational factors, establishing a connection with the asymmetrical relations, thus connecting language (FE) to text (AVT) and finally to context (asymmetrical relations).

¹⁵² Hit the Sack. (n. d.) In *Collins Dictionary*. Retrieved from <http://www.collinsdictionary.com/dictionary/english/hit-the-sack>

¹⁵³ Hit the Sack. (n. d.) In *Collins Dictionary*. Retrieved from <http://www.collinsdictionary.com/dictionary/english/hit-the-sack>

¹⁵⁴ My translation of "Dormir repentinamente".

Capotar (n. d.) In *Dicionário Informal*. Retrieved from <http://www.dicionarioinformal.com.br/capotar/>

5. DISCUSSION OF RESULTS

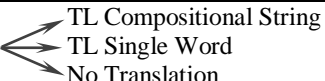
In this concluding chapter I begin by discussing findings against the background of concepts of domestication/foreignisation (Venuti, 1995) and centrifugal/centrifugal globalisations (Cronin, 2009) in order to point general tendencies in the strategies adopted to translate FEs in both AVT methods. In sequence a brief summary of the study is presented, outlining the fundamental axis that guided the study. Following, the key objectives of the research are revisited and the research questions are answered. Lastly, aspects not contemplated in the study and suggestions for future research are accounted for.

5.1 DISCUSSION

Once the particular instances of FEs in the corpus are examined in detail, I now turn to apply results from analysis to look for general tendencies, as well as for specific patterns, in the translations strategies adopted in dubbed and subtitled versions. It suits the purpose of the study to investigate the translation of FEs and how they manifest centrifugal or centripetal globalisations by the adoption of translation strategies that resemble Venuti's (1995) notions of domestication and foreignisation. In order to carry out an investigation with this end, it was necessary to align Venuti's proposal with Baker's (2011) strategies to translate FEs, which composed the analytical categories used in this study. Her strategies have so far proven relevant to grant precision to the description of each of the translation instances. Notwithstanding, as I now seek to shed light on general tendencies in the strategies adopted, it is profitable to reduce otherwise redundant variables from a domesticating/foreignising perspective. To achieve it, I propose to narrow down Baker's five strategies by grouping them according to the different ways they domesticate¹⁵⁵. As argued previously, she implies that FEs are preferably translated as FEs. Therefore the focus of the regrouping I propose is grounded on the conventionality of the resulting rendition, as displayed in table 5.1 below.

¹⁵⁵ I reorganise Baker's (2011) strategies according to domestication (instead of foreignisation) because, as discussed in subsection 2.1.1, among her strategies there is one foreignising strategy out five others.

Table 5.1
Strategies Regrouped

(A) Using a FE of similar meaning and form	
(B) Using a FE of similar meaning but dissimilar form	
SL ¹⁵⁶ Conventional String TL ¹⁵⁷ → Conventional String	A+B <i>Domestication by FE</i>
(C) Borrowing the source language FE	
SL Conventional String → SL Conventionality	C <i>Foreignisation</i>
(D) Translation by paraphrase	
(E) Translation by omission of entire FE	
SL Conventional String 	D+E <i>Simple Domestication</i>

Baker's (2011) strategies are identified by letters from A to E; they are here labelled as she originally identifies them. Strategies A and B belong together since both translate FE as FE; in spite of formal differences target language conventionally is made present. They are grouped under the label *domestication by FE* and are identified by the uppercase letters A+B. Strategy C, borrowing, is the only one to bring source language conventionality to target language. It is alone the second group, identified by the letter C. Strategies D and E do not present target language conventional string. However as they retain to target language by not imposing source language conventionality into target film they are both considered domesticating strategies. They are labelled *simple domestication* and are identified by the uppercase letters D+E. It must be made clear, however, that the regrouping proposed here is by no means absolute and whenever necessary to the identification of tendencies the strategies are regarded as discrete categories.

Having clarified the way Baker's strategies are drawn on to the discussion develop in this section, I turn to present general tendencies in their use in dubbed and subtitled versions of the corpus. To begin with, 80 tokens of FE have been identified in the source texts. In absolute numbers dubbing domesticates by FE 37 times, foreignises 3 times and adopts simple domestication 40 times. Subtitling mainly diverges in the proportion it domesticates by FE, 23 times, and foreignises, 16 times; it adopts simple domestication strategies 41 times. The first tendency

¹⁵⁶ Source Language

¹⁵⁷ Target Language

identified is that subtitling presents a wider adoption of foreignising strategy if compared to dubbing; the latter foreignises 16 times whereas the former only 3. The proportional distribution in the strategies adopted to translate FE in each version of the films is illustrated below.

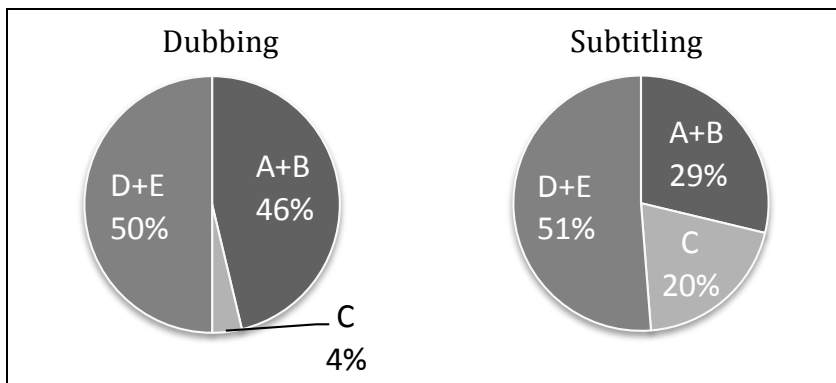


Figure 5.1. Overall Tendencies in the use of Strategies

Foreignisation is the option adopted in 20% for the subtitled versions in the corpus whereas dubbing deals with FEs in this fashion in 4% of the occurrences. The proportion of foreignisation in subtitling is five times higher than in dubbing. This is the first tendency identified: *subtitling foreignises more than dubbing; dubbing foreignisation is scarce*. This can be explained considering various aspects, including the nature of the category of FEs, technical constraints to AVT and contextual determinants.

In addition to the higher frequency of foreignisation in subtitling, analysis reveals a comparable frequency in the use of simple domestication strategies (D+E) in both methods; 50% and 51%. This similarity allows for a direct comparison between the general uses of the strategies A+B and C since their combined number of occurrences is similar in both methods, thus not affecting the relative proportions of the other strategies.

By considering only the frequency of the strategies that involves foreignisation (C) and domestication by FE (A+B) it is possible to have a more accurate perception of the participation of FEs in the corpus. Stress to the role FEs have in the corpus is made because they are linguistic stretches that by their conventionality play a role of cultural identification.

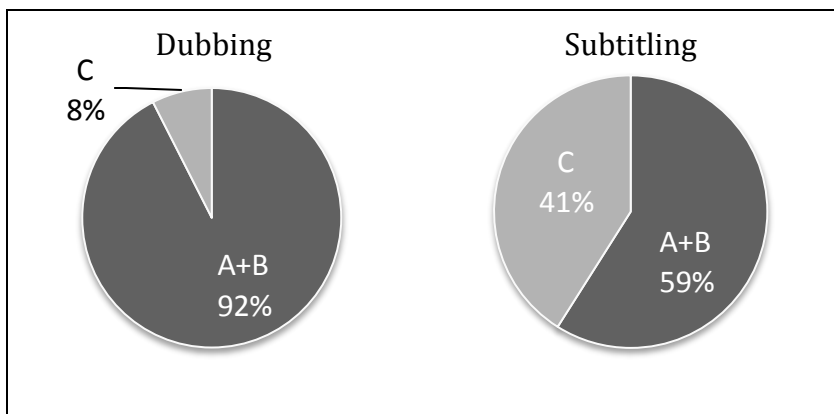


Figure 5.2. Role of FE Conventuality in the Corpus

Out of the full spectrum of conventional strings in the corpus, dubbed films abide by domestic conventionality in 92% of the occurrences of FEs in the source text. Subtitling translates English language conventional language as Brazilian Portuguese conventionality in 59% of the cases. The remaining 41% are instances of foreignisation, against 8% of occurrences in dubbing. Even though the frequency in the adoption of foreignising strategy in subtitling is not high enough so as to overshadow the frequency it adopts strategies that domesticate by FE, foreignising strategy is much more frequent in subtitling than in dubbing. Conversely, dubbing not only adopts foreignisation at a lower rate as it domesticates by FE more than subtitling does. This arrangement has severe contextual implications.

On the basis of the argument held in this study, strategies that resemble foreignisation and domestication (Venuti, 1995) to translate FEs from a central language into a less central one affect the intercultural contact by reinforcing or undermining source or target language linguistic-cultural conventionality in translated films. Considering the ample reception of American productions in Brazil and in the world in addition to the somewhat shy participation of Brazilian productions in the domestic market, domesticating and foreignising strategies are manifestations of two forms globalization (Cronin, 2003). Centrifugal globalisation is a form of promoting interdependence and hybridity, attaining to target language, thus associated with domestication. Centripetal globalisation is described as a form of homogenisation and imperialism, hence associated with do

foreignisation. Data suggests that centripetal pull over subtitling is stronger than over dubbing, with regard to the translation of FEs. If on one hand, American production controls Brazilian market of films, on the other, subtitling is the method to place greater stress of such control into translated text. In sharp contrast, dubbing markedly tends to attain to target language conventionality thus promoting centrifugal globalisation, operating so as to undermine the presence of English language conventionality in translated film.

Part of the reasons that seem to motivate the different proportions in dubbing and subtitling use of strategies that encloses either source or target language conventionality can be initially attributed to the different nature of categories of FEs. Figure 5.3 below shows the proportions of the strategies adopted in dubbing and subtitling according to each of Moon's (1998) categories of FEs.

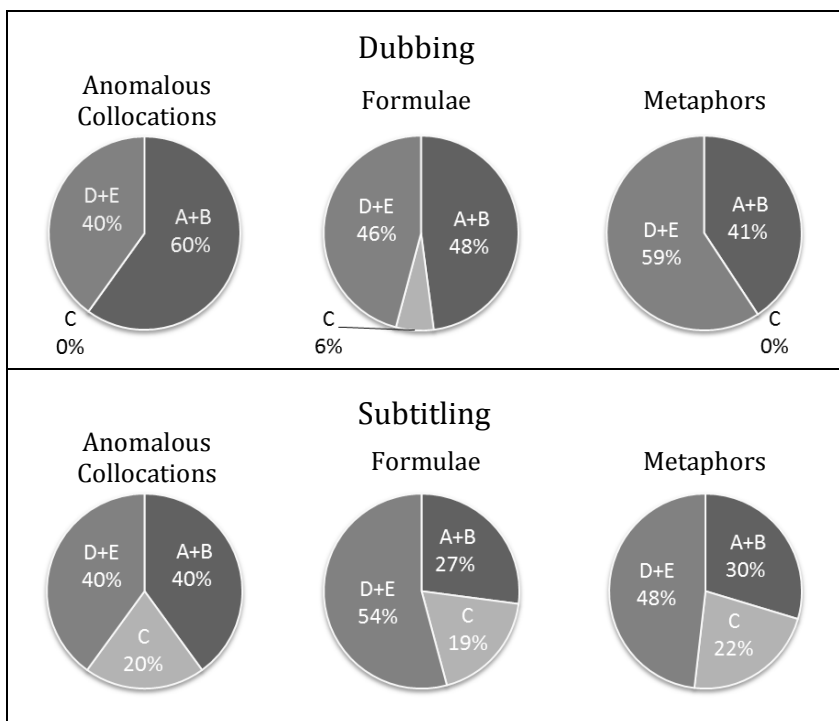


Figure 5.3. Proportions of Strategies in Dubbing and Subtitling According to Category of FE

With variation, subtitling presents similar proportions of strategies in each of the categories. The most noticeable difference is the fact that the proportion of simple domestication is lower in the anomalous collocations category (40%) than in other two; domestication by FE is correspondingly higher in this category (40%). This figure cannot be conclusive as to a tendency on these terms since the low relative frequency of anomalous collocation in the corpus (5 occurrences out of 80) turns any minimal variation in number representative to the category. In any case, the proportion in the use of foreignisation in subtitling in all three categories of FEs confirms its overall proportion of 20%, as it is displayed in figure 5.1 above.

Figure 5.1 also shows that the proportion of foreignisation in dubbing is as high as 4%. Figure 5.3 (above), in its turn reveals, that all instances of foreignised FEs in dubbing are under the category of formulae. According to Moon (1998), formulae are “compositional strings that nevertheless have some special discursual function” (p. 22); they are the most transparent category of FEs. Following this reasoning, Baker (2011) suggests that, the more opaque a FE, the more likely a translator is to detect it as such. Generally speaking, formulae transparency renders it less obviously noticed as a FE, what in turn enhances its change of being foreignised. This is especially the case of the first formulae in table 5.2 below.

Table 5.2
Foreignisation in Dubbing and Subtitling

	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
1	Ladies and gentlemen, children of all ages, the Central Park Zoo proudly presents:	Senhoras e senhores, crianças de todas as idades, o Zoológico Central Park de Nova York, tem o prazer de apresentar:	C	Nature of the FE	Senhoras, senhores, crianças de todas as idades, o Zôo apresenta:	C	Nature of the FE

2	You know , et cetera, et cetera.	Vocês sabem, etc, etc.	C	Nature of the FE /Co- text	Sabem, etcetera, etcetera.	C	Nature of the FE/ Co- text
3	Yeah, well, you know...	É, bom, você sabe...	C	Nature of the FE /Co- text	Bem, você sabe...	C	Nature of the FE /Co- text

On the basis of what has been argued in the previous chapter (Table 4.5), no linguistic or technical aspect impedes the FE in line 1 to be translated as a FE. It seems reasonable to attribute this rendition to the high degree of transparency of the FE. Foreignisation in lines 2 and 3 can be likewise attributed to transparency. However, it might also be explained based on the fact that no meaningful co-text adds content to the sentence, which could be used as the basis from which to offer an alternative rendition, even if changing meaning. Furthermore, data in table 5.2 reveals that not only dubbing but subtitling also foreignises in all these instances and apparently for the same motives. This is the second tendency identified: *dubbing only foreignises formulae; every time dubbing foreignises subtitling follows suit*. In cases shown in table 5.2, both methods foreignise primarily on account of the transparent nature of this category FEs.

In addition to the tendencies that can be acknowledged by comparing and contrasting general proportions, the ways subtitling and dubbing deal with FEs can be cross examined with the uses of strategies that encloses either source or target language conventionality trying to establish patterns in similar/alternative renderings to particular occurrences of FEs in the source films. According to Baker (2011), one of the factors that hampers translating a FE as a FE is the non-availability of FE of similar meaning in the target language. Consequently, there might be other factors contributing to the decision not to translate as a FE when the other method does. Deliberating about alternative renditions aids in the discussion about the motivational factors that contribute to the general tendency identified, namely, the fact that dubbing domesticates more and foreignises considerably less than subtitling.

As in both cases domesticating by FE is more frequently adopted, it serves as a basis to compare the way the methods diverge in the dealing with conventionality. The possible combinations involving

diverging ways to present conventionality in the methods and the number of occurrences of each combination are as follows:

Table 5.3
Combinations to Domesticate/Foreignise According to Method

COMBINATION ONE A+B → D+E	COMBINATION TWO A+B → C	COMBINATION THREE D+E → C
Dubbing <i>domesticates as FE while Subtitling adopts simple domestication</i> ¹⁵⁸	Dubbing <i>domesticates as FE while Subtitling foreignises</i> ¹⁵⁹	Dubbing <i>adopts simple domestication while Subtitling foreignises</i> ¹⁶⁰
12	7	6
Subtitling <i>domesticates as FE while Dubbing adopts simple domestication</i> ¹⁶¹	Subtitling <i>domesticates as FE while Dubbing foreignises</i>	Subtitling <i>adopts simple domestication while Dubbing foreignises</i>
5	0	0

Reading from right to left, the method on the first position of the combination presents conventionality closer to target language: in combination one the first method domesticates as FE whilst the second adopts simple domestication; in the second combination the method in the first position domesticates as FE and the second foreignises; in combination three the first method uses simple domestication strategies whereas the second foreignises. For example, in the cases dubbing resorts to simple domestication strategies subtitling presents target language conventionality 5 times, thus being closer to the representation of domestic language. Generally speaking, the overall tendency that dubbing domesticates more often than dubbing is confirmed in the comparative distributions. Dubbing is contrastively closer to target conventionality in all combinations, adding up to 23 occurrences. Moreover it also reveals that dubbing reaches a higher general proportion of domestication because it often domesticates in the cases subtitling foreignises, as can be seen in combinations two and three in

¹⁵⁸ Appendix 1

¹⁵⁹ Appendix 2

¹⁶⁰ Appendix 3

¹⁶¹ Appendix 3

table 5.3 above. As a matter of fact the renditions in these two combinations reveal two other tendencies.

Most of the FEs that dubbing domesticate as FE and subtitling foreignises are formulae; they all belong in combination two (displayed in table 5.3 and shown in detail on appendix 3). It happens 7 times in the corpus and no occurrence of combination in the opposite direction has been identified. In this sense, dubbing seems to be more likely to display linguistic conventionality in terms of pragmatics if compared to subtitling. In a context of asymmetrical relations this implicate that domestic “stereotypical aspects of experience” that “perform an stabilizing function in communication” (p. 68), as Baker (2011) refers to it, are more likely to be maintained in dubbing than in subtitling.

Similarly to what was noticed in the case both subtitling and dubbing foreignise (see table 5.1), formulae transparency is a factor to motivate subtitling adoption of foreignisation, it happens three times (see Appendix 2). That is the case of “Thanks for coming!” which is rendered as “Obrigado por terem vindo” in subtitling and “Obrigado pela presença” in dubbing. Conversely, another motivational aspect informing foreignisation in this case does not seem to have been caused by any technicality or availability in language. For example, “nine lives, baby” is subtitled as “nove vidas, garoto”. Differently from simple formulae, proverbs are FEs that fall into the category of formulae but are less transparent and occasionally more metaphorical than simple formulae. This rendition is adopted in spite of the availability of the Brazilian Portuguese FE of similar meaning, “sete vidas”, which also would not impose any technical limitation to subtitling. As no linguistic or technical aspect justifies the use and foreignisation in this case I consider this to be a case of deliberate adoption of a strategy. Two other occurrences of deliberate foreignisation inform this tendency.

Combination three in table 5.3 reveals yet another tendency: *all the FEs that dubbing translates as simple domestication and subtitling foreignises are metaphors*. This is a factor that contributes to subtitling somewhat wider proportion of foreignisation if compared to dubbing. Instead of adopting strategies that domesticate by FE, dubbing abide by target language conventions as it does not foreignise translated text in the cases when no target language FE is available. More specifically, all instances of simple domestication adopted in this case are motivated by non-availability of a FE of similar meaning in the target language, such as in the dialogue line “Any of this a-ringin' a bell?” is dubbed as “Isto não te lembra alguma coisa?”. In sharp contrast, subtitled rendition relies on the metaphorical image implied in the FE to render it as “Não

soa familiar?’. As a matter of fact, subtitled rendition not only abides by source language conventionality as no subtitling technicality justifies this adoption, an equally long rendition (such as *Não te lembra nada?*) fits the spatial dimension technicality. Hence this is a case of deliberate foreignisation to the category of metaphor. It occurs two other times in this particular combination of subtitling and dubbing. Furthermore the tendency *dubbing translates as simple domestication and subtitling foreignises are metaphors* is complementary motivated by the attempt to recreate a play on FE (as can be seen on appendix 3).

The remaining two combinations of dubbing and subtitling in table 5.3 do not present any strong tendency. Notwithstanding, in the cases subtitling domesticates as FE and dubbing adopts simple domesticating strategies, it is noticeable that in 3 out of 5 cases dubbing use of these strategies are motivated by co-textual aspects or on account of contextual elements in the film. This is, for example the case of “No, seriously. Look at you. Those ladies, they don't stand a chance”. This string has two occurrences of FE (in bold). In its dubbed rendition, “**Não**, é sério. Olha só aquelas garotas. Elas não vão resistir”, as the first FE required a reorganisation in the sentence in order to be translated as such (this is examined in more depth on chapter 4, discussing about table 4.17), the second FE could not be translated as a FE. The motivational factors of the other two occurrences involve lip-sync (as can be seen on appendix 4).

Combination one to dubbing has 12 occurrences and similarly reveals no tendencies. Conversely, one particular feature of the two other combination remains: some of the strategies adopted are not motivated by availability in language, technicality to AVT or co-text/context. For instance, the formula “Run for your lifes” is rendered in dubbing by the non-compositional “Salvem-se quem puder” whereas subtitling renders as “Corram e salvem-se”. Considering that the non-compositional string would not change subtitling formal register, in addition to the fact that it would not go against any subtitling technicality (non-compositional rendition in 2 character longer than actual subtitled rendition) no apparent motivational factor can be identified. It is thus another case of renditions deliberately motivated. There are two other occurrences of this deliberate motivation in the same combination of dubbing and subtitling. Differently from the occurrences in the other two combinations, which are related to foreignising strategies, the renditions on combination one deliberately use strategies that avoids target language conventionality. This is to say that, strategies that occasionally avoid presenting target language

conventionality or that foreignises are motivated by factors other than technical, co-textual/contextual or linguistic. Furthermore all identified occurrences of strategies with this confirmation happen in subtitling¹⁶², none in dubbing.

On the basis of what has been exposed above a further tendency can be outlined: *all instances of translation strategies that deliberately either avoid target language conventionality or present source language conventionality into translated versions of the films happen in subtitling.* The tendencies previously exposed help to shed light on the fact the subtitling is method that tends to present source language conventionality into the translated text. It remained to be seen, however, if this tendency happened only as a result of technical and linguistic different potentials and limitations to translate FE or whether subtitling tendency to foreignisation was purposeful.

In spite of to the factors that motivate or impede the adoption of a particular translation strategy, translators are not merely passive followers of rules. Matter-of-factly, as Tymoczko (1999) stresses, they play a rather active role in the representation of source culture/language into the translated text:

Translators select some elements, some aspects, or some parts of the source text to highlight and preserve; translators prioritize and privilege some parameters and not others; and, thus, translators represent some aspects of source text partially or fully or other not at all in a translation (Tymoczko, 1999, p. 55).

It falls in the hand of the translator to decide what should be the status of particular aspects of source text. In dubbing, target language conventionality tends to be prioritized. Contrariwise, target language conventionality is not only comparatively less frequent in subtitling if compared to dubbing, but there have been identified several translation instances in which conventional source language is deliberately presented in target text, as well as cases in which target language conventionality could potentially be present in translated film but are paraphrased or omitted.

¹⁶² Some examples are examined above. All occurrences are on display in appendixes 1, 2, and 3.

Considering that the corpus examined in this study is composed of films that, for their wide reception¹⁶³, “invite the pleasures of imaginative identification” (Venuti, 1998, p. 161), public preference of AVT method is to be considered as a factor that informs translators’ decisions. In this context, O’Sullivan’s (2011) remark that subtitling is often preferred “as a way of accessing another culture” (p. 104) binds well with Venuti’s (1998) assertion that “translations allow Anglo-American values to cultivate an elite Westernized readership, unconcerned with domestic cultures” (p. 163). Audience seek subtitled films as a means to becoming closer to the foreign nature of a film. A translated dialogue of foreignising inclination can, in its turn, be produced in order to promote hegemonic values. Consequently, deliberate foreignising translations of FEs, only identified in the subtitled films in the corpus, can be said to purposefully promote the cultivation of “Anglo-American values”, including the English language.

As a result, the last of the tendencies identified helps to begin to shed light on the way translation operate to the coming about of centrifugal and centripetal forms of globalisation (Cronin, 2009). Considering the translation of FEs, data suggests that subtitling could be more closely associated with centripetal globalisation, which is connected with imperialism and subjugation. It follows that subtitling can be a method that has the potential to reinforce the asymmetrical relations. In opposition, data implies that dubbing can be a form of centrifugal globalisation, promoting domestic standards and retaining domestic autonomy, thus undermining the asymmetrical relations. On the basis of these findings, and considering the tendencies in the strategies to translate FEs, Brazilian public preference for dubbing, could be considered a purposeful movement inwards, against the asymmetrical relations.

5.2 SUMMARY OF THE STUDY

This study’s first and foremost motivation emanates from the peripheral position Brazilian filmic production occupies in domestic market of films and the opposite American domination of Brazilian market of films. As hypothesised, if films are a form of cultural and

¹⁶³ This has been discussed on subsection 3.3.1 taking into account the following traces of the films regarding to public typicality: they have sequels; they have been telecasted; they are entertainment for families.

linguistic representation, films from American origin could foster foreign hegemonic values to Brazilian audience. To verify the supposition, the present study has investigated the translation of FEs as culture-bound linguistic items. On account of a recent change in preference for dubbing over the once favourite subtitling, this study has sought to investigate the renditions of FEs in both AVT methods, trying to determine whether one and/or the other method tends to reproduce American market domination in the translation of FEs.

A theoretical composite framework that aligned language (FEs), media (AVT) and contextual aspects (the asymmetrical relations) has assembled on chapter 2. It has presented:

- (i) *asymmetrical relations* based on: (a) notions of domestication and foreignisation devised by Venuti (1995) have been adopted to deal with the translations of FEs in order to allow a connection between text and context; (b) the idea of globalisation applied to translation studies, as discussed by Venuti (1998) and Cronin (2003), drawing particularly on Cronin's centrifugal and centripetal forms of globalisation;
- (ii) *audiovisual translation* methods of dubbing and subtitling, their constraints and technicalities; public preference for these methods;
- (iii) *fixed expressions* (Moon, 1998) including its definition and categorisation; its cultural-boundness (for example, Sabban, 2008), conventionality (Tagnin, 2005) and implications to translation have been outlined.

After the theoretical foundations have been established the method was described.

This research relies on corpus-based translation studies methodological principles as it allows large amounts of data to be processed in swift and reliable fashion. More specifically, parallel-corpus (Baker, 1995) was used as means to scrutinise translated texts. In order to investigate a parallel corpus of threefold nature I used Microsoft Excel. Corpus has been designed as a tentative way to account for Brazilian typical audience. On account of the multimodal nature of the corpus, in addition to Excel, Subtitled Workshop was used to in order to be able to seen investigate the interplay between audio, video and verbal language.

Chapter Four presents the analysis of the translation strategies adopted to translate FEs. Initially the FEs are presented and justified as

such. In order to carry out this stage, on-line dictionaries as well as reference corpora have been drawn on. Next the translation strategies need to be identified. To this end Bakera's (2011) strategies to translate FE have also been aligned with Venuti's (1995) notions to form analytical categories. In order to be able to pinpoint the strategies adopted, the corresponding renditions had to have their status as FE checked, in which cases target language online dictionaries and reference corpora in the target language have also been resorted to. Once a particular strategy is identified, it is necessary to determine the motivational factors informing it. Some of the factors could have been identified only by examining their written form. In some other cases renditions needed to be seen in their film environment. Discussion in the first section of the present chapter applies the analysis described in the previous chapter to look for general patterns in the different strategies to translate of FE and align these patterns with the contextual dimension of the research. The findings it generates are exposed in the next section.

5.2.1 Research Questions Revisited

The ultimate objective of this study is to determine whether the translation of FEs in dubbing and subtitling tend to reinforce or undermine the asymmetrical relations. The research questions below have been proposed as a guideline to tackle this objective; they are represented to reader, followed by a summarised answer.

1. What are the categories of fixed expressions present in the selected source texts?

All three categories of FEs (Moon, 1998) are represented in the corpus, namely anomalous collocations, formulae and metaphors. However, not all subcategories have been identified in the source texts. Those present in the corpus are shown in table 5.4 below.

Table 5.4

Typology of Fixed Expressions Identified in the Corpus

Macrocategories	Categories	Typology	Examples ¹⁶⁴
Problems of Lexicogrammar	Anomalous collocations	ill-formed collocations	in fact; of course

¹⁶⁴ The examples displayed are found in the corpus.

Problems of Pragmatics	Formulae	simple formulae	thanks for coming; shame on you
		sayings	an eye for an eye
		proverbs	don't bite the hand that feeds you
Problems of Semantics	Metaphors	transparent metaphors	zip the lip; put someone/something on the map
		semi-transparent metaphors	ring a bell; hit the sack

The category of lowest occurrence is anomalous collocation, with 5 occurrences out of 80 tokens of FEs in the corpus. Formulae are the most prolific category of FEs, with 48 occurrences, followed by metaphors with 27. As Moon (1998) suggests, this figures can be attributed to the fact that fictional dialogue, such as the corpus of the present study, is more prone to present metaphors and especially formulae; anomalous collocations are more frequently found in written texts.

2. How do the dubbed and subtitled versions deal with domestication and foreignisation with regard to the translation of fixed expressions in the corpus?

The AVT methods reveal similar and divergent proportions in the use of strategies that resemble foreignisation and the different ways to domesticate. The most frequent means to translate FEs is the use of simple domestication, that is, strategies that involve presenting neither source nor target language conventionality in the rendition (i.e. paraphrase and omission). The use of these strategies in dubbing and subtitling are 50% and 51% respectively. As for divergent figures, dubbing domesticates FEs more often than subtitling. This implicates that, in reverse figures, subtitling foreignises more than dubbing. General proportions indicate that dubbing frequency of foreignisation is 4% against 20% in subtitling. If only the renditions that involve conventionality (be it target or source conventionality) are considered dubbing relative degree of domestication is of 92%, against 8% of

foreignisation. Subtitling proportion of domestication is 59% and 42% of foreignisation. A direct comparison reveals that subtitling foreignises 5 times more than dubbing. It is clear that dubbing moves away from foreignisation.

3. *What are the possible motivational factors informing any tendency in the use of domestication and foreignisation?*

To answer this question I first present the tendency and subsequently make a comment on what might have motivated the tendency.

I. Dubbing only foreignises formulae; every time dubbing foreignises subtitling follows suit.

Formulae are the most transparent category of FE. At the same time as it is less likely to be identified by the translator as FE, its foreignised presence in the films is less noticeable by target audience, additionally its frequency is low, thus not having a severe impact on the translated films.

II. Most of the FEs that dubbing domesticates as FE and subtitling foreignises are formulae.

Even though the only instances of foreignisation that dubbing presents are formulae, it does not foreignise all instances of this category of FE. This suggests that dubbing tends to domesticate by FE even when the source FEs are transparent and can possibly be regarded as compositional by target audience.

III. All the FEs that dubbing translates as simple domestication and subtitling foreignises are metaphors.

In all instances it happens, target language offers no FE equivalent. Dubbing opts to paraphrase the string since metaphors are somewhat opaque FEs. In the cases that this occurs, subtitling retains to source language conventionality partially as an attempt to recreate a playful use of the FE and partially deliberately.

IV. All instances of translation strategies that deliberately either avoid target language conventionality or present source language conventionality into translated versions of the films happen in the subtitled version.

In some cases translation instances avoid domesticating as FEs even though this option is available. Similarly, there are cases when the strategy adopted is foreignisation despite the fact that the option not

foreignise is available. All instances of strategies that are deliberately used to move away from target language conventionality happen in subtitling. What is at stake is not the possibility to adopt a particular strategy, rather what strategy is adopted in spite of technical, co-textual and linguistic determinants. More alarmingly in a context of asymmetrical relations is that this deliberately adopted strategies tends to undermine target language conventionality and to reinforce source language one. This is not a matter of how can the strategies be dealt with on account of the challenges to translate FEs. Rather, this tendency suggests that strategies that reinforce the asymmetrical relations are deliberately adopted, thus suggesting an active role of subtitling to promote source hegemonic language items of culture-bound nature.

To sum up, all categories of FEs, namely anomalous collocations, formulae and metaphor, have occurrence in the corpus. However formulae and metaphor are the most frequent categories on account of the fact that the corpus under examination is composed of fictional dialogue. Most of the strategies adopted to translate FE in both AVT methods are those related to what is here considered simple domestication (i.e. paraphrase and omission). Their main difference between dubbing and subtitling with regard to the strategies adopted is subtitling somewhat higher tendency to foreignisation. Dubbing foreignises only formulae, the most transparent category of FEs. Subtitling foreignises all categories of FEs in similar proportions, irrespective of the degree of transparency; even metaphors, FE category of higher opacity, are occasionally foreignised. In spite of any technical, co-textual and linguistic aspect influencing a particular translation, foreignisation occasionally opts either to avoid target language conventionality or present source language conventionality in the translation. Therefore subtitling not only foreignises FEs at a higher proportions if compared to dubbing but it at times deliberately enhances the presence of foreign culture-bound language in the translated text by avoiding target language conventionality and by presenting foreign language conventional items.

5.2.2 Limitations of the Study and Suggestions for Further Research/Developments

Despite the fact that the supposition that motivates this study returns some results, additions could have generated more substantial results. I list them below:

- I. One of Baker's (2011) strategies to translate FE is compensation. I have not investigated target texts in search of FEs. I limited my search to source texts. The use of compensation could to a certain extent alter the proportion of target language conventionality in the target texts to a hypothetical extreme that target text present more conventional strings than source text, or that compensation in addition to other domesticating strategies could reduce the frequency of foreignising strategy to a propositionally insignificant level.
- II. A bigger corpus could make results more generalisable and help to understand the context where these translations circulate in more depth.
- III. I did not consider if the high frequency of a given FE affects the translation strategies; or if the frequency of a given FE within source language affects the translation strategies adopted.

Some of the findings and experience acquired in the course of this study raised further questions that could complement the findings reached and generate improvements in investigating conditions. They are listed below.

- I. A reference corpus of Brazilian Audiovisual productions would greatly aid in the identification and in the uses of FEs in Brazilian Portuguese, as well as in other phraseological items and linguistic aspects of interest to Translation Studies and especially to the study of AVT. Moreover, such a corpus could prove invaluable to translation practice.
- II. Style guides¹⁶⁵ to translation can be investigated in order to pinpoint whether any tendency to foreignise is ruled by it. This way, it would be possible to identify a hypothetical agent that guides the translation strategies to be adopted and

¹⁶⁵ According to Díaz Cintas and Remael (1997), subtitles “ought to receive a style guide, or equivalent, from the broadcasting or subtitling company, in which they can find the main parameters to be applied in their subtitles” (p. 79).

that are here claimed to undermine or reinforce the asymmetrical relations.

- III. In other to investigate the impact of the asymmetrical relations from another perspective, an official translation could be compared to its fansubs¹⁶⁶ version, trying to examine whether or the extent to which the liberties the fansubs is allowed to take affect the renderings of FEs.
- IV. A diachronic investigation of the renditions of one given set of FEs could be carried out in order to determine whether the Brazilian translation of American films is becoming more or less pervasive of foreign influence. Two translations from different decades of a particular film could be cross-analysed to the same end.

All things considered I hope the argument and the findings develop here might, to a minimum extent, contribute to the comprehension of the interplay between power relations and audiovisual translation, particularly to the linguistic and contextual implications of the Brazilian viewers' growing preference for dubbing rather than subtitling (see Chapter 1, section 1.2). At any rate, this is a case study and reaches its objective of generating hypothesis. As such, it inspires more investigation in order to confirm or discard the results achieved.

166 Fansubs are translations done for free by fans of a given program and then "posted on the Internet so that anyone who is interested may watch them" (Diaz Cintas & Remael, 1997, p. 27)

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APPENDIX 1 - Dubbing Domesticates as FE while Subtitling uses Simple Domestication
(A+B => D+E)

Analysed in	Category	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
Table 4.7	FORMULAE	Run for your lives.	Salvem-se quem puder!	B	Availability	Corram e salvem-se!	D	Deliberate
Table 4.7	FORMULAE	You better run for your lives.	E ruim, heim? Vasa!	B	FE of different meaning	É melhor correrem e se salvarem.	D	Deliberate
Table 4.4	FORMULAE	No way.	Sem chance.	B	Availability	Nem pense!	D	Deliberate
Table 4.16	METAPHORS	Take it easy, Melman.	Fica frio, Melman.	B	Availability	Calma, Melman.	D	Context In the Film
Table 4.6	FORMULAE	You know what? Everything's cool.	E, pois é, tá tudo tranquilo aqui.	B	FE of different meaning USE	Sabem, está tudo bem.	D	Text Reduction
Table 4.10	METAPHORS	I'll just zip the lip.	Fico de boca fechada. Porque quando digo que "hum", é "hum".	B	Availability	Ficarei quieto.	D	Temporal dimension
Table 4.17	METAPHORS	Gather around, people.	Chega mais pessoal.	B	Availability	Juntem-se, pessoal!	D	Register

APPENDIX 1 (Continued) - Dubbing Domesticates as FE while Subtitling uses Simple Domestication
(A+B => D+E)

Analysed in	Category	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
Table 4.17	METAPHORS	Come on, Alex, get in the groove.	Qual é Alex? Solta a franga!	B	Availability	Vamos, Alex! Se anime!	D	Register
Table 4.10	FORMULAE	Give them a little jolt. You know?	Dar um susto neles. Sabe como é.	B	Availability	Para dar uma animadinha neles.	E	Text reduction
Table 4.10	FORMULAE	You know, make it fresh.	Tipo assim, algo leve.	B	FE of similar use	Seja original.	E	Text reduction
Table 4.11	FORMULAE	I mean, my goodness.	Ih. Eca. Ih. Quer dizer. Caramba!	B	Availability	Deus do céu!	E	Text reduction
Table 4.19	METAPHORS	Ad lib. Improvise. On the fly.	Cria, improvise, manda ver rapaz.	B	FE of different meaning	Improvise. Seja espontâneo.	E	Text Reduction

APPENDIX 2 - Dubbing Domesticates as FE while Subtitling Foreignises
(A+B => C)

Analysed in	Category	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
Table 4.1	AN. COLL.	In fact , without me, there wouldn't even be a "you."	Na verdade , sem mim, não teria nenhum "você".	B	Availability	De fato , sem mim, nem haveria um "você".	C	Text reduction
Table 4.4	FORMULAE	That's it.	Já chega.	B	Availability	É isso.	C	Deliberate
Table 4.5	FORMULAE	See you later , crocodile.	Vai pela chuva, baby.	B	Availability	See you later , crocodile.	C	Deliberate
Table 4.12	FORMULAE	Nine lives , baby.	Sete vidas, menino.	B	Availability	Nove vidas , colega.	C	Deliberate
Table 4.5	FORMULAE	Thanks for coming.	Obrigado pela presença.	B	Availability	Obrigado por terem vindo.	C	Transparency
Table 4.8	FORMULAE	Look at you.	Olha só você. Não, é sério.	B	Availability	Veja você.	C	Transparency
Table 4.8	FORMULAE	No, seriously. Look at you. Those ladies, they don't stand a chance.	Olha só aquelas garotas. Elas não vão resistir.	B	Availability	Sério, olhe para você. Aqueles moças estão perdidas.	C	Transparency

APPENDIX 3 - Dubbing adopts simple domestication while Subtitling Foreignises (D+E => C)

Analysed in	Category	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
Table 4.15	METAPHORS	When the New York giants wake up, we will make sure that they wake up in paradise.	Quando os gigantes de Nova York acordarem vamos fazer com que acordem no paraíso.	D	No availability	Quando os gigantes de NY acordarem queremos ter certeza de que acordem no paraíso.	C	Deliberate
Table 4.17	METAPHORS	I'm putting sloths on the map .	Colocando as preguiças na história.	D	No availability	Colocando as preguiças no mapa .	C	Deliberate
Table 4.19	METAPHORS	Any of this aringin' a bell ?	Isto não te lembra alguma coisa?	D	No availability	Não soa familiar?	C	Deliberate
Table 4.18	METAPHORS	Now, he may be a pain in the but at times....	Eu sei que às vezes ele maltrata a gente.	D	No availability	Ele até é " um dente na bunda " de vez em quando...	C	Recreation of a play on idiom

APPENDIX 3 (Continued) - Dubbing adopts simple domestication while Subtitling Foreignises
(D+E => C)

Analysed in	Category	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
Table 4.18	METAPHORS	Pack of lies.	Bando de idiotas.	D	No availability	[Bando] De mentiras!	C	Interaction With Image/ Recreation of a play on FE
Table 4.18	METAPHORS	Pack a wallop.	Bando de trochas.	D	No availability	[Bando] De pancadas!	C	Interaction With image/ Recreation of a play on FE

APPENDIX 4 - Subtitling Domesticates as FE while Dubbing uses Simple Domestication
(A+B => D+E)

Analysed in	Category	Source Text	Dubbed Version	Strategy	Motivation	Subtitled Version	Strategy	Motivation
Table 4.5	FORMULAE	Shame on you, Maurice.	Nossa, que vergonha Maurice.	D	Context in the film	O que é isso, Maurice?	B	Availability
Table 4.5	FORMULAE	Now, this is more like it.	Agora tá bem melhor.	D	Lyp-sync	Agora sim!	B	Text Reduction
Table 4.16	METAPHORS	You have to take care of Manfred and Sid.	Tem que cuidar do Manfred e do Sid.	D	Lyp-sync	Precisa tomar conta do Manfred e do Sid.	B	Availability
Table 4.16	METAPHORS	Take it easy!	Chega, Alex!	D	Context in the film	Fique frio!	B	Availability
Table 4.17	METAPHORS	No, seriously. Look at you. Those ladies, they don't stand a chance.	Não, é sério. Olha só aquelas garotas. Elas não vão resistir.	D	Co-text	Sério, olhe para você. Aquelas moças estão perdidas.	B	Availability