

EDSON JOSÉ CORTIANO

A MODEL FOR ASSESSING THE QUALITY OF VIDEOFILM TRANSLATION

Dissertação apresentada ao Curso de Pós-Graduação em Letras, Área de Concentração em Língua Inglesa do Setor de Ciências Humanas, Letras e Artes da Universidade Federal do Paraná, como requisito parcial à obtenção do grau de Mestre em Letras.

ORIENTADOR: Prof. Dr. JOSÉ ERASMO GRUGINSKI

CURITIBA
1990

To my three-year old daughter,
Lícia, with love and hope.

ACKNOWLEDGEMENTS

The author wishes to express his deepest gratitude to

- José Erasmo Gruginski, a beacon in the darkness, for pointing out directions;

- Marina Mariz de Oliveira, a pioneer in the wilderness, for opening many doors;

CNPq, Conselho Nacional de Desenvolvimento Científico e Tecnológico, for financial funding;

- Tec Home Vídeo, Transvídeo, Vídeo Arte, Look Vídeo and LK Tel Vídeo for contributing the videofilms analyzed in chapter 4;

- all those who have helped at some stage of this work.

Without the encouragement and assistance of these people and companies this work could never have been completed. Thank you one and all.

"Cuando sea grande voy a trabajar de intérprete en la UN. Y cuando un delegado le diga a otro: '¡Su país es un asco! voy a traducir: '¡Su país es un encanto!' ... ¡Claro! Nadie podrá pelear-se."

MAFALDA

SUMMARY

| | |
|---|----|
| RESUMO | ix |
| ABSTRACT | xi |
| 1.1 THE PROBLEM | 1 |
| 1.1.1 THE FIELD OF TRANSLATION | 1 |
| 1.1.2 THE TRANSLATION OF VIDEOFILMS | 2 |
| 1.2 OBJECTIVES | 3 |
| 1.3 METHODOLOGY | 4 |
| 1.3.1 ESTABLISHING THE TRANSLATION QUALITY ASSESSMENT CRITERIA | 4 |
| 1.3.2 SELECTING THE CORPUS | 5 |
| 1.3.3 CONDUCTING THE INTERVIEWS | 6 |
| 1.3.4 OBSERVING THE TRANSLATION PROCESS | 6 |
| 2. REVIEW OF LITERATURE ON TRANSLATION QUALITY ASSESSMENT | 8 |
| 2.1 INTRODUCTION | 8 |
| 2.2 BRAZILIAN LITERATURE | 8 |
| 2.3 INTERNATIONAL LITERATURE | 12 |
| 2.3.1 HOUSE'S MODEL FOR TRANSLATION QUALITY ASSESSMENT | 13 |
| 2.3.2 NEWMARK'S APPROACH | 15 |
| 3. A MODEL FOR TRANSLATION QUALITY ASSESSMENT | 19 |
| 3.1 INTRODUCTION | 19 |
| 3.2 CONCEPTS OF TRANSLATION | 19 |
| 3.3 A SCHEMA FOR LANGUAGE DIMENSIONS | 22 |
| 3.4 CONSEQUENCES OF THE SCHEMA FOR VIDEOFILM TRANSLATION | 24 |

| | | |
|-------|---|----|
| 3.5 | TRANSLATION FOR SUBTITLING AND FOR DUBBING | 26 |
| 3.6 | THE SET OF TRANSLATION QUALITY ASSESSMENT CRITERIA | 28 |
| 3.6.1 | THE GRAMMATICAL AND PHONOLOGICAL LEVELS | 30 |
| 3.6.2 | THE SEMANTIC/PRAGMATIC APPROXIMATION CRITERIA .. | 32 |
| 3.6.3 | THE STYLISTIC APPROXIMATION CRITERION (SA) | 35 |
| 3.6.4 | THE COMPLETENESS/CONCISENESS CRITERION (CC) | 37 |
| 3.6.5 | FINAL COMMENTS | 39 |
| 4. | THE MODEL IN PRACTICE: ANALYSES OF SIX VIDEOFILMS | 41 |
| 4.1 | INTRODUCTION | 41 |
| 4.2 | THE FORMAT OF THE ANALYSES | 41 |
| 4.3 | ANALYSIS OF REAR WINDOW (RW) | 44 |
| 4.3.1 | THE FILM | 44 |
| 4.3.2 | THE SELECTED SEGMENTS | 44 |
| 4.3.3 | THE EVALUATIONS | 44 |
| 4.3.4 | NOTES | 60 |
| 4.3.5 | CONCLUSIONS | 67 |
| 4.4 | ANALYSIS OF EVIL DEAD II: DEAD BY DAWN (ED) | 70 |
| 4.4.1 | THE FILM | 70 |
| 4.4.2 | THE SELECTED SEGMENTS | 70 |
| 4.4.3 | THE EVALUATIONS | 70 |
| 4.4.4 | NOTES | 78 |
| 4.4.5 | CONCLUSIONS | 80 |
| 4.5 | ANALYSIS OF THE BELLY OF AN ARCHITECT (BA) | 81 |
| 4.5.1 | THE FILM | 81 |
| 4.5.2 | THE EVALUATIONS | 81 |
| 4.5.3 | NOTES | 93 |
| 4.5.4 | CONCLUSIONS | 95 |
| 4.6 | ANALYSIS OF DEATH WISH (DW) | 95 |
| 4.6.1 | THE FILM | 95 |

| | | |
|-------|--|-----|
| 4.6.2 | THE EVALUATIONS | 95 |
| 4.6.3 | NOTES | 104 |
| 4.6.4 | CONCLUSIONS | 105 |
| 4.7 | ANALYSIS OF 2001: A SPACE ODISSEY | 105 |
| 4.7.1 | THE FILM | 105 |
| 4.7.2 | THE EVALUATIONS | 105 |
| 4.8 | ANALYSIS OF RUNNING MAN (RM) | 122 |
| 4.8.1 | THE FILM | 122 |
| 4.8.2 | THE SEGMENTS | 122 |
| 4.8.3 | THE EVALUATIONS | 122 |
| 4.8.4 | NOTES | 151 |
| 4.8.5 | CONCLUSIONS | 153 |
| 4.9 | FINAL COMMENTS | 154 |
| 5. | THE PRACTICAL ASPECTS OF VIDEOFILM TRANSLATION . | 155 |
| 5.1 | THE QUALITY OF VIDEOFILM TRANSLATIONS | 157 |
| 5.2 | THE CONDITIONING FACTORS INFLUENCING VIDEOFILM TRANSLATION: DEADLINES, WORK CONDITIONS, PAYRATE | 159 |
| 5.3 | THE SUBTITLES | 161 |
| 5.4 | CONCISENESS | 161 |
| 5.5 | CONCLUSIONS | 163 |
| 5.5.1 | THE ROLE OF THE TRANSLATOR IN THE SCHEMA | 163 |
| 5.5.2 | FINAL COMMENTS | 166 |
| 6. | CONCLUSIONS | 168 |
| 6.1 | THE MODEL FOR ASSESSING THE QUALITY OF VIDEOFILM TRANSLATION | 168 |
| 6.2 | THE SPECIFICITIES OF VIDEOFILM TRANSLATION | 169 |
| 6.3 | THE PRACTICAL CONDITIONS FACING TRANSLATORS | 170 |
| 6.4 | FINAL COMMENTS | 171 |
| 6.4.1 | SUGGESTIONS FOR FURTHER INVESTIGATION | 172 |

| | |
|--|-----|
| APPENDIX 1 | |
| QUESTIONNAIRE ABOUT TRANSLATING PROCEDURES AND POLICIES | 174 |
| APPENDIX 2 | |
| TRANSLATION PROCEDURES QUESTIONNAIRE | 177 |
| APPENDIX 3 | |
| THE RUNNING MAN | 181 |
| BIBLIOGRAPHY | 191 |
| FURTHER REFERENCE | 194 |

RESUMO

O objetivo do presente trabalho é propor um modelo para avaliação da qualidade de tradução de filmes em videocassete e analisar os problemas práticos com que se confrontam os tradutores. O modelo consiste de um conjunto de critérios para julgamento da qualidade de tradução e de procedimentos para sua aplicação.

O modelo foi desenvolvido a partir de subsídios obtidos em entrevistas com profissionais de tradução, a partir de observação direta do trabalho de tradução em andamento, do exame de mais de 600 filmes em vídeo e do aproveitamento da literatura técnica de autores como Juliane House e Peter Newmark.

Na tentativa de definir parâmetros para avaliar a qualidade de tradução de vídeofilmes, nosso estudo estabeleceu algumas das especificidades da tradução para legendagem em contraste com a tradução para outros propósitos.

Uma das principais diferenças reside em que o geralmente aceito Princípio da Equivalência aplica-se de forma atenuada no caso da tradução para legendagem. Isso ocorre principalmente devido a ser impossível para um meio gráfico (as legendas) traduzir completamente o conteúdo de um meio fônico (os diálogos originais).

Outra distinção significativa é a de que o/a tradutor/a para legendas não almeja traduzir o original em sua inteireza. Na verdade, ele/a tenta preservar elementos do original suficientes para formar um ponto de apoio para que o

espectador possa obter uma compreensão global absorvendo outros estímulos lingüísticos e extra-lingüísticos presentes no filme.

Após a sua definição, o modelo foi testado em corpus formado por segmentos selecionados de seis filmes em vídeo. Os resultados sugerem que o desempenho do modelo é adequado para o propósito de detectar problemas gerais de tradução. Entretanto, o modelo foi projetado para ser flexível, podendo ser expandido ou refinado, caso a intenção do analista seja a de obter avaliações mais detalhadas.

Com relação às contingências de ordem prática que afetam a tradução para vídeo, este estudo levanta várias condições adversas sob as quais os tradutores trabalham: pagamento insuficiente, condições de trabalho instáveis, prazos apertados, falta de treinamento especializado, de supervisão e mesmo de reconhecimento em termos de terem suas traduções creditadas.

Esperamos que o presente modelo para avaliação da tradução possa ser útil em Cursos de Formação de Tradutores, Faculdades de Tradução, e para críticos e analistas de filmes, contribuindo assim para melhorar o atual nível de tradução.

ABSTRACT

The aim of this work is to propose a model for assessing the quality of translation of films on videocassette, and to examine the practical problems facing translators. The model consists of a set of translation quality assessment criteria and of procedures for their application.

The model was developed from data obtained by interviewing translation professionals, from direct observation of the translation work in progress from the viewing of more than 600 videofilms, and by incorporating insights from translation theorists such as Juliane House and Peter Newmark.

In the pursuit to define parameters to evaluate the quality of videofilm translation, this study established some of the specificities of translation for subtitling as opposed to translation for other purposes.

One of the major differences is that the generally accepted Principle of Equivalent Effect applies rather loosely to subtitles due mainly to the impossibility of a graphic means (the film captions) being able to translate fully a phonic input (the original utterances).

Another significant distinction is that the subtitler does not aim at completeness in the translation. Rather, he/she attempts to preserve in the captions enough of the original as to serve as a basis from where the viewer can

obtain a fuller comprehension by processing linguistic and extra-linguistic input present in the film.

After its definition, the model was tested against a corpus of selected segments from six videofilms. The results suggest that the model performs adequately for the purpose of detecting broad videofilm translation problems. The model was designed to be flexible, however. Therefore, should the analyst's aim be to obtain a more thorough evaluation, the criteria can be expanded or refined.

In relation to the practical contingencies involved in videofilm translation, this work has found that translators labor under many adverse conditions: low pay, unstable professional status, tight deadlines, lack of specialized training, supervision, and even of recognition in terms of having their translations credited.

It is hoped that the model proposed here will prove useful in Translator's Training Courses, in Translation Colleges, and to film critics and reviewers, thus contributing to advance the present state of translation quality.

1.1 THE PROBLEM

1.1.1 THE FIELD OF TRANSLATION

"Today, existing alongside the distinct popular cultures in individual countries, is an international mass culture which has been shaped in a few decades through media tools such as the cinema, the comic strip, fashion and music. We live in a world of planetary expression where human beings, though they be at opposite poles of the earth, have nevertheless a certain number of images in common."

JONGUÉ¹ (p. 54)

Two further observations can be added to Jongué's accurate description of the present planetary culture.

1. Other "media tools" that use language as a means of expression are relevant in this context: international magazines (*Time*, *Newsweek*, *Reader's Digest*, etc.) newspapers and journals (in the scientific community), technical and recreational literature, as well as television with its films, sit-coms, serials, cartoons and documentaries.

2. Some of the above-mentioned cultural products are absorbed in their original form in our midst, that is, they are left untranslated. Examples include international magazines (although *Reader's Digest* has a Brazilian version, which curiously is produced in Portugal), journals and songs (but there are specialized publications such as *Bizz letras traduzidas* that translate their lyrics). The majority of these cultural items, nonetheless, has to undergo the process of translation before becoming accessible to the general public.

The volume of the ongoing work involved in the translation of comic books, best sellers, technical literature, TV fare, video and cinema films, etc. is enormous and waxes more and more voluminous by the day.

1.1.2 THE TRANSLATION OF VIDEOFILMS

Videocassete recorders (VCR's) are barely ten years old: they were launched in Japan in 1975 and started appearing commercially in the U.S. in 1976; in Brazil, the first domestic VCR was manufactured by Sharp in 1982. In 1990, there are upwards of 4000 video rental shops in the country; the number of different film titles on video until the middle of the year was in the vicinity of 7000; the number of legal copies of these titles is above 13 million, and there are approximately 4 million VCR's in Brazilian homes².

Market analysts estimate that the rate of dissimulation of the video recorders in Brazil tends to be similar to the of the U.S., where in 1980 the one percent of households having VCR's jumped to 58 percent in 1988!³

This potential of the video hardware market can be extrapolated to the software market and, as a result, it is fitting to conclude that the amount of translation work necessary to render the extant and future video materials into Portuguese will be of gargantuan size.

When one considers all the cartoons, documentaries, how-to's, shows, and at least six decades of commercial cinema that will eventually find their way onto video medium, the issues addressed here take on their full weight. The translator's field has expanded exponentially thus aggravating a problem formerly restricted to films for television and the movie theaters: that of the generally poor quality of their translations.

If the premise above is true, and the quality of film translations is consistently unsatisfactory, some questions must be asked. Who or what is responsible for this situation? The translators? The laboratories that copy and subtitle the film? The distributors? How can such a defective product be justified in a multi-million dollar market? How can the level of translation be improved? With special courses for translators? With better working conditions? Higher pay? Longer deadlines?

Many of these questions will be addressed, and hopefully - answered, in this work.

1.2 OBJECTIVES

The objectives of this study are threefold:

1. To establish a model for translation evaluation consisting of a set of translation quality assessment criteria, and standardized procedures to apply them.
2. To test the model by evaluating the quality of translation of six films on video.
3. To examine the practical and theoretical problems facing translators by means of interviews and direct observation of these professionals at work. These procedures will be followed with a view to ascertaining how factors such as deadlines, pay-rates and working conditions influence the final product.

1.3 METHODOLOGY

1.3.1 ESTABLISHING THE TRANSLATION QUALITY ASSESSMENT CRITERIA

Films are available at present in two formats and through three main media; respectively, subtitled and dubbed films, through movie theaters, television and VCR's. Dubbed films are "opaque" in that the original language is dislodged by a new soundtrack, but cinema and especially videofilms allow the viewer access to the original language, thus permitting comparisons between the subtitles and the Source Language (SL or L1). Even to the monolingual viewer some translation problems are conspicuous: omissions and Portuguese subtitles that are either awkward or, worse, nonsensical.

This was the starting point for the formulation of the model. Over the last two and a half years more than 600 videofilms were viewed to detect translation problem areas.

More than a dozen video professionals ranging from translators to distributors were interviewed and their experiences and testimonies were polled with a view to providing more elements for fine-tuning the model.

Finally, the relevant bibliography was scrutinized and the contributions by theorists such as Peter Newmark and Juliane House were gleaned and added to the prototypical set of criteria.

This tentative set was then tested to ascertain whether it produced consistent results; corrections and alterations were made or suggested for further refining of the model which is described in chapter 3.

1.3.2 SELECTING THE CORPUS

The 600+ films watched to survey the field were randomly picked out and include all genres, years of production and distributors.

The criteria for selecting the six films to be analyzed in detail in chapter 4 were the following:

1. The film should either be released by a co-called "major" distributor (CIC, Columbia, Warner, MGM, Disney, etc.) or by well-known and prestigious "independent" distributors such as Globo Vídeo, Transvídeo, Look Vídeo, Tec Home Vídeo, etc. Contact by correspondence was tried with all the majors and twelve independents. Of these, the following demonstrated interest in cooperating with the project: Vídeo Arte (MGM/UA), LK-Tel Vídeo (Columbia), CIC (20th Century-Fox, MCA, etc.), Tec Home Vídeo, Transvídeo and Look Vídeo. All these distributors, except CIC, contributed a copy of a videofilm released by their company (Tec Home actually donated two films).

2. The films should be representative of the popular taste and belong to the most appreciated genres: horror, science fiction, suspense, adventure, drama and police stories (another popular genre, comedy, had to be left out so as not to enlarge the corpus excessively).

3. The criterion for choosing the titles was that they should be recent, popular, easily available, considered by its own distributor to be a typical sample of its standard translation quality, and that the films should merit a minimum of two stars in the Vídeo 1990⁴ reviews. This magazine's scoring is the following: * = poor; ** = fair; *** = good; **** = excellent; ***** = outstanding. The films and their ratings are the following:

- a) The running man (Running man: o sobrevivente), Transvídeo, 1987 [***], (RM), Adventure/science fiction.
- b) The belly of an architect (O sonho de um arquiteto), Look, 1987, [**], (BA), Drama.
- c) Death wish (Desejo de matar), LK-Tel, 1974 [***], (DW), Police story.
- d) 2001: a space odyssey (2001: uma odisséia no espaço), Vídeo Arte, 1968, [*****], (SO), Science fiction.
- e) Evil dead 2: dead by dawn (Uma noite alucinante: mortos ao amanhecer), Tec Home, 1987, [***], (ED), Horror.
- f) Rear window (Janela indiscreta), CIC, 1954, [*****], (RW), Suspense.

1.3.3 CONDUCTING THE INTERVIEWS

In each of the six selected distributors, the person in charge of marketing the videofilm under consideration was interviewed personally using the questionnaires reproduced in Appendixes 1 and 2.

The five translators were interviewed using either version 1 or 2 of the questionnaire, personally or by correspondence. The remaining two interviewees are the subtitling laboratories managers and were interviewed in person.

1.3.4 OBSERVING THE TRANSLATION PROCESS

From the start of this project it became obvious that extra-linguistic factors such as deadlines, technical restrictions and payment rates influence the final product

turned out by translators.

Therefore we observed CR's (Audiolar) translation work in progress and RC's (Videolab) subtitling work process with a view to understanding the role of such factors. Both observations proved very useful in forming an idea of the translator's practical working conditions (see chapter 5), and how these interact with the host of contingencies affecting the final translation.

NOTES

1. JONGUÉ, Serge. **Mordillo - cartoonist of the year**. Montreal. International Pavilion of Humor. 1977. 68p.
2. **Set** ano III, no. 10, November '89. São Paulo. Nova Cultural.
3. **Time** no. 21, May 22, 1989. New York. Time Incorporated.
4. **Video 1990**. São Paulo. Nova Cultural. 768p. (Série: Guias Práticos Nova Cultural).

2. REVIEW OF LITERATURE ON TRANSLATION QUALITY ASSESSMENT

2.1 INTRODUCTION

The number of publications on translation in general is enormous. The following review will concentrate on the few works that deal more specifically with translation criticism and translation quality assessment.

Until very recently translation quality assessment has been approached from a purely subjective and impressionistic viewpoint. A brief overview of pre-linguistic studies in this field should be sufficient to bring forth the inadequacies of these early treatments.

2.2 BRAZILIAN LITERATURE

Paulo Rónai is the author of three works dealing directly with translation: *Escola de tradutores* (1987), *A tradução vivida* (1981) e *Guia prático da tradução francesa* (1979). In none of these there is more than a passing mention of other types of translation besides the literary one. The relevance of Rónai's works to the study, therefore, is only incidental. His approach substantiates the claim made above that translation assessment has hitherto been carried out on purely subjective grounds.

Rónai's assessments of translation quality often consist of contrasting "faithful" and "unfaithful" renditions in an episodic, anecdotal and unsystematic manner: "Dou a seguir a sua tentativa, que não chega a convencer-me." (RÓNAI,

(1981)¹, p. 53). The author, however, omits the reasons why the translated text (TT) does not convince him.

In RÓNAI (1987)², on page 24, the author summarizes what good translation is, or better, what a good translator does: "Procuramos, por um esforço da imaginação, meter-nos na pele do autor e dizer o que ele diria se falasse a nossa língua. Para ser fiel, o tradutor, além do indispensável conhecimento dos dois idiomas, precisa sobretudo de imaginação."

One can see in this quote, which although taken from a 1987 edition was originally written in the early 50's, that concepts such as "faithfulness" and "imagination" are vital to the author's creed. These concepts are, of course, hardly amenable to quantification and systematization. Also, the idea of a translator "donning the source text (ST) author's skin" is rather romantic and impractical.

Evaluations of translation published in popular magazines and newspapers suffer from the same subjectiveness and also from a strong bias. Titles and subtitles from twelve recent articles will demonstrate this premise. Notice the heavily loaded negative lexemes (which we have underlined):

- a) Cinema não tem maior cuidado com legendas. Gazeta do Povo 7 24 '89.
- b) Rede Globo devolve 40% dos filmes dublados alegando má qualidade. SCHWARTSMAN, Annete. Folha de São Paulo. 8 2 '89.
- c) Dublagem não cumpriu nenhuma de suas metas. AUGUSTO, Sérgio. Folha de São Paulo.
- d) Censura e dublagem são os vilões dos filmes. de SA, Vera F.S.F. 3 13 '88.
- e) Pândega esquizofrênica ou surrealista. AUGUSTO, Sérgio. F.S.P. 3 13 '88.

- f) Traduções sem traições. de ALMEIDA, Magda. Jornal da Tarde. 5 23 '88.
- g) Problemas de tradução. THEODOR, Erwin. Estado de São Paulo. 8 9 '79.
- h) Traições do idioma: a má qualidade das traduções obriga os brasileiros a trilhar caninhos acidentados pela literatura. Veja 7 20 '88.
- i) Física arranhada: tradução malfeita leva Rocco a rever Hawking. Veja 3 15 '89.
- j) Desculpe a nossa falha: adaptados ou recriados, os títulos de filmes sofrem de tudo nas mãos dos tradutores. CASTRO, Ruy. Videonews.
- k) A traição da legenda. ANGIONI, Lucas. Set. 9 '88.
- l) Traduções capengas. SILENE, Cláudia. Veja 8 24 '88.
- m) Dublagem tendenciosa. GUIMARÃES, José Roque. Set 11 '88.
- n) Desastres legendários. Set ano IV no. 5 May '90.

The contents of all the articles above evaluate book and film translations unfavorably. The authors may employ derision and jeering commentary:

"O tradutor que metamorfoseou After hours, de Martin Scorsese em Depois de Horas, deve ter cabulado a aula do Yázigi onde se ensinou que a expressão significa Tarde da Noite (j. p.54), saying that the translator "played hooky" when the meaning of "after hours" was taught in the English class. (Actually, a compelling case can be built for "depois do expediente" to be a more adequate translation than the one prescribed by the reviewer.)

Other times the reviewer points out "errors" and indicate the "right" or "correct" translation, sometimes contrasting the translated text with the original, as in the following examples:

"Por exemplo, uma cena em que a moça chega sensual até o rapaz e diz: 'Please I can't zip my dress', o tradutor maluco olha rápido no dicionário e legenda o filme com 'Por favor, eu não posso zunir meu vestido'." (a. p. 12).

"Até dá vontade de matar mesmo'. Mas o personagem de *Os Intocáveis* (CIC), está dizendo 'arrest me,' que significa 'prenda-me'". [the picture shows a man holding a rope; the subtitle says "Me mate!"] (n. p.47).

In other instances the "correct" translation is given without reprinting the original.

"'As grandes teorias unificadas não incluem ...' informa a tradução. O original diz: 'As teorias de grande unificação ...'". (i. p.101).

Whatever the format, all reviews are episodic, superficial and subjective, or even biased. Naturally it would be unreasonable to expect the popular, or even the specialized, press to follow a consistent model, defined within linguistic rigor, to assess translation quality. The antagonistic tone of all the articles might however serve as additional argumentation to corroborate the earlier statement that the general quality of film translation is poor (p.2).

More technical journals such as the *Revista Brasileira de Tradução* have published articles on film translation such as TOSCHI (1981). Albeit this and other articles examined deal more directly with film translation, none cover videofilm translation or even mention the possibility of positing a set of translation assessment criteria. TOSCHI (1983) goes as far as to affirm that "there is no book, perhaps in the whole world, on translation for the movies or television" (p. 172).

2.3 INTERNATIONAL LITERATURE

HOUSE (1981)³ is the solitary example in the technical literature of an attempt at formulating a set of criteria and procedures for translation quality assessment. In her chapter on the review of literature, the author mentions the pre-linguistic studies made by professional translators, philologists and poets on the subject of evaluating translation quality.

On page 5, HOUSE points out that "the faithfulness to the original, the retention of the original's specific flavour, local colour or spirit as opposed to a natural flow of the translation, and the pleasure and delight of the reader were discussed at great length".

HOUSE then mentions E. Cary and R.W. Jumpelt as having published a volume on the proceedings of the Third Congress of the International Federation of translators held at Bad Godsberg in 1959, whose topic was "Quality in translation", and wherein the above-mentioned type of discussion was "the norm rather than the exception" (p. 6). It bears pointing out that faithfulness to the original was RÓNAI's *pièce de résistance* in *Escola de tradutores* of 1959 thus suggesting that at the time an approach to evaluating translation quality based on linguistically sound principles was practically unheard of.

HOUSE goes on to discuss the polemical and contradictory principles listed by Savory, and then analyzes response-based psycholinguistic studies by Nida and Taber (1969), Miller and Beebe-Center (1958) and others; all with no relevance to this work. These studies consisted of tests that purported to measure variables such as intelligibility of the TT, however without reference to the original, therefore they

were obviously severely limited in their theoretical and practical conclusions.

The author dismisses all earlier attempts to measure and assess translation quality by concluding:

"A weakness underlying most of the theoretical and experimental studies discussed above has been the lack of a norm against which the results of any response test may be measured. This norm should - following the equivalent response requirement for translation quality - obviously be established by the source text. The source text is, however, rarely taken into consideration in the response-based studies." (p. 20)

2.3.1 HOUSE'S MODEL FOR TRANSLATION QUALITY ASSESSMENT

After the exposition of the inadequacies of early models and procedures, HOUSE proceeds to delineate her own model.

The author holds that since no model for the analysis and comparison of ST (Source Text) and TT (Translated Text) in which criteria for judgement are made explicit exists, concentrating one's efforts on the development of such a model is a worthwhile pursuit.

Some yardstick, says the author, whereby the nature of a ST may be measured (as the starting point for a subsequent comparison with TT) is a pre-requisite for establishing the quality of a specific translation. The procedure would entail developing an objective method of determining the particular semantic, stylistic, functional and pragmatic qualities of the ST and then trying to determine whether and to what extent the translation matches these characteristics.

The suggested basic requirements for equivalence of a

given textual pair (ST and TT) is that TT should have a function - consisting of two functional components, the ideational and the interpersonal - which is equivalent to ST's function, and that TT should employ equivalent pragmatic means for achieving that function.

Had HOUSE been approaching the notion of "function" from a Hallidayian perspective, she might have included a third functional component in the model: the textual one. As she is not, textuality is contemplated further on under what is referred to as "the textual aspect of meaning". In this author's model, consequently, textuality is a component of the semantic parameter.

The final qualitative judgement of TT would consist of a list of "covertly erroneous errors" (dimensional mismatches) and "overtly erroneous errors" (mismatches of the denotative meanings of ST and TT, and breaches of the target language system).

The following procedures are used to analyze a TT: a given ST is first identified according to a set of eight dimensions, three language-user dimensions (geographical origin, social class and time), and five language-use dimensions (medium, participation, social role relationship, social attitude, province), for which linguistic (syntactic, lexical and textual) correlates are established. ST's resultant textual profile, which characterizes its function - such that each situational dimension contributes in a particular way to the two functional components -, is then taken as the yardstick against which TT is measured.

This, TT's textual profile and function, resulting from the same type of situational-linguistic analysis as that conducted with ST, is compared with ST's textual profile and function. The degree to which TT's profile and function match

or do not match ST's is the degree to which TT is more or less adequate in quality.

Our own approach coincides with that of HOUSE's in its general guidelines and at the macrolevel of the "linguistic qualities" of the textual pair (in the case of this study, the original phonic or graphic material and the subtitles). The method of operation used here, however, attempts to be simpler and more flexible than HOUSE's. Many of the latter's "situational dimensions", for instance, can be ignored when one's TT is in the form of captions on a screen, as will be demonstrated in detail in the next chapter.

2.3.2. NEWMARK'S APPROACH

NEWMARK (1982)⁴ evaluates HOUSE's model a "too rigid" (p. 182). The author, however, agrees with her statement that "the decision about the appropriateness of TT in relation to ST must necessarily contain a subjective and hermeneutic element", (HOUSE p. 62) when affirming "I should add that translation criticism is an exercise of intelligence and imagination, and is only partially objective [...]" (p. 182).

It should be clear that NEWMARK never intended to propose a model for translation quality assessment, since he actually considers "detailed schemes for assessing translation as dead ducks", (p. x). However, throughout *Approaches*, the author discusses principles, rules and techniques of translation ranging from very detailed "translation-rules" such as this one on negation:

A word translated by a negative and its noun or object complementary term may be a satisfactory equivalent (thus a 'female' is 'not a male'). A word translated by a negative and its verb or process

converse term is not a satisfactory equivalent although the equivalent meaning may be ironically implied. (Compare 'We advanced' and 'We didn't retreat'). A word translated by a negative and its contradictory term is a weakened equivalent, but the force of the understatement may convey equivalence: e.g. 'false' is almost 'not true'. 'he agreed with me' is almost 'he didn't dissent from me' [...]" (p. 6).

Another principle proposed by the author is the Frequency Rule which states: "corresponding words, collocations, idioms, metaphors, proverbs, sayings, syntactic units and word order must be equally frequent (in the appropriate style and register of the text) in the source and target language; but the translator can never follow this rule to the letter, since it has inherent contradictions." (p. 8)

Given that these two rules are perfectly compatible with, respectively, our Semantic and Stylistic Approximation Criteria, we have used them to comment on some translation evaluations involving meaning and style.

The main problems with NEWMARK's translation-rules are that they are not generic enough to add up to a model for translation criticism and that they are formulated in too loose and uncommitted a manner ("maybe" in the negation rule and the disclaimer stating with "but" in the frequency rule).

Notwithstanding, one of the principles analyzed by NEWMARK is relevant to practically all kinds of translation:

"There is wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his reader as was produced on the readers of the original [...]. The principle is variously referred to as the principle of similar or equivalent response or effect, or of functional or dynamic (Nida) equivalence." (p. 10)

This principle might have been included in our model as another criterion for translation quality assessment, or perhaps the main or ultimate criterion.

HOUSE stresses the importance of the Principle of Equivalent Effect by saying: "[...] the term 'equivalent' is the key term. The concept of 'equivalence' may also be taken as the fundamental criterion of translation quality." (p. 30)

However, paradoxical as it may seem at first, the translator of videofilms does not aim at equivalence for the compelling reason that it is practically unattainable in the video medium. It is impossible to preserve the main characteristics of a given ST as one moves from the spoken mode in the original to the written mode in the translation.

Therefore, adding to the usual factors militating against the ultimate goal of translation - that of obtaining an equivalent effect on the L2 receiver -, in the case of videofilm translation the insurmountable barrier of operating in two diverse modes of discourse asserts itself.

The other cases where the Principle cannot be realized are listed by NEWMARK and might be summarized in terms of idiosyncracies of SL (e.g. puns, proverbs, idioms, etc.) that do not have counterparts in TL; and in terms of cultural aspects of the L1 inexistent in L2.

The Principle of Equivalent Effect may very well be accomplished in a particularly felicitous rendition of L1 into a L2 subtitle where an inspired translation, allied to the viewer's own contribution in terms of apprehending additional linguistic and extra-linguistic input directly from the film, produces in the TT receiver practically the same effect as the original did in its receivers.

These serendipitous occasions are not, however, the subtitler's aim. The translator for subtitling will attempt to

concentrate on the relevant textual utterances - that is, on those that, when adequately translated, will provide the average viewer with a firm basis from where to apprehend visual and auditory components from the film which will fill in gaps that the captions have left open.

Equivalence of effect in film translation, therefore, is only obtainable through a concerted effort by both the translator - whose aim is to put across relevant textual utterances from the original -, and the viewer - who plays an active role in the process by grasping from the screen and from the soundtrack those elements which, through Gestalt processing, will hopefully result in an effect equivalent to the one the film produced in its original viewer.

NOTES

1. RÓNAI, P., *A tradução vivida*. Rio de Janeiro. Ed. Nova Fronteira, 1981.
2. RÓNAI, P. (1987).
3. HOUSE, Juliane. *A model for translation quality assessment*. Tübingen. Gunter Narr Verlag. 1981.
4. NEWMARK, Peter. *Approaches to translation*. Oxford. Pergamon Institute of English, 1982.

3. A MODEL FOR TRANSLATION QUALITY ASSESSMENT

3.1 INTRODUCTION

NEWMARK, as mentioned in the last chapter, regards detailed schemes for translation quality assessment as "dead ducks" for being "too theoretical or too arbitrary" (p. x).

The author further states that translation criticism has five purposes:

- a. to improve standards of translation;
- b. to provide an object lesson for translators;
- c. to throw light on ideas about translation at particular times and in particular subject areas;
- d. to assist in the interpretation of the work of significant writers and significant translators;
- e. to assess critically semantic and grammatical differences between SL and TL. (p. 181-2).

3.2 CONCEPTS OF TRANSLATION

The object of this thesis, in addition to what was proposed in 1.2, is to meet purposes a, and c mentioned above. We place special emphasis on improving the standards of videofilm translation from the practical point of view. It was not been our purpose to deal with the possible theoretical unfoldings originating from the application of the model.

The basic procedure adopted is to analyze segments of the six selected videofilms using a set of translation quality assessment criteria (TAC), which, hopefully, will not be too theoretical or too arbitrary to classify as a "dead duck". Rather, the

proposed model should prove effective in yielding consistent diagnoses of the quality of particular videofilm translations.

Although the ultimate user of the model, the translation reviewer or analyst, can be only partially objective in applying the TAC, a serious attempt was made to formulate the criteria as unambiguously and cogently as possible.

The pursuit of unanimity in the fluid field of translation criticism, however, is rather chimerical. Specialists are often at loggerheads on even such basic points as what their object of study is. SAVORY (1969) reflects this state of fluidity in the following bewildering but accurate representation of widespread notions of what translation should do.

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translation.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translation.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original. (p. 54)

Even though there is no consensus on what good translation is, translation theory has progressed considerably over the last three decades and left behind the impressionistic and unstructured reflections that made up practically all that was written on translation criticism until very recently.

The following theoretical concepts of translation, the review of the pertinent literature, the data collected from interviews with professionals in the videofilm translation field, direct observation of the translation process in operation, and extensive and intensive analyses of hundreds of film translations, have served as starting points for the drafting of the set of TAC described in 3.6.

1. "Decir todo lo que dice el original, no decir nada que el original no diga, y decirlo todo con la corrección i naturalidad que permita la lengua a la cual se traduce." YEBRA (1982).
2. "Translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language." HOUSE (1982).
3. "A translation can be best defined as a verbal stimulus that has the same effect as the original (or as much of the same effect as possible) on a different verbal community." SKINNER (1974).
4. "Translation thus involves the exploration of the potential of two languages. The ability to synchronize the SL and the TL requires as a precondition a comprehensive syntactic, lexical morphological and stylistic knowledge of both L1 and L2." ULRICH (1986).

Concepts 1, 2 and 4 are important in the formulation of the set of TAC. Definition 3 as a crystallization of the Principle of Equivalent Effect naturally underlies the criteria for evaluating translation quality, but, as exposed in the last chapter, applies in a looser manner to videofilm captions than it does to other types of translation.

Concept 4 states that translation involves many dimensions of two languages. The concept of "language", therefore, also underlies the model described here. Language, however, is so vast, deep and complex that it is not practical

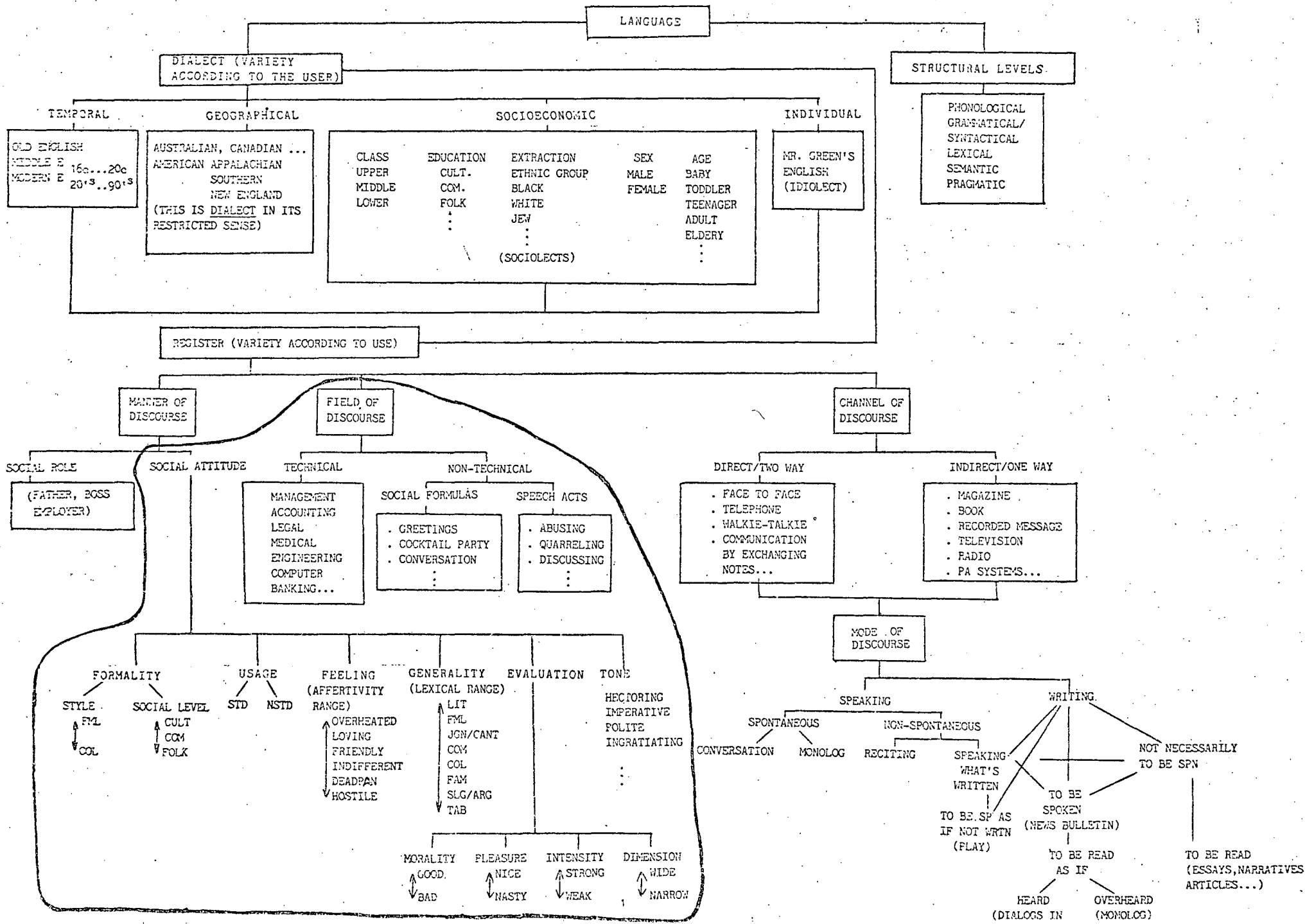
to try to describe it succinctly -- even in the simplified manner of its dimensions as they pertain to videofilm translation -- without resorting to a pictorial schema.

The definitions above embody concepts that underlie each of the four criteria proposed in our model. The criteria, however, do not purport to be a complete and final; rather, they were designed for flexibility and adaptability to the analyst's purpose.

HOUSE settled for eight language dimensions in her model. Many more can be pointed out, however. The tentative schema on the next page intends to depict graphically the language variables involved in any one single instance of language use. The model is an expansion of CHIU's (1973).

3.3 A SCHEMA FOR LANGUAGE DIMENSIONS

(See next page)



3.4 CONSEQUENCES OF THE SCHEMA FOR VIDEOFILM TRANSLATION

LAWLER (1980) undertakes to express the intricate network of language relationship above in the following way:

"Comparative studies on epistemological topics such as how to present old and new information (topic, focus or theme), reference (covering opacity, specificity, definiteness, and attributiveness), and presupposition, not to mention cultural studies (the role of language as the vehicle of a culture and of culture as the vehicle of language: linguistic taboos and euphemism e.g.), lexical studies (synonymy, antonymy, semantic scales, metaphor, irony and sarcasm e.g.), structural studies (how syntactic structures of utterances contribute to their meaning e.g.) and logical studies (which seek to discover and exploit the natural logic of human thought) will demonstrate clearly that two different languages have a gamut of devices to deal with each of these topics and few if any two languages will have the same devices to express the same meanings."

It is obvious that the translator in general, and especially the videofilm translator, will have to disregard many language dimensions as he/she attempts to preserve the main semantic, pragmatic and stylistic features of the original in the TT.

Referring to the schema, let us consider one instance of language use: two men are talking (**channel of discourse:** face to face; **mode:** spontaneous conversation) in the U.S. (**geographical dialect:** American, both are from New York), John (**socioeconomic:** white, upper class, ancestry goes back ten generations; **ideolect:** no outstanding linguistic idiosyncracies), and Peter (**socioeconomic:** black, lower class, ten generations). The **register** is non-technical in the field of discourse; they are at John's office (**social role:** John =

boss, Peter = employee) discussing (pragmatic purpose) in common English (formality), in a friendly manner (affectivity), using popular phraseology (generality) and the tone is polite. The dimension temporal dialect has been omitted for being an invariant since both men are conversing in the present time.

The word invariant in the preceding paragraph is pivotal in this discussion. One of the main reasons translators are able to accomplish their task at all is that there are many invariants in any instance of language use. Only by simplifying the complex linguistic situation above, through disregarding invariant language dimensions, eliminating irrelevant or superfluous elements, and relying on extra-linguistic information such as visual and auditory input, that mere written words in a subtitle can purport to recover for the viewer a great part of the meaning of the original. Fortunately for the subtitler, the viewers do most of the simplification work themselves by using their eyes and ears.

Many language dimensions can and must be disregarded by the translator for being either irrelevant or impossible to convey graphically. Temporal and individual dialectal features, unless especially important in a given film, are usually immaterial for subtitling. The formality and generality ranges, tone and field of discourse of ST are often reflected in TT. Other less important variables such as mode and channel of discourse may or may not be reflected in the graphological shape of the subtitles (the caption may be typeset in italics for a P.A. announcement, or in boldface for a telephone message e.g.).

At this point, film translation diverts into translation for subtitling and dubbing.

3.5 TRANSLATION FOR SUBTITLING AND FOR DUBBING

A translation intended for dubbing has to be concerned with language dimensions that subtitling overlooks. Relevant geographical dialect characteristics such as nonstandard phonological features such as unusual stress, rhythm or intonation must somehow be reflected in the dubbing lest the viewer be deprived of important information. The subtitler may use typesetting or graphological devices to reflect special dialectal features, or may opt for trusting the viewers to notice the deviations on their own.

In the translation of the soap opera *Dallas*, for instance where characters are mostly upper-class and do not fit into the stereotyped Texan speech patterns (the "Texan drawl"), the dubbing uses mild Carioca accents that do not stand out in Brazilian ears for being the Portuguese counterpart of American "Network English" and British "Received Pronunciation". Let us suppose, however, that a new character is introduced who is of lower class extraction and speaks with a heavy "drawl". If, in the context of the film, this character's speech mannerisms are important (other characters may look down on him because of them), the dubbing should try to account for them. Therefore, besides attempting to approximate the semantic and stylistic characteristics of the original, the dubbing also has to reflect special lexical, syntactic and phonological features of L1 if these are relevant in the context of the film.

Concerning program such as *Dallas*, and the subject of dubbing and subtitling, HARDING and RILEY (1987) state:

"International programmes [...] can be a source of extreme irritation to bilinguals, however, and a number of those in our study felt strongly enough to comment on it. The problem is dubbing, where a new sound-track [...] replaces the original English or German one. For the bilingual who can often see what the original words were, this is a most disturbing experience and can apparently be unpleasant enough to make him switch off a programme he had really been looking forward to. So although we have no evidence that watching dubbed programmes has ever done anyone any harm, parents might feel that it is best to avoid them where possible. For some reason, this does not apply to subtitled programmes: not because the bilingual is left free to listen to the original version, but because the majority that we spoke to thoroughly enjoy comparing the sound-track with the translation. 'When it's well done, it's a real pleasure, you feel "ah, yes, that's just right"; when it's not, it's often good for a laugh.'" (p. 143)

In the case of subtitled films, the translation does not generally have to account for tone, rhythm, stress, intonation, etc., since these features are apparent from the original soundtrack. Other aspects are directly communicated to the viewer through the images of the film. The social role of the participants in a conversation, for example, is explicit or implicit in the visual as well as the auditory inputs. Most aspects of the channels of discourse are also taken for granted by the subtitler - the same aspects, however, must be handled carefully by the dubber. A telephone conversation has to sound like a telephone conversation in the dubbed version; the subtitler only needs to translate its content since the viewer make the obvious assumption that the captions refer to that telephone conversation.

Thus, a problem which a subtitling translation could simply ignore or circumvent must be reckoned with and solved

somehow by a dubbing translation. There is no need to elaborate on the fact that by obliterating completely the original soundtrack and having to rebuild it in the TL, a whole new array of variables is added to the already challenging pursuit of translation, complicating the issues to a great degree.

3.6 THE SET OF TRANSLATION QUALITY ASSESSMENT CRITERIA

HOUSE's definition of translation in 3.2 seems simple and straightforward enough to suggest two criteria to assess the quality of a given translation: the TT must be semantically and pragmatically equivalent to the original. A third aspect of meaning is dealt with later on: the textual one. Textuality, however, shall not concern us here for reasons outlined in the next chapter.

Granted that at least those two levels of language, semantic and pragmatic, must be contemplated in the formulation of a model to evaluate translation quality, a third one asserts itself.

LADMIRAL (1979) states that the meaning of a linguistic utterance is in its denotation, and that the connotation of the same text is its style:

"Assim, para recorrer a exemplos extremamente simples, diremos que as palavras **cavalo**, **pileca** [pangaré in Brazilian Portuguese] e **corcel** ... [...] têm a mesma denotação, o mesmo denotado, ao passo que cada uma das três é portadora de uma conotação diferente; [...] e distinguiremos as duas frases **o automóvel está avariado** e **a carripana está empenada** [Brazilian: **o calhambeque está enquiçado**]."

Although LADMIRAL's equating connotation with style is arguable, the author's statement suggests a third language variable that must be considered in relation to translation: the need to preserve in the TT the style of the ST.

Here is an exemplary instance of poor translation resulting from mismatching styles: in a **Flash Gordon** episode of 1936, a character whispers: "We must remain silent when leaving, mustn't we?" The utterance was rendered: "Na hora de sair, boquinha de siri, tá?" On a macrolevel of analysis, one might say that the semantic and pragmatic components of SL were successfully carried over into TL whereas the stylistic one was not, thus compromising the quality of the translation.

There still remain two aspects of translation that arise from technical constraints involved in subtitling: conciseness and completeness. They appear to be in a state of constant tension in respect to each other: a "flip-flop" relationship binds them together. On the one hand, as can be seen clearly from the testimonies of videofilm translation professionals in chapter 5, the subtitler must be succinct in the TT for sheer lack of time for the viewer to read the captions and of space on the screen to write them in. On the other hand, viewers often complain that the translations omit much from the original.

YEBRA, as seen in definition number 1, concurs with the viewer's point of view when he states that the translation must "say everything that is said in the original". This dual and dynamic aspect of — on the flip side, the inescapable necessity to be concise, against the common and sensible assumption that, on the flop side, a translation should be complete — generated our forth and last TAC: the Completeness/Conciseness Criterion (CC).

It should be clear that the set of TAC to be proposed here is specific to the task at hand: evaluating the translations of videofilms. These criteria may apply to a large extent to translation in general but no claim is made here to that effect.

Even in the restricted field of film translation some of the criteria may not apply. The Conciseness Criterion, for example, need not be relevant to dubbed films, and applies differently to cinema and video translation.

3.6.1 THE GRAMMATICAL AND PHONOLOGICAL LEVELS

All levels of language express meaning: from the phonological to the pragmatic one, language is always engaged in conveying meaning. Meaning, using Wittgenstein's phrase, is the use of a word in the language. NEWMARK adds that this phrase is especially pertinent to translation, which, in the final consideration, is more concerned with contextual use than with language as a system.

Since the main concern of translation is the contextual use of language, the lexical, semantic and pragmatic levels are of utmost importance to the translator. The phonological component will only be taken into account if marked, that is, if it stands out for some reason and makes the hearer notice how something is being said whereas in a typical situation one notices only what is being said.

In the film *Hopscotch* (*O espião trapalhão*) [VTI-Home, 1980], for instance, Walter Matthau's character tries to affect a Texan accent to deceive a Texan thug but gets exposed by his poor rendition of the "drawl". The rest of the film has relatively unmarked pronunciations, so the fake Texan accent becomes salient and the subtitler might attempt

to reinforce it by suggesting in the caption that something unusual is happening in terms of pronunciation. Had the translation been intended for dubbing, it would have to solve the problem in those terms.

Naturally, subtitlers have poorer resources for this task. Nevertheless they are not working with graphological material only, since the viewer has direct access to the original soundtrack. The devices most commonly used by subtitlers to reflect stylistically or dialectally marked utterances include different typesetting or unconventional spelling to suggest the strangeness of the accent. "Aí garouto, cumé qui tá?" for "Hi y'all. How's it hangin'?"

The phonological² component of the ST may be very relevant, however, for a completely different practical reason. The translator may be working directly from the soundtrack of the videofilm owing to the unavailability of its script. Some horror stories³ are told about translators working only from an audiotape, without access to the film itself, but these aberrations are exceptional and belong in the pre-historic times of film translation in Brazil.

When translators have to do their work "by ear", the resulting translation is understandably compromised. In *Family Plot* (*Trama macabra*) [CIC, 1976], there are numerous instances of poor translation caused by faulty "ear-work". Here are two of the most conspicuous:

WOMAN: What about the /Kæremɪn/³ we stuck him with?

MAN: If doctor Volvo didn't miss it six months ago when I had my wisdom tooth out, he's not gonna miss it now."

WOMAN: E o táxi com que topei?

MAN: O Dr. Volvo não o perdey₄ há seis meses. Sinto que não vai perder agora.

The second example occurs after the driver of a car tries to murder the protagonists; he offers them a ride and they answer: "We don't ride in hearses"; the translation: "Não andamos a cavalo."⁵

The grammatical component of the SL is relevant to the extent that it is reflected on the semantic and pragmatic levels. Translators must attempt to maintain the SL's semantic and pragmatic contents in their TT version by utilizing the grammatical structures that convey the same meaning and speech act. In other words, the grammatical form may or may not be preserved in the translation.

Translations that slavishly copy the syntactic structures of the original produce awkward, stilted or plainly unacceptable Portuguese prose. Two examples from the serial drama Dallas (shown by TV Bandeirantes on 19/05/89 and 23/05/89 respectively):

A: "Você não deve tentar tirar dela a criança."

B: "A Mary Lee é boa de se trabalhar com ela?"

3.6.2 THE SEMANTIC/PRAGMATIC APPROXIMATION CRITERIA

The semantic content of a given utterance consists of its denotation, that is, the relationship between linguistic symbols to their referents in some possible world.

The Semantic Approximation Criterion (MA - for Meaning Approximation) simply states that the TT must approximate as closely as possible the semantic content of the ST. We have given preference to the term "approximation" instead of "equivalence" for the already discussed reason that the latter is not the subtitler's main purpose, but rather the former is.

The pragmatic aspect of the TT is approached here in terms of illocutionary acts, that is, acts performed in saying something. Pragmatics describes the correlation between

linguistic units and the user in a given communicative situation.

The Pragmatic Approximation Criterion (PA) states that the TT must perform the same speech act as the ST.

The distinction made here assumes that a TT may capture the semantic content of a ST but miss its pragmatic one, or vice-versa. That is, the illocutionary force of an utterance is to be differentiated from its propositional content (its semantic information).

Granted that in the majority of cases a ST properly translated will perform the same speech act of the TL, there are many instances where this does not occur.

Some theorists hold that in these cases the translation should sacrifice the meaning to obtain the same illocutionary act. Says HOUSE: "In translation, it is always necessary to aim at equivalence of pragmatic meaning, if necessary at the expense of semantic equivalence. Pragmatic thus overrides semantic meaning." (p. 28).

A couple of examples should be enough to illustrate this dichotomy:

A: From *The stuff (A coisa)* [Polevideo, 1985]:

Man: I'll be a son of a bitch!

M: Sou um filho da puta.

Here the character's intention was to express surprise. The translator should have been warned, from the context and from the grammatical change that he/she had to introduce in order to make the TT sound plausible, that the original utterance called not for a literal translation but for an adaptation to maintain the illocutionary force of the ST. Portuguese does not express surprise in a coarse and slangy manner saying "sou um filho da puta". In trying to preserve the speech act and the style of the original, probably one of

the following translations would be preferable: "Putá que pariu, mas é isso mesmo!"; "Putá merda, é isso!"; or "Cacete". The translations suggested either add to or omit from the original in their pursuit to capture the illocutionary act, but the omissions or additions would probably have been justifiable, especially considering the alternative, that is, the original translation.

B: From *Who framed Roger Rabbit* (Uma cilada para Roger Rabbit) [Abril, 1988]: the detective played by Bob Hoskins shoots a salvo of cartoon bullets who promptly go in the opposite direction to that of their target. The detective snarls: "Dum dum bullets!" The translator either did not perceive the pun intended or did but could not render it in Portuguese, so he/she settled for: "Balas estúpidas!" which is acceptable semantically. However, the character was not only expressing frustration, but was deliberately cracking a pun involving "dum-dum" (= a stupid person) and "dumdum" (= a soft-nosed bullet), which is untranslatable. The translator might have tried discarding the more superficial semantic and pragmatic contents and striven to find another speech act expressing frustration in the form of a pun. One possible solution might have been: "Ora, balas!"

Although not a matter of consensus, the view that the pragmatic aspect of the TT has precedence over the semantic one can be absorbed by critics and reviewers once the point has been made that, as LEECH (1974) expressed it: "the communicative value of an expression has meaning over and above its purely conceptual content."

In statistical terms, however, the necessity of opting between a pragmatic or semantic translation is meaningless since there were few instances of clear discrepancies between the semantic and the pragmatic contents of ST and TT both in

the films analyzed in the next chapter and in the six-hundred-odd movies watched over the last two and a half years. We feel justified, therefore, in positing equal values for the Semantic and Pragmatic Approximation Criteria, even recognizing the precedence of pragmatic content over the semantic one whenever a situation demanding choice of the former at the expense of the latter exists.

3.6.3 THE STYLISTIC APPROXIMATION CRITERION (SA)

This criterion states that the TT should be expressed within an approximately equivalent range of stylistic values as in the ST.

Style, for the purpose here, comprises all the dimensions branching off from field of discourse + social attitudes (in manner of discourse) in the schema for language dimensions in 3.3 (encompassed by a thick curved line), plus Newmark's Frequency Rule (quoted in 2.3.2), which basically states that the language components such as words, collocations, idioms, etc. must be equally frequent in L1 and L2.

Returning to the example given earlier, our evaluation of the translation would be the following:

| ST | TT | TAC | | |
|---|--|-----|----|----|
| | | MA | PA | SA |
| We must remain silent when leaving, mustn't we? | Na hora de partir, boquinha de siri, tá? | + | + | - |

The (-) represents the failure of the TT approximate the social level of the original [TT = CULT; ST = FOLK]; the lexical range [TT = FML (formal); ST = COL (colloquial)], although maintaining the usage level [both STD (standard)].

In this particular situation, the failure to use an equivalent style for TT is probably due to the translator's deliberate attempt to affect a breezy tone, since he/she obviously comprehended the ST in its entirety but opted not to render it as, possibly, "Devemos permanecer calados na hora de partir, não é?"

In other instances, the translator may be at a loss to find in Portuguese an equivalent collocation, idiom, metaphor, proverb, etc. Even when, for example, an idiom is found in L2 that approximates the social level, lexical range, and usage level of L1, the find may still not be a good translation for being of either a much higher or much lower frequency in one language.

Whatever the difficulties translators may experience in couching their TT in a style equivalent to that of ST, they have at least one resource to their advantage: the style does not have to be expressed through the same language components in both languages. That is, the translator may keep the style by shifting the focus of the main stylistic feature to a different part of the TL version. For example, Portuguese does not have a direct stylistic equivalent to "ain't", but the translation might preserve the informality of the original by shifting it from the verb in English to the adverb, or the pronoun in the target language. Thus, "we ain't goin'" might be rendered "a gente num vai, não".

The point is that the translator can count on a wealth of resources to meet the requirement of the SA criterion. From the lexical range, through social and usage levels, until syntactic and phonological aspects, all of these levels express meaning, of course, but also style.

3.6.4 THE COMPLETENESS/CONCISENESS CRITERION (CC)

This TAC poses the questions; is the translation complete? Does it include all relevant information in ST? Does it omit relevant information? In the case of films this means important background language such as radio broadcasts and P.A. announcements, or graphic language such as signs, billboards, letters, notes, tags, labels, etc.

The operative word now is "relevant". What is and what is not relevant for the viewer? Although a relatively new field, videofilm translation has already established some norms empirically. Among these are the following: a. it is customary not to translate the introductory and closing credits of a film. One might justify this practice in the case of easily decodable cognates such as "directed by, produced by, director of photography" etc., but it is hardly likely that an average viewer will understand what might be considered important information given by noun phrases such as "guest star, written by, wardrobe", etc.

Leaving the closing credits untranslated is defensible on the practical grounds that they are flashed quickly on the screen, and are written in small print, therefore permitting neither time nor space for the Portuguese captions.

Toponyms, proper names, names of shops, boats, etc. are generally left untranslated. Here the issue of judging whether this practice is correct calls up many fine points. On the one hand, this involves the principle of equivalent response: a SL native speaker knows the meaning of the words in "Springfield, The Big Brown Bag, Sweet Cake (horse), The Barnacle (boat)", etc., therefore, according to the principle, the TT viewer should know them, too. However, if names were to be translated, many awkward situations would arise. Is **James Taylor** going to

become **Jaime Alfaiate**, and **Red Buttons**, **Botões Vermelhos**? Is "he lives on Elm Street in Springfield" going to be rendered "ele mora na rua dos Elmos em Campo Primaverail?" Common sense and translation tradition suggest that names are not to be translated.

NEWMARK affirms on page 70: "in theory, names of single persons or objects are 'outside' language, belong, if at all, to the encyclopaedia not to the dictionary, have, as Mill stated, no meaning or connotation, are, therefore, both untranslated and not to be translated." Mill's statement that proper names have "no meaning or connotation" might be considered too ambitious and, therefore, questionable. However, it is undeniable that toponyms, proper names, etc. have their semantic component extremely attenuated for the native speaker. That is, one is not usually cognitively aware at the conscious level of the meaning, but only of the referent of a name. Springfield is a town; Rover is a dog; The Big Brown Bag is a shop.

To sum up: given that the Brazilian viewer cannot extricate the meaning, or referent, of an English proper name, and that a L1 native speaker can, but usually does not, leaving names untranslated does not detract from the merits of the translation. And, anyway, the result would probably be awkward if the names were translated.

There may be special situations where the name is relevant and must therefore be translated. In *Being there* (*Muito além do jardim*) [Warner, 1979], Peter Sellers plays a gardener called Chance, who, through an involuntary phonological confusion, ends up renamed Chancey Gardener, adequately translated Sr. Jardim. Later on in the film, a character will say: "you really are a gardner, aren't you?" Had the name Gardner not been translated, the viewer could

only be expected to understand the reason of the remark from extra-linguistic elements, without help from the linguistic component.

When compelled to translate names the translator must be aware of both the translations that are already crystallized (Civil War is not "Guerra Civil" but "Guerra da Secessão") and of those that are not.

Another empirically developed rule which has almost unanimous currency among translators is that the translation should be concise (see chapter 5), therefore TAC #4 is dual but not necessary contradictory.

Since in all of the film translations examined, not one single instance of verbosity was found in the subtitles, it was decided that the conciseness half of the criterion could be taken for granted. Therefore we will only be assessing the translation's completeness.

3.6.5 FINAL COMMENTS

Equipped with a set of criteria just outlined, and a native Portuguese and native-like English speaker's intuition, we set out to compare in the next chapter nearly two hours of linguistic phonological (and occasionally graphic) material with approximately 9000 subtitles.

As HOUSE points out: "Scientifically exact and complete contrastive analyses of the German and English languages - and, indeed, of other language pairs - detailing the system of potential equivalence relations, do not yet exist. Thus, the decision about the appropriateness of linguistic elements in a TT must necessarily contain a subjective and hermeneutic element." (p. 62)

It is hoped that our evaluations will be construed as a tentative but serious balance between the set of TAC and our

own linguistic intuition. We have many times consulted native speakers of both English and Portuguese on problematic areas but assume full responsibility for the final evaluations.

It was not felt that a consensus of judges employing this model of translation evaluation would have been worth pursuing. After all, judgements based on a clearly defined set of parameters allied to a near native speaker's intuition should be cogent enough to yield reliable generalizations and be potentially useful. As Leech points out "intuitions are consistent enough [...] to form the basis of satisfactory argumentation".

NOTES

1. HARDING, Edith; RILEY, Philip. *The bilingual family - a handbook for parents*. Cambridge. Cambridge University Press. 1987, 155p.

2. We include pronunciation, juncture, rythm, stress and intonation under the label Phonology. Sometimes, however, the difficulty in understanding the ST is due to extra-linguistic factors such as background noises, the channel of discourse (telephone, P.A. systems, walky-talkies, etc.) or the tone (whispering, shouting, waivering, etc.).

3. This and other phonological transcriptions were based on the modified IPA used by the Oxford Advanced Learner's Dictionary of Current English, HORNBY, A.S., Oxford, London, 1974.

4. Obviously the translator misinterpreted the word /kæɹəmɪn / for "cab" or "cabbie", and perhaps associating cab to Volvo (a car make) was misled into thinking that the conversation was about a car when in reality it was about a drug.

5. The translator misunderstood /hɔrs / for /hɔrs /, disregarded the preposition "in" which is never used with "ride a horse", and disconsidered the context, thus producing a nonsensical subtitle.

4. THE MODEL IN PRACTICE: ANALYSES OF SIX VIDEOFILMS

4.1 INTRODUCTION

The objective of this chapter is to put the translation assessment model to practice and evaluate the quality of translation of the 15-minute segments selected from each film except *Running Man*, from which 30 minutes will be analyzed.

4.2 THE FORMAT OF THE ANALYSES

The evaluation charts are composed of the following elements:

1. the first column shows the source of the text (who or what is emitting the utterances);
2. the second column shows the ST;
3. the third column shows the TT;
4. the fourth column shows the evaluations:
 - a. the Semantic Approximation Criterion (MA);
 - b. the Pragmatic Approximation Criterion (PA);
 - c. the Stylistic Approximation Criterion (SA);
 - d. the Completeness Criterion (CC).
5. the horizontal rows contain each a textual utterance. Each row is either numbered (when a new language source is introduced) or lettered (various utterances by the same source). What is referred to as a "textual utterance" represents what is written on the screen in the form of subtitles and is

transcribed under the TT column; linguistic material seen or heard in the original is transcribed under ST.

Five blocks of fifteen running minutes of each film except RM were selected for evaluation. The segments were chosen according to [a] - their high concentration of textual utterances; and [b] - presence of relevant translation issues.

Example: film = Rear window (RW)¹;

segment = 1:55 - 2:01²

| SOURCE ³ | ST ⁴ | TT ⁵ | TAC ⁶ | | | | |
|---------------------|--|----------------------------------|------------------|----|----|----|--------|
| | | | MA | PA | SA | CC | RESULT |
| a. [RADIO] (R) | Are you over forty? | Tem mais de quarenta anos? | + | + | + | + | 4+ |
| b. R: | When you make up in morning, do you feel tired and run down? | Levanta-se cansado? Esgotado? | + | + | + | - | 3+1- |
| c. R: | Do you have that listless feeling? | ∅ | - | - | - | - | 4- |

NOTES:

1. the abbreviated film title;
2. the starting and finishing time of the segment counted from the beginning of the film;
3. the textual utterance source: a sign, poster, radio or television broadcast, or, more often, a character speaking;
4. the SL text (ST);
5. the TL text (TT). Note: a "∅" means that there was no corresponding subtitle to that particular utterance;

6. the evaluation:

line a.: MA has a + sign because ST and TT have approximately equivalent semantic contents;

PA has a + sign because ST and TT have approximately equivalent pragmatic contents;

SA has a + sign because ST and TT have approximately equivalent stylistic contents;

CC is + since TT is a complete (and concise) translation of ST; the result of the evaluation of line [a] is 4+, the highest possible rating. This does not preclude the possibility of other equally excellent translations such as "Está com mais de 40?" or "Já passou dos 40?"

line b.: the TT here is not complete since "in the morning" was left out. It might be argued that the extralinguistic context (morning scenes are shown in the film: people making breakfast, shaving, etc.) makes it clear that "wake up" refers to the morning and that translating the adverbial clause is therefore unnecessary. Be that as it may, be TT could have read "Levanta-se cansado pela manhã?" without becoming unduly long or unnatural. Therefore there is no justification for the omission. The resulting evaluation of line [b] is 3+1-.

line c.: the ST was not translated at all, maybe on the grounds that the sound of the radio starts fading out and that it might be considered background noise. This reasoning is fallacious, however, since the intention behind the scene is to show that the advertisement's continuing reference to old age, tiredness, run-down and listless feelings annoyed the man who was shaving to the point of his tuning into another station (probably because he felt one or more of the symptoms described). The director's intention might be lost to the viewer who, on account of the translator's omission, does not

understand why the man changes stations. Line [c], therefore, is rated 4-, a very poor translation, or - more accurately in this case - an unfortunate decision not to translate.

4.3 ANALYSIS OF REAR WINDOW (RW)

4.3.1 The Film

Rear window is a 1954 112-minute suspense film distributed by CIC, with an uncredited translation (as is the case of all the other films examined in this chapter). Including in its cast James Stewart, Grace Kelly, Raymond Burr, and Thelma Ritter, this Hitchcockian thriller tells the story of a photographer (Jefferies) laid up in a stuffy apartment during a New York scorching Summer. Jefferies, with nothing to do, starts observing his neighbors through binoculars and zoom camera lenses, and becomes convinced that one of them (Lars Thornwald - Raymond Burr) has murdered his (Thornwald's) wife.

4.3.2 The Selected Segments

The running 15 minutes were chosen not only in accordance to the two guidelines sketched in 4.2, but also for the variety of channels of discourse appearing in the segments: radio commercial, telephone and face-to-face conversations.

4.3.3 The Evaluations

4.3.3.1 From 0:00 to 1:54 the opening credits are displayed;
From 1:55 to 2:01, segment 1 takes place, these evaluations are shown under 4.2

4.3.3.2; Segment 2; 1:50 - 6:18; Opening - Jefferies talking on the telephone

| | | | MA | PA | SA | CC | RES |
|----------------------------------|--|---|----|----|----|----|----------|
| 1. INSCRIPTION (ON LEG CAST): | Here lie the broken bones of Jefferies. | AQUI JAZ A OSSADA QUEBRADA DE L.B. JEFFERIES ¹ | + | + | + | + | 4+ |
| 2. TELEPHONE (T): | Congratulations, Jeff | PARABENS, JEFF | + | + | + | + | 4+ |
| 3. JEFFERIES (J): | Why? | POR QUE? | + | + | + | + | 4+ |
| 4. T: | For getting rid of that cast. | VAI TIRAR O GESSO. | + | + | + | + | 4+ |
| 5. J: | Who said was getting rid of it? | ∅ | - | - | - | - | 4- |
| 6. T: | This is Wednesday, seven weeks from the day you broke yor leg. | HOJE FAZ SETE SEMANAS. | - | - | - | - | 4- |
| a: | Yes or no? | ∅ ³ | - | - | - | - | 4- |
| 7. J: | Gunnison, how did you ever get to be such a big editor with such a small memory? | COMO CHEGOU A REDATÔR-CHEFE COM ESSA MEMORIA FRACA? ⁴ | + | + | + | - | 3+ 1- |
| 8. T: | By thrift, industry and hard work and catching the publisher with the secretary. | DANDO DURO E PEGANDO O EDITOR EM FLAGRANTE COM A SECRETARIA. | + | + | + | + | 4+ |
| a. | Did I get the wrong day? | ERREI O DIA? | + | + | + | + | 4+ |
| 9. J: | No. Wrong week. | NAO. A SEMANA | + | + | + | + | 4+ |
| a. | Next Wednesday I emerge from this plaster cocoon. | NA PROXIMA QUARTA VOU SAIR DESTE CASULO. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|------------------|
| 10. T: | Oh. That's too bad, Jeff. | E PENA, JEFF | + | + | + | + | 4+ |
| a. | Well, I guess I can't be lucky every day. | FALTA DE SORTE. | + | + | + | - | 3+ 1- |
| b. | Forget I called. | ESQUECE QUE LIGUEI. | + | + | + | + | 4+ |
| 11. J: | Yeah. I sure feel sorry for you, Gunnison. | SINTO MUITO, GUNNISON ⁵ | - | - | - | - | 4- |
| a. | Must be rough on you thinking of me wearing this cast for another whole week. | VAI FICAR PREOCUPADO COM MEU SOFRIMENTO. | | | | | 1+ - - + - 3- |
| 12. T: | That one week is gonna cost me my best photographer and you a big assignment. | VAI ME CUSTAR MEU MELHOR FOTOGRAFO E A VOCE UM TRABALHO. | | | | | 3+ + + + - 1- |
| 13. J: | Where? | ONDE? | + | + | + | + | 4+ |
| 14. T: | There's no point in even talking about it. | NAO ADIANTA DIZER. | | | | | + + + + 4+ |
| 15. J: | No. C'mon. C'mon. Where? | φ | - | - | - | - | 4- |
| 16. T: | Cashmere. | CACHEMIRA. | + | + | + | + | 4+ |
| a. | Got a cold tip from the bureau chief this morning. | RECEBI INFORMACAO. | - | - | - | - | 4- |

| | | | MA PA SA CC RES |
|--------|--|--|------------------|
| b. | The place is about to go up in smoke. | O LUGAR VAI EXPLODIR. | + + + + 4+ |
| 17. J: | What did I tell you? | ∅ | - - - - 4- |
| a. | Didn't I tell you that was the next place to watch? | EU NAO DISSE PARA FICAR DE OLHO? | + + + + 4+ |
| 18. T: | You did. | ∅ | - - - - 4- |
| 19. J: | Ok. When do I leave? | QUANDO VOU? | + + + + 4+ |
| a. | Half hour? Hour? | DAQUI A UMA HORA? | + + + - 3+ 1- |
| 20. T: | With that cast on? | COM ESSA PERNA? | - + + + 3+ 1- |
| a. | You don't! | NAO VAI! | + + + + 4+ |
| 21. J: | Ah, stop sounding stuffy. | BOBAGEM! | - + + - 2+ 2- |
| b. | I can take pictures from a jeep or a water buffalo if necessary. | TIRO FOTOS DE UM JIPE OU DE UM BUFALO SE PRECISAR. | + + + - 1- 3+ |
| 22. T: | You're too valuable to the magazine for us to play around with. | VOCE E MUITO PRECIOSO PARA A REVISTA. | + + + - 1- 3+ |
| a. | I'll send Morgan or Lambert. | MANDO MORGAN OU LAMBERT. | + + + + 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 23. J: | Morgan or Lambert. That's fine. | FORMIDAVEL. | + | + | + | - | 3+ 1- |
| a. | I get myself half killed for you and you reward me by stealing my assignments. | QUASE MORRO POR VOCE E PAGA ME TIRANDO TRABALHO. | + | + | + | + | 4+ |
| 24. T: | I didn't ask you to stand in the middle of that automobile race track. | NAO TE MANDEI FICAR NO MEIO DA PISTA DE CORRIDA. | + | + | + | + | 4+ |
| 25. J: | You asked for something dramatically different. | PEDIU ALGO DRAMATICO. | + | + | + | - | 3+ 1- |
| a. | You got it. | CONSEGUIU. | + | + | + | + | 4+ |
| 26. T: | So did you. | VOCE TAMBEM. | + | + | + | + | 4+ |
| a. | Good bye, Jeff. | ϕ ⁸ | + | + | + | + | 4+ |
| 27. J: | Now, wait a minute, Gunnison. | ESPERE. | + | + | + | - | 3+ 1- |
| a. | You've got to get me out of here. | TEM QUE ME TIRAR DAQUI! | + | + | + | + | 4+ |
| b. | Six weeks sitting in a two-room apartment with nothing to do but look out of the window at the neighbors... | SEIS SEMANAS NUM QUARTO OLHANDO OS VIZINHOS... | + | + | + | - | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| 28. T: | Bye, Jeff. | ∅ | + | + | + | + | 4+ |
| 29. J: | Now, Gunnison, If you don't pull me out of this swamp of boredom I'm gonna do something drastic. | SE NAO ME LIVRAR DESSA CHATICE FAÇO ALGO DRASTICO. | + | + | - | - | 2+ 2- |
| 30. T: | Like what? | ∅ | - | - | - | - | - |
| 31. J: | I'm gonna get married then I'll never be able to go anywhere. | ME CASO. AI, NAO VOU PODER IR A LUGAR NENHUM. | + | + | + | + | 4+ |
| 32. T: | It's about time you got married before you turn into a lonesome and bitter old man. | ACHO BOM, ANTES QUE VIRE UM SOLTEIRAO RANZINZA. | + | + | - | - | 2+ 2- |
| 33. J: | Yeah. Can't you just see me? | JA PENSOU EU | + | + | + | + | 4+ |
| a. | Rushing home to a hot apartment to listen to the automatic laundry, and the electric dish washer and the garbage disposal and a nagging wife | NUM APARTAMENTO QUENTE, OUVINDO O BARULHO DE LOUCA É AGUENTANDO UMA MULHER RESMUNGONA? | - | + | + | - | 2+ 2- |
| 34. T: | Jeff, wives don't nag anymore. They discuss | MULHER NAO RESMUNGA MAIS ... DISCUTE. | + | + | + | + | 4+ |
| 35. J: | Is that so? | E MESMO? | + | + | + | + | 4+ |
| a. | Well maybe in the high-rent district they discuss. | TALVEZ EM BAIRRO GRA-FINO. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|---|--|---|----|----|----|----|----------|
| b. | In my neighborhood they still nag. | NO MEU, ELAS RESMUNGAM. | + | + | + | + | 4+ |
| 36. T: | Yeah. Well, you know best. | SABE MELHOR DO QUE EU. | - | + | + | - | 2+ 2- |
| a. | Call you later. | LIGO MAIS TARDE. | + | + | + | + | 4+ |
| 37. J: | Have some good news the next time, huh? | ESPERO QUE ME DE BOAS NOTICIAS. | + | + | + | - | 3+ 1- |
| 4.3.3.3 Segment 3; 7:54 to 14:56 - Jeff having a conversation with his nurse. | | | | | | | |
| 1. STELLA: | The New York state sentence for a peeping Tom is six months in the work house. | A PENA PARA <u>VOYEUR</u> E SEIS MESES NA CADEIA. | + | + | - | - | 2+ 2- |
| 2. J: | Ah. Hello Stella. | ø ⁹ | + | + | + | + | 4+ |
| 3. S: | And they got no windows in the work house. | E LA NAO TEM JANELA. | + | + | + | + | 4+ |
| a. | You know, in the old days used to put your eyes out with a red-hot poker. | ANTIGAMENTE TE ARRANCAVAM OS OLHOS. | + | + | + | - | 3+ 1- |
| b. | Any of those bikini bombshells you're always watching worth a red-hot poker? | VALE A PENA OLHAR PARA ESSAS GAROTAS DESCARADAS? | - | - | + | - | 1+ 3- |
| c. | We've become a race of peeping Toms. | AGORA TODO MUNDO E <u>VOYEUR</u> | + | + | - | + | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|-------|--|--|----|----|----|----|----------|
| d. | What people ought to do is get outside their own house and look in for a change | DEVIAM OLHAR A PROPRIA CASA PRA VARIAR. | - | - | + | - | 1+ 3- |
| e. | Yes, sir. How's that for a bit of homespun philosophy? | QUE TAL, COMO FILOSOFIA CASEIRA? ¹⁰ | + | + | + | - | 3+ 1- |
| 4. J: | Reader's Digest, April, 1939. | "SELECOES", ABRIL, 1939. | + | + | + | + | 4+ |
| 5. S: | Well, I only quote from the best. | ∅ | - | - | - | - | 4- |
| 6. J: | You don't have to take my temperature this morning. | NAO PRECISA TIRAR A TEMPERATURA. | + | + | + | + | 4+ |
| 7. S: | Quiet! See if you can break a 100. | VAMOS VER SE ATINGE 40 GRADOS ¹¹ | + | + | - | - | 2+ 2- |
| a. | You know, I should have been a gipsy fortune teller instead of an insurance company nurse. | EU DEVIA SER VIDENTE EM VEZ DE ENFERMEIRA. | + | + | + | - | 3+ 1- |
| b. | I got a nose for trouble. | PRESSINTO ENCRENCA. | + | + | - | + | 3+ 1- |
| c. | I can smell it ten miles away. | SINTO O CHEIRO DE LONGE. | + | + | + | + | 4+ |
| d. | You heard of that market crash in '29? | LEMBRA DO PANICO EM 1929? ¹² | - | + | + | + | 3+ 1- |
| e. | I predicted that. | EU PREVI. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES. |
|--------|---|---|----|----|----|----|----------|
| 8. J: | Oh, yes. Just how did you do that, Stella? | COMO, STELLA? | + | + | + | - | 3+ 1- |
| 9. S: | Simple. I was nursing a director of General Motors. | SIMPLES. ESTAVA TRATANDO DO DIRETOR DA GENERAL MOTORS. | + | + | + | + | 4+ |
| a. | Kidney ailment, they said. | DOENCA RENAL, DISSERAM | + | + | + | + | 4+ |
| b. | Nerves, I said. | EU DISSE QUE ERA TENSAO. ¹² | + | + | + | + | 4+ |
| c. | Then I asked myself: What's General Motors got to be nervous about? | AI PENSEI: PORQUE A GENERAL MOTORS ESTA TENSA? | + | + | + | + | 4+ |
| d. | Overproduction, I says. Collapse. | SUPERPRODUCAO. COLAPSO. | + | + | + | + | 4+ |
| e. | When General Motors has to go to the bathroom ten times a day the whole country is ready to let go. | EXCESSO DE PRODUCAO PROVOCA ¹³ BANCAROTA NA CERTA. | - | - | - | - | 4- |
| 10. J: | Stella, in Economics a kidney ailment has no relationship with the stock market. None whatsoever. | DOENCA RENAL NADA TEM A VER COM A BOLSA. | + | + | + | - | 3+ 1- |
| 11. S: | Crashed, didn't it. | ∅ | - | - | - | - | 4- |
| a. | I can smell trouble right here in this apartment. | PRESSINTO ENCRENCA AQUI. | + | + | + | - | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| b. | First you smash your leg and then get to looking out of the window ... see things you shouldn't see... trouble. | PRIMEIRO, QUEBRA A PERNA. DEPOIS FICA NA JANELA OLHANDO O QUE NAO DEVIA. | + | + | + | - | 3+ 1- |
| c. | I can see you in court now surrounded by a bunch of lawyers in double-breasted suits. | JA O VEJO NO TRIBUNAL, CERCADO DE ADVOGADOS. | + | + | - | - | 2+ 2- |
| d. | You're pleading. You say: "Judge, it's only a little bit of innocent fun. | E DIZENDO... "MERETISSIMO, FOI BRINCADEIRA INOCENTE. | + | + | - | - | 2+ 2- |
| e. | I love my neighbors like a father." | AMO MEUS VIZINHOS COMO PAI." | + | + | + | + | 4+ |
| f. | And the judge says: "Well, congratulations. You've just given to three years in [De Lamorra]" ¹⁴ | O JUIZ DIZ: "PARABENS, ACABA DE GANHAR 3 ANOS NA PRISAO." | + | + | - | + | 3+ 1- |
| 12. J: | Right now, I'd welcome trouble, you know. | ATE QUE GOSTARIA DE ALGUMA ENCRENCA. | + | + | + | - | 3+ 1- |
| 13. S: | You got a hormone deficiency. | ∅ | - | - | - | - | 4- |
| 14. J: | How can you tell it from a thermometer? | QUE DIZ O TERMOMETRO? | + | + | + | + | 4+ |
| 15. S: | Those bathing beauties you've been watching haven't raised your temperature one degree in a month. | O MULHERIO QUE TEM OLHADO NAO SUBIU SUA TEMPERATURA. ¹⁵ | + | + | - | - | 2+ 2- |
| 16. J: | Here we go. | ∅ | - | - | - | - | 4- |

| | | | MA | PA | SA | CC | RES |
|--------|--|----------------------------|----|----|----|----|-----|
| 17. J: | One more week. | MAIS UMA SEMANA. | + | + | + | + | 4+ |
| a. | Now, I think that you're right. I think there is gonna be trouble around here. | VAI HAVER ENCRENCA. | - | - | - | - | 4- |
| 18. S: | I knew it. | EU SABIA. | + | + | + | + | 4+ |
| 19. J: | Ooh. Do you... do you ever heat that stuff | NUNCA ESQUENTA ISSO? | + | + | + | + | 4+ |
| 20. S: | Gives your circulation something to fight. | ASSIM, ATIVA A CIRCULACAO. | + | + | + | + | 4+ |
| a. | What kind of trouble? | QUE ENCRENCA? | + | + | + | + | 4+ |
| 21. J: | Lisa Fremont. | LISA FREMONT. | + | + | + | + | 4+ |
| 22. S: | You kidding? | E PIADA? | + | + | + | + | 4+ |
| a. | She's a beautiful young girl and you're a reasonably healthy young man. | ∅ | - | - | - | - | 4- |
| 23. J: | She expects me to marry her. | QUER CASAR COMIGO. | + | + | + | + | 4+ |
| 24. S: | That's normal. | E NORMAL. | + | + | + | + | 4+ |
| 25. J: | I don't want to. | NAO QUERO. | + | + | + | + | 4+ |
| 26. S: | That's abnormal | E ANORMAL. | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|--------|--|--|------------------|
| 27. J: | I'm just not ready for marriage. | NAO ESTOJ PRONTO PARA CASAR. | + + + + 4+ |
| 28. S: | Every man is ready for marriage when the right girl comes along. | TODO HOMEM ESTA, QUANDO ACHA A MULHER IDEAL. | + + + + 4+ |
| a. | And Lisa Fremont is the right girl for any man with a half a brain who can get one eye open. | LISA FREMONT E IDEAL PARA QUALQUER HOMEM AJUIZADO. | - + + - 2+ 2- |
| 29. J: | She's all right | ∅ | - - - - 4- |
| 30. S: | What did you do? Have a fight? | BRIGARAM? | - - - - 4- |
| 31. J: | No. | ∅ | + + + + 4+ |
| 32. S: | Her father loading up the shot gun? | O PAI DELA TE APONTOU A ARMA? | + + + + 4+ |
| 33. J: | What? Please, Stella? | ∅ | - - - - 4- |
| 34. S: | It's happened before, you know. | JA ACONTECEU. | + + + + 4+ |
| a. | Some of the world's happiest marriage have started "unto the gun" as you might say. | MUITOS CASAMENTOS FELIZES COMECARAM NA "MARRA". | - + - - 1+ 3- |
| 35. J: | She's just not the girl for me. | ELA NAO E PARA MIM. | + + + + 4+ |
| 36. S: | Yeah. She's only perfect. | ∅ | - - - - 4- |

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| 37. J: | She's too perfect. She's too talented. She's too beautiful. She's too sophisticated. | PERFEITA DEMAIS. TALENTOSA. LINDA, SOFISTICADA, TUDO DEMAIS. | + | + | + | + | 4+ |
| a. | She's too everything but what I want. | NAO E O QUE QUERO. | - | - | + | - | 1+ 3- |
| 38. S: | Is what you want something you can discuss? | E O QUE QUER? | - | - | + | - | 1+ 3- |
| 39. J: | What? Well it's very simple, Stella. | E MUITO SIMPLES. | + | + | + | - | 3+ 1- |
| a. | She belongs to that rarefied atmosphere of Park Avenue, you know. | ELA FAZ PARTE DO <u>SOCIETY</u> . | + | + | - | - | 2+ 1- |
| b. | Expensive restaurants, [unintelligible stretch], cocktail parties... ¹⁶ | RESTAURANTES CAROS, COQUETEIS, INTELECTUAIS... | ∅ | ∅ | ∅ | ∅ | ∅ |
| 40. S: | People with sense belong wherever they've put. | GENTE DE BOM SENSO. | - | - | + | - | 1+ 3- |
| 41. J: | Can you imagine her tramping around the world with a camera bum who never has more than a week's salary in the bank... | NAO VAI CORRER O MUNDO COM UM FOTOGRAFO VAGABUNDO E POBRE. | - | - | - | - | 4- |
| a. | If she was only ordinary. | SE PELO MENOS ELA FOSSE COMUM. ¹⁷ | + | + | + | + | 4+ |
| 42. S: | You never gonna get married? | NUNCA VAI SE CASAR? | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|--------|--|---|------------------|
| 43. J: | I'll probably get married ... one of these days. | TALVEZ UM DIA. | + + + - 3+ 1- |
| a. | But when I do it's gonna be to someone who thinks of life not just as a new dress and a lobster dinner and the latest scandal. | E QUANDO O FIZER SERA COM ALGUEM QUE QUEIRA DA VIDA ALGO ALEM DE ROUPAS, FUTILIDADES E A ULTIMA FOFOCA. | + + - - 2+ 2- |
| b. | I need a woman who's willing to... hold it... willing to go anywhere do anything and love it. | PRECISO DE UMA MULHER... QUE DE VALOR AS MESMAS COISAS QUE EU DOU. | - - + - 1+ 3- |
| c. | So the honest thing for me to do is just call the whole thing off. | VOU DESMANCHAR TUDO. | - - + - 1+ 3- |
| d. | Let her find somebody else. | PARA QUE ELA ENCONTRE OUTRO. | + + + + 4+ |
| 44. S: | Yeah. I can hear you now: "Get out of my life you perfectly wonderful woman. You're too good for me." | VAI DIZER, "SAIA DA MINHA VIDA, MULHER DIVINA! E BOA DEMAIS PARA MIM!" | + + + + 4+ |
| a. | Lock, Mr. Jefferies. I'm not an educated woman but I can tell you one thing... | NAO SOU CULTA, MAS SEI QUE... | + + + - 3+ 1- |
| b. | When a man and a woman see each other and like each other they ought to come together... Wham! | QUANDO UM HOMEM E UMA MULHER SE GOSTAM, DEVEM FICAR JUNTOS. | + + + + 4+ |
| c. | Like a couple of taxis on Broadway. | ∅ | - - - - 4- |

| | | | MA | PA | SA | CC | RES |
|--------|--|---|----|----|----|----|----------|
| d. | Not sit around analyzing each other like two specimens in a bottle. | NAO SE ANALISANDO COMO ESPECIMES NUMA GARRAFA. | + | + | + | + | 4+ |
| 45. J: | There's an intelligent way to approach marriage. | HA UM MEIO INTELIGENTE DE ENCARAR O CASAMENTO. | + | + | + | + | 4+ |
| 46. S: | Intelligence. Nothing has caused the human race so much trouble as intelligence. | INTELIGENCIA! NADA CAUSOU MAIS ENCRENCA PARA A HUMANIDADE. | + | + | + | + | 4+ |
| a. | Modern marriage... | CASAMENTOS MODERNOS... | + | + | + | + | 4+ |
| 47. J: | We progressed emotionally... | PROGREDIMOS EMOCIONALMENTE. | + | + | + | + | 4+ |
| 48. S: | Baloney! | ∅ | - | - | - | - | 4- |
| a. | Once it was see somebody, get excited, get married. | ANTES, A GENTE SE CONHECIA, GOSTAVA E CASAVA. | + | + | + | + | 4+ |
| b. | Now it's read a lot of books, fence with a lot of four-syllable words... | AGORA E LITERATURA. PALAVREANDO DIFICIL. | + | + | - | + | 3+ 1- |
| c. | Psychoanalyze each other until you can't tell the difference between a petting party and a civil service exam. | ANALISAR UM AO OUTRO ATE NAO SABER A DIFERENCA ENTRE SALSICHA E PRESUNTO. ¹⁸ | + | + | + | + | 4+ |
| 49. J: | People have different emotional levels. | AS PESSOAS SAO DIFERENTES. | - | - | + | - | 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 50. S: | When I married Myles we were both a couple of maladjusted misfits. | QUANDO CASEI COM MYLES ERAMOS DOIS DESAJUSTADOS. | + | + | + | + | 4+ |
| a. | We are still maladjusted misfits and we have loved every minute for it. | AINDA SOMOS, MAS ADORAMOS FICAR JUNTOS. | - | - | + | - | 1+ 3- |
| 51. J: | Well, that's fine, Stella. Now would you fix me a sandwich, please? | OTIMO. ME FAZ UM SANDUICHE? | + | + | + | - | 3+ 1- |
| 52. S: | Yes, I will. And I'll spread a little common sense on the bread. | VOU ESPALHAR UM POUCO DE BOM SENSO NO PAO. | + | + | + | - | 3+ 1- |
| a. | Lisa is loaded to her fingertips with love for you. | LISA E APAIXONADA POR VOCE. ¹⁹ | + | + | - | + | 3+ 1- |
| b. | I got two words of advice for you: Marry her. | UM CONSELHO GRATIS. CASE COM | + | + | + | + | 4+ |
| 53. J: | She pay you much? | QUANTO ELA TE PAGOU? | + | + | + | + | 4+ |
| 54. S: | Window shopper. | BISBILHOTEIRO. | + | + | + | + | 4+ |

4.3.4 NOTES

1. This translation seems both appropriate and felicitous for managing to maintain the pun in the original: the cast as a headstone on a grave. Especially relevant to achieve the same speech act and maintain the style was the choice of "jaz" and "ossada" which unmistakably belong in the field of undertaking. The only objection might be that "ossada" is of lower frequency than "broken bones". Yet, equivalence of frequency is only one of the components of the Stylistic Approximation Criterion and when weighing it up against the others (formality, usage, tone, etc) it seems appropriate to conclude that the translator did well in sacrificing frequency to obtain the desired tone and to maintain the same illocutionary act.

2. Number 4 inexcusably omits the translation of an important utterance. Omissions like this, as will be seen, are the principal problem with RW.

3. Number 6a presents the omission problem again. It might be proposed that "Yes or No?" is easily decyphered by the average viewer by understanding just "yes" and "no" which are undoubtedly very well known. But others might say that the viewer is overestimated in this approach. NEWMARK, RÓNAI and other authors recommend that when the translator is in doubt on whether to omit or translate a ST, he/she always do the latter. Therefore, since there is much room for uncertainty on whether the average viewer can or cannot understand the ST without subtitles, 6a should have been translated.

4. Number 7 produces mixed results. On the one hand, the translator did not fall into the hands of two insidious false friends: "editor" and "publisher" (8), but rather translated them "redator-chefe" and "editor" respectively, as

recommended by dos SANTOS (1975)¹ and DOWNES (1984)². The TT, however, disregards the intentional contrast between "big editor" and "small memory" which combines pragmatic and stylistic elements with the result of making a pun while giving a sarcastic tone to the original sentence. Also, we felt the omission of the vocative is inexcusable since "Gunnison" is hardly an easily identifiable name to the average Brazilian. A better solution might be: "Gunnison, como é que você se tornou um grande redator-chefe com uma memória tão pequena?" or, more colloquially, "[...] tamanho redatorção com essa memóriasinha de nada?" We have given a positive evaluation to MA, PA and SA despite the TT's shortcomings in the attempt to, when in doubt between a "+" and a "-" evaluation (and since we shall not be using "+"), always give some credit to the positive points of a given translation. The completeness criterion, however, was disregarded to the viewer's disservice when the translator decided not to include the vocative. Therefore we give it a negative evaluation.

5. Omissions of fillers such as "yeah" are usually justifiable in the pursuit of conciseness. Even so, so much is omitted in 11 that the CC is compromised. Also, in the SA, the tone of sarcasm was lost. In the MA, the reinforcer "sure" and the object of pity ("for you") were lost. And the pragmatic approximation was compromised by the vague and diluted TL expression of sorrow.

6. Numbers 11a and 12, when read sequentially, highlight a problem that we decided not to contemplate in the formulation of the TAC: that of textuality. As defined by HALLIDAY and HASAN (1976)³, "text is a unit of situational and semantic organization, a continuum of meaning in context, constructed around the semantic relation of cohesion."

When taken in together, 11a and 12 appear to be nonsequiturs; that is, 12 does not seem to follow from 11a. An average viewer, obtaining most of the linguistic input from the subtitles, would probably be stymied. "What 'vai me custar meu melhor fotógrafo'?" There are other instances of lack of cohesion and coherence ties between subsequent subtitles: 26a and 27, 35b and 36; in segment 2: 13 and 14, 33 and 34, and many others during the film. Sometimes this lack of cohesion may produce ambiguity or misunderstanding. If one reads 31 and 32 and is not really attentive to the plot, one could infer that Gunnison approves of Jefferies's not being able to go anywhere, when in reality Gunnison is expressing his approval of Jefferies's possible marriage. In 11a and 12, the lack of cohesion results from the translator's omission of the cohesive use of "week". Cohesion could have been easily reestablished through the introduction of "por mais uma semana" and "esta semana" in 11 and 12 respectively.

Since, instances of lack of textuality are few in the corpus examined, it was felt that proposing a textuality criterion, for our purposes, would have been an unnecessary complication.

7. TT 23a shows a typical instance of conciseness in the subtitle that appear as incompleteness at first, since "automobile race track" was rendered "pista de corrida" without the "de automóveis" complement. Actually the translator's choice to omit the prepositional phrase is sound and consistent with CC since an extra-linguistic clue fills the gap neatly: a photograph of an exploding racing car is shown in the opening, the camera then moves to a smashed camera and pans onto the cast leg, therefore suggesting the sequence of events resulting in Jefferies's broken leg, and obviating the necessity of translating "automobile race

track" in full.

8. It seems fair to assume that the constant videofilm watcher will have been exposed to the standard leave-takings and greetings many times and will therefore understand them without the aid of subtitles. This applies to 26a, and since "Jeff" had already been transcribed in 2, no need for a translation was felt.

9. Practically the same comments made in note 8 apply here, except that "Stella" has not been transcribed before, but since it is a common name in Portuguese the translator assumed that the viewer would understand. Our own opinion is that even though the name is familiar it should be transcribed at least once, since phonological differences between L1 and L2 are great and even common names may not be understood. A good example of this is the surname "Souza", which is pronounced /'S OʊZə / in Portuguese and /'SU:Zə / in English - enough phonological difference to cause unintelligibility.

10. Here again, the translator overestimates the viewer by judging "Yes, sir" to be a given and therefore omitting it in the translation. This omission evidently compromises the pragmatic effect of the original, but the main illocutionary act, that of inquiring facetiously what Jefferies thinks of the "philosophizing", was preserved so we evaluate PA as positive.

11. "Grado" is a unit for measuring angles, not temperature. Also, "break a 100" is rendered in a very attenuated form by "atinge 40". To better preserve the semantic and pragmatic contents of ST, the translator might have tried "Veja se consegue quebrar a barreira dos 40 graus", or "Tente ultrapassar os 40 graus".

12. By undertranslating (increasing generalization)

"market crash in '29" to "panico em 1929" the subtitler increases the chance of losing the effect of the original on the Brazilian reader. "Quebra da Bolsa de 29" would contain two clues as to what event is being mentioned whereas "panico em 1929" contains only a weak one: the year. We imagine that by reading the subtitle, the average viewer would not grasp the incident referred to.

13. Here is a good example of the possibility of refining the semantic stylistic criteria to account for phenomena such as the distribution of information in the syntactic structure of the L1 and L2 sentences. In 9b the translator moved "nerve" from its marked position at the beginning of the SL sentence to an unmarked one at the end of the TT, thus losing much of the intended emphasis of the original.

14. It is worthwhile to detail the reasons for a quadruple negative evaluation of 9e.

a. MA: the meaning of the original was completely lost in the translation. ST does not say that "over-production results automatically in bankruptcy", but rather that if General Motors has lost control of its bowels the whole country is ready to collapse.

b. PA: evidently, if the meaning of the original was so distorted as to say something completely different in the translation, the pragmatic intention of ST was lost.

c. SA: the only common currency expression in the subtitles is "na certa"; "excesso", "produção", "provocar" and especially "bancarota" are low frequency, formal and cultivated words that mistranslate the colloquial, friendly tone and the general currency of the words of the original.

d. CC: the subtitles practically omit all the informational content of the ST.

15. Many native speakers were consulted during the transcription of the ST. In this particular instance, two Americans could not say exactly what the word between brackets is. From the context, one can easily perceive that it refers to a prison. The translator was correct in undertranslating it to "prisão", since, even if the name were decypherable, it would be meaningless to Brazilian viewers.

Also, "ganhar" does not convey the idea of the metaphorical "given birth" of the original, which was the sardonic punchline to Jeff's simile "like a father"(11e).

This is perhaps the right moment to elucidate the procedure adopted for transcribing the ST. We have had access to only one script of the six films selected, that of RM. We have listened to the original soundtrack many times and cleared up our doubts and filled in gaps by consulting native speakers. The ST column depicts as accurately as we could manage the original SL utterances. When, as for RM, there are discrepancies between the script and the soundtrack, the contents of the soundtrack are transcribed. In two or three occasions, even with the help of many native speakers of English, it was impossible to ascertain exactly what was said in the original. These occasions will be mentioned when they occur.

16. "Mulherio" is very low frequency and a doubtful translation for "bathing beauties". Also, "não subiu sua temperatura" is not standard Portuguese since "subir" is an intransitive rather than a transitive verb (as used in the translation). It seems that "mulherada de biquini" or "belezocas de maiô" would have been more adequate stylistically.

17. In 39b Jeff is talking with his head in a pillow, therefore the sounds are muffled and even though no less than

10 native speakers were consulted, we were not able to ascertain what was said. Since this is an old film, CIC does not have a script and the translation was made by ear. "Intelectuais" in the TT is a guess by the translator, and, since we cannot check it against the original, we have decided not to evaluate this subtitle.

18. A second opportunity for serious error, induced by a deceptive cognate, was avoided by the translator (the first was mentioned in note 4). We have no statistics, but in the majority of cases observed, a deceptive cognate in the ST is translated by the erroneous "transparent" counterpart in the TT. Even though it would have sounded incongruous (since a woman of outstanding qualities is under discussion) and ludicrous, many translators might have rendered "If she was only ordinary" as "Se ao menos ela fosse ordinária". ("Ordinária" means "loose, promiscuous" in Portuguese).

19. The solution found by the subtitler to keep the tone and the intention of the original "can't tell the difference between a petting party and a civil service exam" is far from ideal. However, even if one holds that the cultural elements in the ST have their counterparts in the Brazilian environment ("petting party" could be "sessão de amassos"; "civil service exam" could be "concurso para serviço público"), one has to admit that the implications of the original comparison (petting party = sex, freedom, naturality, etc.; civil service exam: multiple choice questions, formality, inhibition, etc.) would be lost to the majority of viewers. The subtitler opted for simplification and for emphasizing how distinct the two elements of the comparison are. In the dubbed version of RW, shown in Rede Globo in 1988, the translation was: "A bagunça é tanta que chega uma hora em que não sabem mais a diferença entre um

pinguim e um garçom."

Here again, the translator either did not understand the original or did but thought it was too subtle to be grasped by the average viewer and thus decided to substitute a familiar comparison from the L2, that of a waiter and a pinguim.

20. Referring again to the dubbed version of RW mentioned above, it found a felicitous rendition of "Lisa is loaded to her fingertips with love for you", which maintains its tone, affectivity and lexical range, and even reproduces its rather uncommon frequency and its evocative imagery: "A Lisa está arriada nos quatro pneus de tão apaixonada por você". The translator of the subtitled version was not inspired and opted to undertranslate it prosaically to "Lisa é apaixonada por você".

4.3.5 Conclusions

4.3.5.1 The TAC: how the model performed

The model is adequate and sufficient to provide a reasonably consistent translation evaluation. It indicates in which broad areas the translation problems lie (mostly in the area of completeness in the present case), permits an estimate of the translation quality (good, in this case), and is flexible enough to be further subdivided or expanded in case the analyst wishes to obtain a more thorough diagnosis.

4.3.5.2 The evaluation of RW

The final evaluation of the quality of RW translation is rather arbitrary. Given that the 15 minutes analyzed are statistically representative (the phenomena occurring in this segment do tend to reappear consistently throughout the film), we propose the following ratings:

91 to 100% of positive evaluations = OUTSTANDING quality of translation.

81 to 90% of positive evaluations = EXCELLENT quality of translation.

71 to 80% of positive evaluations = GOOD quality of translation.

61 to 70% of positive evaluations = FAIR quality of translation.

51 to 60% of positive evaluations = POOR quality of translation.

below 50% of positive evaluations = EGREGIOUS quality of translation.

In RW there were 447 positive evaluations out of a possible total of 628, 71,17% positive, therefore; this qualifies RW's translation as barely good.

4.3.5.3 Final comments

The first noticeable feature in RW is the lack of graphic accents such as the tilde, the cedilla and the acute accent on the Portuguese words. This apparently minor detail does not cause unintelligibility but makes for awkward reading and occasional ambiguity, e.g., "E PENA", "DE LOUCA", "ELA NAO". The graphological oddities go beyond accents,

however. The subtitles are all written in capitals, exactly as we reproduced them in 4.3.3.1/2 and 3. Many subtle differentiations - such as proper versus common nouns - expressible by the alternation between capital and lower-case letters, therefore, were not contemplated.

Also, there are instances of three lines of subtitles on the screen, when the norm is only two.

These unorthodox elements are probably due to RW being one of the earliest releases by the first legal Brazilian videofilm distributor, CIC. In the beginning of the last decade, none of the conventions for subtitling, that are now practically standardized, existed.

This area might, anyway, have been covered by a parameter for the graphology of the subtitles. This Graphology Criterion might analyze the spelling, readability, typesetting and position, for instance, of the subtitles.

As seen in note 6, depending on the degree of detail the analyst wishes to obtain, another criterion might be posited, that of textuality. The Textuality Criterion would view the subtitles as a mainstream text rather than a colony (in HOEY's terminology), and would evaluate positively or negatively the presence or absence of cohesive and coherent elements between subsequent subtitles.

4.4 ANALYSIS OF EVIL DEAD II: DEAD BY DAWN (ED)

4.4.1 The Film

Evil dead II, dead by dawn is a 1987, 84-minute remake (distributed by Tec Home Video), of The evil dead by the same director, Sam Raimi, and starring the same protagonist, Bruce Campbell. The plot revolves around a man besieged at a mountain cabin by vicious forest spirits.

4.4.2 The Selected Segments

In this case instead of selecting one block of 15 minutes, 6 smaller blocks were chosen since the textual utterances of ED are scarce and sparse. There are four sets of dialogue, one narration and one recorded lecture in the selected segments.

4.4.3 The Evaluations

4.3.3.1 Segment 1: introduction: 0:00 - 0:54

| | | | MA | PA | SA | CC | RES |
|---------------|---|---|----|----|----|----|----------|
| 01. NARRATOR: | Legend has it that it was written by the dark ones. | A lenda diz que foi escrito pelos mortos. | - | + | + | + | 3+ 1- |
| 02. | <u>Necronomion ex mortis</u> , roughly translated Book of the dead. | Seu nome quer dizer... Livro dos Mortos. | + | + | + | - | 3+ |
| 03. | The book served as a passageway to the evil worlds beyond. | O livro servia como entrada aos caminhos malignos. | - | + | + | + | 3+ 1- |
| 04. | It was written long ago and the seas ran red with blood. | Foi escrito há muito tempo atrás em mares sangrentos. | - | + | + | + | 3+ 1- |
| 05. | It was this blood that was used to ink the book. | Esse sangue foi usado como tinta. ¹ | + | + | + | - | 3+ 1- |
| 06. | In the year 1318 A.D. the book disappeared. | Em 1318, o livro desapareceu. | + | + | + | - | 3+ 1- |

4.3.3.2 Segment 2: 1:29 - 1:44: a man and woman talking in a car.

| | | | | | | | |
|--------|--|-----------------------------|---|---|---|---|----------|
| 01. W: | So what's this place like? | Como é o lugar? | + | + | + | - | 3+ 1- |
| 02. M: | It's a little run-down but it's right up in the mountains. | Está um pouco abandonado | - | - | + | - | 1+ 3- |
| 03. W: | Are you sure that it's deserted? | Tem certeza que está vazio? | + | + | + | + | 4+ |
| 04. M: | Oh yeah! I think so. | Sim. Acho que sim. | + | + | + | + | 4+ |

4.3.3.3 Segment 3: 2:15 - 3:16: the man gives the woman a jewel.

| | | | MA | PA | SA | CC | RES |
|--------|---|---|----|----|----|----|----------|
| 01. M: | So what do you think, kid? | Então, o que acha? | + | + | + | - | 3+ 1- |
| 02. W: | I love it, Ash. | Eu adoro. | + | + | + | - | 3+ 1- |
| 03. A: | I feel funny about being here. | É estranho estar aqui. | + | + | + | + | 4+ |
| 04. W: | What if the people who own this place come home? | E se os donos voltarem? ² | + | + | + | + | 4+ |
| 05. A: | They're not gonna come back. | Não voltarão. | + | + | + | + | 4+ |
| a. | Even if they do we'll tell them that the car broke down or something like that. | Ou então diremos que o carro quebrou. | - | + | + | - | 2+ 2- |
| 06. W: | With your car they'll believe it. | Será que acreditarão? | - | - | + | - | 1+ 3- |
| 07. A: | Hey, what do you say we have some champagne. Huh, babe? | O que me diz de tomarmos um champagne...? | + | + | + | - | 3+ 1- |
| 08. W: | Sure! | ϕ^3 | - | - | - | - | 4- |
| 09. A: | After all I'm a man and you're a woman. | Afinal, sou um homem e você uma mulher. | + | + | + | + | 4+ |
| a. | At least the last time I checked. | ϕ^4 | - | - | - | - | 4- |

| | | | MA | PA | SA | CC | RES |
|--|--|--|----|----|----|----|----------|
| 10. W: | Ok. | ∅ | + | + | + | + | 4+ |
| 4.3.3.4 Segment 4: 3:36 - 4:51: the man finds a tape-recorder. | | | | | | | |
| 01. M: | Hey, there's tape recorder here! | Tem um gravador aqui. | + | + | + | + | 4+ |
| 02. W: | See what's on it. | Veja o que diz. | - | + | + | - | 2+ 2- |
| 03. R: | This is professor Raymond Knolby, Department of Ancient History. | Aqui é o Prof. Knolby de História Antiga. | - | + | + | - | 2+ 2- |
| a. | Log entry number 2. | ∅ | - | - | - | - | 4- |
| 04. | I believe I have made a significant find in the castle of Kantor... | Acredito ter feito uma importante descoberta. | + | + | + | - | 3+ 1- |
| 05. | Having journeyed there with my wife Henrietta, my daughter Annie and associate professor Ed Kantly. | Fui até o castelo com minha esposa, minha filha Annie e meu assistente, Ed. ⁵ | - | - | - | - | 4- |
| 06. | It was in the real chamber of the castle that we stumbled upon something remarkable: <u>Necronomicon ex mortis</u> , the book of the dead. | Na câmara posterior do castelo vimos algo notável: "O Livro dos Mortos". | + | + | + | - | 3+ 1- |
| 07. | My wife and I brought the book to this cabin where I could study it undisturbed. | Trouxe-o para esta cabana onde poderia estudá-lo. | - | - | + | - | 1+ 3- |

| | | | MA PA SA CC RES |
|---|---|--|------------------|
| 08. | It was here that I began the translation | Foi aqui que comecei a tradução. | + + + + 4+ |
| 09. | The book speaks of a spiritual presence. | O livro fala de uma presença espiritual. | + + + + 4+ |
| 10. | A thing of evil that roams the forests and the dark powers of man's domain. | Uma força maligna que domina as florestas e o lado obscuro do mundo humano. ^ô | - + + + 3+ 1- |
| 11. | It is through the recitation of the | Através da dissertação das passagens | |
| a. | book's passages that this dark spirit is given license to possess the living. | do livro este espírito do mal tem permissão de possuir os vivos. | + + + + 4+ |
| 12. | Included here are the phonetic pronunciations of those passages: [Stream of words in a "latinized" language] | Estas são as pronúncias fonéticas das passagens: | + + + + 4+ |
| 4.3.3.5 Segment 5: 14:28 - 15:11: a woman and a men at an airstrip. | | | |
| 01. M: | Annie! | ∅ | + + + + 4+ |
| 02. W: | Hi! | ∅ | + + + + 4+ |
| 03. M: | How'd the expedition go? | Como foi a expedição? | + + + + 4+ |
| 04. W: | Great! I found the pages of <u>The Book of dead</u> . | Ótimo. Consegui as páginas do livro. | + + + - 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|--------|--|---|----|----|----|----|----------|
| 05. M: | Yeah! I got your telegram, thanks. | Recebi seu telegrama. | + | + | + | + | 4+ |
| 06. | So what condition are they in? | Em que condições estão? | + | + | + | + | 4+ |
| 07. W: | Take a look. | Dê uma olhada. | + | + | + | + | 4+ |
| 08. M: | They haven't aged a day in 3000 years. | Devem ter uns 3 mil anos; | - | - | + | - | 1+ 3- |
| 09. W: | Maybe longer. | Talvez mais. | + | + | + | + | 4+ |
| 10. M: | When'll you begin the translation? | Quando começará a tradução? | + | + | + | + | 4+ |
| 11. W: | Tonight. | Esta noite. | + | + | + | + | 4+ |
| 12. | Is everything all set with my father? | Tudo certo com meu pai? ⁷ | + | + | + | + | 4+ |
| 13. M: | It should be, but I haven't spoken with him in a week. | Parece, mas eu não falo com ele há uma semana | + | + | + | + | 4+ |
| 14. | There is no phone in the cabin. | ∅ | - | - | - | - | 4- |
| a. | Let's take my car. | Vamos no meu carro. | + | + | + | + | 4+ |
| b. | It'll take us about an hour to get there. | Levaremos uma hora | + | + | + | - | 3+ 1- |
| c. M: | Annie, you hinted in your telegram that your father was on to something with the first part of the translations. | Você disse que seu pai descobriu algo no livro. | - | - | + | - | 1+ 3- |

| | | | MA PA SA CC RES |
|--|--|--|------------------|
| d. | What has he found in <u>The book of the Dead</u> ? | O que foi? | - - + - 1+ 3- |
| 15. A: | Probably nothing. | Provavelmente nada. | + + + + 4+ |
| a. | But just possibly a doorway to another world. | Mas talvez uma passagem para o outro mundo. | + + + + 4+ |
| 4.3.3.6 Segment 6: 26:56 - 28:24: two couples on a road. | | | |
| 01. ANNIE: | Excuse me. Excuse me. Is this the way to the Knolby cabin? | Com licença. Com licença. Este é o caminho para a cabana Knolby. | + + + + 4+ |
| 02. M: | That's right, but you ain't going there. | Isso mesmo: mas não vão prá lá. | + + + - 3+ 1- |
| 03. A: | And why not? [She sees the fallen bridge] There must be another way in. There's got to be a road or something. | Porque não? Deve haver outro modo. Outra estrada. | + + + + 4+ |
| 04. M: | Sure ain't no road. Why the hell do you want to go up there anyway, huh? | Não há estradas. E prá que quer ir lá. Ahn? ⁸ | + + - + 3+ 1- |
| 05. A: | None of your business. | Não é da sua conta. | + + + + 4+ |
| 06. W: | Hey! I just remembered. You are right. There's a trail. You could follow Bob Joe and me. | Acabei de lembrar: tem uma trilha. É só me seguir. | - - + - 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|--------|--------------------------------------|---|----|----|----|----|----------|
| 07. A: | It sounds all right to me. | Tudo bem. | + | + | + | - | 3+ 1- |
| 08. M: | But it'll cost you. | Mas vai custar. ⁹ | + | + | + | + | 4+ |
| 09. A: | How much? | Quanto? | + | + | + | + | 4+ |
| 10. M: | Forty... hundred bucks. | Quarenta... Cem pratas. | + | + | + | + | 4+ |
| 11. A: | You take my bags and you got a deal. | Você leva minhas malas e está fe- chado. | + | + | + | + | 4+ |
| 12. M: | Sure. | Claro! | + | + | + | + | 4+ |

4.4.4 NOTES

1. Notice the lack of cohesion between TT 5 and 4, resulting mainly from the poor translation "mares sangrentos" for "the seas ran red with blood", which establishes cohesion with the next line through repetition of "blood". The same kind of cohesive device might have been used in the translation. Suggestion: "[...] e os mares se tingiram de sangue". "Esse sangue foi usado como tinta para escrever o livro".

2. The TT is an excellent example of conciseness: everything said in the original is preserved in a pithy but natural sentence. In both 4 and 5, however, the style of the TT sounds slightly more formal than the ST. It is difficult to see how this problem can be obviated in 4, but in 5 it could be solved by a more colloquial manner of describing a future event, such as "Não vão voltar". The problem of style reappears in most of the other subtitles in this segment. It was normally not so serious, however, as to warrant negative evaluations. "Tomarmos", for example, as a translation of 7, is more formal and less frequent (probably "a gente tomar" would have been more to the point), but this is not a grave stylistic mismatch.

3. Again the translator presupposes much more knowledge of English on the part of the viewer than it is reasonable. "Yes" and "okay" are certainly well known and do not have to be translated; "sure", however, is less frequent and cannot be taken for granted and should have been translated.

4. The reason for the omission of this line is probably that the translator was working by ear (no script available) and as the sentence was uttered in a fast, relaxed and indistinct way; he/she could not comprehend it.

5. In justifying the quadruple negative evaluation 5, we might line up the following arguments:

a. no previous mention of a castle occurs, therefore, "o castelo" is misleading and confusing since the use of the definite article suggests previous reference.

b. an "associate professor" is not an "assistente", but rather "professor adjunto".

c. The names of the narrator's wife and daughter have been unwarrantedly omitted.

6. The semantic field is negative because the TT translates "roam" as "domina" when the verb actually means "ronda" or "perambula"; and "the dark powers of man's domain" is certainly not "o lado obscuro do mundo humano", but perhaps "os poderes malignos do terreno humano", or "os poderes sombrios dos domínios do homem".

7. The TT results rather ambiguous for translating "all set" as "tudo certo". Perhaps "tudo arranjado" or "tudo pronto" would have been clearer.

8. In all the instances where the hillbilly speaks there occur phonological, lexical and grammatical deviations from the norm. No attempt was made to reproduce these special stylistic features in the subtitles. For 4, for instance, the translator might have tried: "Num tem estrada, não. Porque diabo que 'cês quer i' lá mermo, hein?"

9. The TT has an alien syntactic structure, certainly calqued from the ST. A more idiomatic syntax would read "Mas vai te custar caro" or "Mas 'cê vai tê que pagá".

4.4.5. CONCLUSIONS

4.4.5.1 The Evaluation of ED

Out of a total of 272 possible positive evaluations, ED's translation scored 207, which amounts to 76,10% and classifies as good, better than the evaluation for RW, actually, if one considers just the statistics.

The cold mechanics of figures is deceptive, however. In RW there was at least double the amount of text to be translated than in ED, therefore increasing 100% the possibility of errors. In qualitative terms also, RW presented many more challenging problems to the translator than ED where the language is, for the most part, uneventful (except for the very brief appearance of the hillbilly).

We might conclude that statistical evaluations in terms of percentage may be helpful in the diagnosis of one single translation, but misleading when comparing two or more different films. In this case, the complexity and volume of translatable text must be taken into account lest we make unfair judgements.

4.4.5.2 Final Comments

ED is a very simple film linguistically speaking. The situational ranges and the number of characters involved are limited; the language content is minimal; the film relies on images and sound effects to move the viewer. Given these facts, the translation work was relatively simple and straightforward, and should, therefore, have achieved much higher ratings.

4.5 ANALYSIS OF THE BELLY OF AN ARCHITECT (BA)

4.5.1 The film

The Belly of an Architect is a 1987 British, 108-minute drama released by Look Video. The film (directed by Peter Greenaway) depicts the drama of an architect (played by Brian Dennehy), obsessed with the work of an obscure French colleague, who is currently working in Italy to set up an exhibition in honor of the late Bouleé.

4.5.2 The Evaluations

4.5.2.1 Segments 1 and 2; 20:07 - 21:58: Kracklite is writing a letter;

Kracklite and a doctor.

| | | | MA | PA | SA | CC | RES |
|-------------|---|--|----|----|----|----|----------|
| 01. M: | Monday, May 20 th Monsieur Boullée... | Segunda, 20 de maio... Sr. Boulée | + | + | + | + | 4+ |
| 02. M: | I hope you don't mind me writing to you like this. | Espero que não se importe que lhe escreva assim. | + | + | + | + | 4+ |
| 03. M: | I feel I know you well enough to talk to you. | Acho que o conheço o bastante para dizer-lhe, ¹ | + | + | + | + | 4+ |
| 04. M: | I think my wife's poisoning me. | Acho que minha esposa está me envenenando | + | + | + | + | 4+ |
| 05. M: | You can laugh but I'm serious! | Pode achar graça, mas eu falo sério. | + | + | + | + | 4+ |
| 06. M: | I'm sure it's part of her ... general animosity towards you. | Estou certo que é parte... de sua animosidade geral com relação ao senhor. | + | + | + | + | 4+ |
| 07. M: | Yours with respect, Stourley Kracklite (Architect) | Respeitosamente seu, Stourley Kracklite (Arquiteto). | + | + | + | + | 4+ |
| 08. DOCTOR: | If you were being poisoned you would know it. | Se fosse envenenado, saberia. | - | + | + | + | 3+ 1- |
| 09. D: | What are your symptoms? | Quais são os sintomas? | + | + | + | + | 4+ |
| 10. M: | I've made some notes. | Fiz algumas anotações. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 11. D: | The stomach of Augustus. | O estômago de Augusto. | + | + | + | + | 4+ |
| 12. D: | Do you have much an heroic abdomen? | Tem um abdomen heróico. ² | - | - | + | + | 2+ 2- |
| 13. D: | Take off your shirt. | Tire a camisa. | + | + | + | + | 4+ |
| 14. D: | Where does it ache? | Onde dói? | + | + | + | + | 4+ |
| M: | Right about here. | Exatamente aqui. | + | + | + | + | 4+ |
| 15. D: | Breathe deeply. | Respire fundo. | + | + | + | + | 4+ |
| 16. D: | Where did you eat your figs? | One comeu figos? | + | + | + | + | 4+ |
| 17. M: | Restaurant opposite the Pantheon. | Perto do Panteão. | - | + | + | - | 2+ 2- |
| 18. D: | Ah! Fine building! | Belo prédio. | + | + | + | + | 4+ |
| 19. D: | Are you married? | É casado? | + | + | + | + | 4+ |
| M: | Yes. | Sim. | + | + | + | + | 4+ |
| 20. D: | Is your wife Italian? | Sua esposa é italiana? | + | + | + | + | 4+ |
| M: | Her parents were Italian, yes, from Umbria. | Seus pais eram da Umbria. ³ | - | - | + | - | 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|--------|--|---|----|----|----|----|----------|
| 21. D: | Ah, a fine fig-growing area. Do you sleep well at night? | Terra de figos. Você dorme bem à noite? | - | + | + | - | 2+ 2- |
| 22. M: | I did... before I got to Rome. | Sim, antes-de vir para Roma. | + | + | + | + | 4+ |
| 23. D: | Mr. Architect, I can assure you that you are not being poisoned. | Posso assegurar-lhe que não está sendo envenenado. | + | + | + | + | 4+ |
| 24. D: | I would suggest that you are suffering from dyspepsia... | Diria que sofre de dispepsia. | + | + | + | + | 4+ |
| 25. D: | Fatigue, overexcitement, excess and unfamiliar food... | Fadiga, superexcitação, excesso de comida não-caseira... ⁴ | - | + | + | + | 3+ 1- |
| 26. D: | lack of exercise, too much coffee and maybe also too much egotism. | Falta de exercício, excesso de café e talvez muito egoísmo. | + | + | + | + | 4+ |
| 27. D: | Take... take these and obey the instructions. | Tome isto e siga as instruções. | + | + | + | + | 4+ |
| 28. M: | Is Augustus a hero of yours, doctor? | Augusto é seu herói? | - | + | + | + | 3+ 1- |
| 29. D: | Not particularly. He... amuses me. | Não em especial, ele me faz rir. | - | + | + | + | 3+ 1- |
| 30. M: | Are you easily amused? | Ri com facilidade? | - | + | + | + | 3+ 1- |
| 31. D: | What a frame of mind better suits a doctor? | Que tipo de gênio deve ter um médico? | - | + | + | + | 3+ 1- |

4.5.2.2 Segment 3: 24:00 - 27:24: dialog between the architect's wife and a rival.

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 01. R: | Where a Kracklite now? | Onde está Kracklite? | + | + | + | + | 4+ |
| 02. W: | I don't know. Marching around Rome somewhere. | Não sei. perambulando por algum lugar de Roma. | + | + | - | + | 3+ |
| 03. W: | He's out when I wake up and he's asleep when I come in. | Quando sai estou dormindo e está dormindo quando eu chego. | + | + | + | + | 4+ |
| 04. R: | What are these? | O que é isso? | + | + | + | + | 4+ |
| 05. W: | Oh, something for the exhibition. | Algo para a exposição. | + | + | + | + | 4+ |
| 06. R: | Well, look at these. | Olhe só isso... | + | + | + | + | 4+ |
| 07. R: | What is he doing? Does he think he's Augustus? | Que está fazendo? Ele pensa que é Augusto? | + | + | + | + | 4+ |
| 08. W: | He thinks he is Boulee. | Ele acha que é Boulee. | + | + | + | + | 4+ |
| 09. W: | He is obsessed with his stomach. | Está obcecado com o estômago. ⁶ | + | + | - | + | 3+ 1- |
| 10. W: | Maybe he thinks he's going to have a baby. | Talvez pense que vai ter um bebê | + | + | + | + | 4+ |
| 11. R: | When are you going to have a baby? | Quando você vai ter um bebê? | + | + | + | + | 4+ |
| 12. W: | You could have waited for me downstairs. | Podia ter esperado por mim lá em baixo. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|---|----|----|----|----|-----|
| 13. R: | You would look very beautiful pregnant. | Ficaria muito bonita grávida. | + | + | + | + | 4+ |
| 14. R: | If I may say so... | Se me permite dizer... | + | + | + | + | 4+ |
| | since you've been in the Rome you put on a little weight. | Depois que chegou a Roma engordou um pouco. | + | + | + | + | 4+ |
| 15. R: | If you became pregnant you'd put on a little more here... | Se ficasse grávida, engordaria ainda mais aqui. | + | + | + | + | 4+ |
| 16. W: | You seem to know a lot about it. | Parece entender disso. | + | + | + | + | 4+ |
| R: | ... and here. | E aqui. | + | + | + | + | 4+ |
| 17. W: | You take night classes in obstetrics? | Faz curso noturno de obstetrícia? | + | + | + | + | 4+ |
| 18. R: | Architects ought to know about everything: reproduction, gender, sex... especially sex. | Arquitetos devem saber de tudo: reprodução, gênero, sexo... especialmente sexo. | + | + | + | + | 4+ |
| 19. R: | Form... shape... function... elegance... | Forma... formato... função... elegância... | + | + | + | + | 4+ |
| 20. W: | Proportionally strong... enduring... reliable... and cost-effective. | Proporcionalmente forte... duradouro... confiável e de custo compatível. | + | + | + | + | 4+ |
| 21. W: | You're talking to an architect's wife. | Você está falando com a mulher de um arquiteto. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|---|----|----|----|----|----------|
| 22. R: | I wish I was talking to an architect's mistress. | Gostaria de estar falando com a amante de um arquiteto. | + | + | + | + | 4+ |
| 23. W: | Oh God, Caspasian. Kracklite was never that <u>forward</u> *. | Por Deus, Kracklite nunca foi tão <u>afoito</u> * assim. ⁷ | - | + | + | + | 3+ 1- |
| 24. R: | He was never that talented. | Nunca foi muito talentoso. | + | + | + | + | 4+ |
| 25. W: | Or that arrogant... still you've taken your time. | Ou tão arrogante... mesmo assim você demorou. | + | + | + | + | 4+ |
| 26. W: | I've been here for ten weeks. | Estou aqui há dez semanas. | + | + | + | + | 4+ |
| 27. W: | I would have thought that with your reputation you'd have made a move before now. | Com a sua reputação, deveria ter dado um passo muito antes. | + | + | + | + | 4+ |
| 28. R: | Well, maybe I was waiting for a sign from you. | Talvez esperasse um gesto seu. | + | + | + | + | 4+ |
| 29. W: | What kind of sign? | Que tipo de gesto? | + | + | + | + | 4+ |
| 30. R: | Putting on a little more weight, becoming more Roman. | Engordar um pouco mais, tornar-se mais romana. | + | + | + | + | 4+ |
| 31. R: | I've guessed. | Eu adivinhei. | + | + | + | + | 4+ |
| 32. W: | What? | O quê? | + | + | + | + | 4+ |
| 33. R: | It's all right. Have you told Kracklite? | Tudo bem. Já contou a Kracklite? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|---|---|--|----|----|----|----|----------|
| 34. W: | No. I haven't. | Não. | + | + | + | + | 4+ |
| 35. R: | Why not? | Por que não? | + | + | + | + | 4+ |
| 36. W: | If you could guess that I was pregnant why couldn't he? | Se você soube que eu estava grávida porquê ele não saberia? | + | + | + | + | 4+ |
| 4.5.2.3 Segment 4: 28:00 – 30:12: the architect makes an entry in his journal and several exhibition sponsors are discussing. | | | | | | | |
| 01. M: | July 31 st . Dear Boullée. | Quarta, 31 de julho. Prezado Boullée... ⁸ | + | + | + | - | 3+ 1- |
| 02. M: | The Italians are catching on at last. They're actually beginning to like you. | Os italianos estão começando a gostar de você... | - | + | + | - | 2+ 2- |
| 03. M: | Although it doesn't seem to make them work any faster. | Embora isso não faça com que se apressem. | - | + | + | - | 2+ 2- |
| 04. M: | Caspasian has already spent four hundred million lira and there seems to be very little show for it*. | Caspasian já gastou 400 milhões de liras e há pouco a mostrar <u>com isso</u> *. | - | + | + | + | 3+ 1- |
| 05. M: | If we intend to open on your birthay as we must we have barely six months to go. Six months! | Se esperamos inaugurar no dia de seu aniversário só temos seis meses! | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|---|----|----|----|----|----------|
| 06. M: | Why, why is it so difficult? | Por quê é tão difícil? | + | + | + | + | 4+ |
| 07. A: | Difficult? | Difícil? | + | + | + | + | 4+ |
| 08. M: | Well, everything's got to be debated, or classified or contradicted. | Tudo é debatido, classificado, contestado. | + | + | + | + | 4+ |
| 09. A: | <u>We*</u> are not difficult. <u>We*</u> are excited. | Não é difícil. <u>Estão*</u> agitados. | - | - | + | + | 2+ 2- |
| 10. A: | This is the first time the Victor Emanuell building has been used for an exhibition. | É a 1ª vez que o prédio Victor Emanuell é usado numa exposição. | + | + | + | + | 4+ |
| 11. A: | You ought to be grateful. | ∅ | - | - | - | - | 4- |
| 12. M: | Grateful, huh. And where is Caspasian? He should be here. | E onde está Caspasian? Devia estar aqui. | + | + | + | - | 3+ 1- |
| 13. A: | Caspasian is out buying. | Está fazendo compras. | + | + | + | + | 4+ |
| M: | Buying what? | Comprando o quê? | + | + | + | + | 4+ |
| 14. A: | He's having the staircase repainted. | Mandou repintar a escadaria. | + | + | + | + | 4+ |
| 15. A: | He's ordered two thousand liters of <u>blue marine*</u> emulsion and the same of green. | Pediu 2000 litros de <u>azul mate*</u> e o mesmo de verde. | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|--------|---|---|------------------|
| 16. M: | Blue and green? No, no, no. | Azul e verde? Não. | + + + + 4+ |
| 17. M: | There's going to be no blue or or green in <u>my</u> * exhibition | Não haverá azul ou verde na* exposição. | - + + - 2+ 2- |
| 18. M: | Boullee hated <u>those colors</u> *. | Boullee as* odiava. | - + + - 2+ 2- |
| A: | How did you discover that? | Como descobriu? | + + + + 4+ |
| 19. A: | Caspasian's found 25000 dollars' worth of laser equipment... | Caspasian achou 25000 dólares de equipamentos laser. | + + + + 4+ |
| 20. M: | What the hell for? | Para que diabos quer? ⁹ | + + + + 4+ |
| 21. A: | <u>He's got a plan</u> * to use beams to join all the buildings in <u>Rome</u> * that influenced Boullee. | Para ligar com raios laser os prédios que influenciaram Boullee. | - + + - 2+ 2- |
| 22. M: | Jesus Christ. | ∅ | + + + + 4+ |
| 23. M: | He's turning this exhibition into a a <u>Goddamn</u> * carnival. He's got to no business doing that. | Está fazendo um carnaval de exposição! Não deve fazer isso. | - + - - 3- 1+ |
| 24. A: | Don't you think it's a good idea? | Não acha uma boa idéia? | + + + + 4+ |
| 25. M: | Good idea! All right, what's the scale? | Boa idéia, certo. Qual é a escala? ¹⁰ | + + + + 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 26. B: | It's what you asked for. | A que pediu | + | + | + | + | 4+ |
| M: | Is it centimeters or inches? | Centímetros ou polegadas? | + | + | + | + | 4+ |
| 27. B: | Centimeters! No self-respecting architect uses inches. | Centímetros. Arquitetos de [there is line below the screen level continuing the sentence but is invisible] | Ø | Ø | Ø | Ø | Ø |
| 28. A: | Did Boulllee use inches? | Boulllee usava polegadas? | + | + | + | + | 4+ |
| C: | Boulllee used "boulllees". | Usava "Boulllees". | + | + | + | + | 4+ |
| 29. A: | How long are they? | Qual é a dimensão? | + | + | + | + | 4+ |
| 30. B: | The distance from the nose to the navel. <u>His</u> * buildings were based on <u>human</u> * anatomy. | A distância do nariz ao umbigo. Prédios baseados em anatomia | - | + | + | - | 2+ 2- |
| 31. A: | He certainly wasn't a prude. | Ele não era nada puritano. | + | + | + | + | 4+ |
| 32. A: | Are you a prude, senior Kracklite? | É puritano, Sr. Kracklite? | + | + | + | + | 4+ |
| M: | Ask my wife. | Pergunte à minha mulher. | + | + | + | + | 4+ |
| 33. B: | As your son to ask his wife. | Diga ao seu filho para perguntar à mulher dele. ¹¹ | + | + | + | + | 4+ |
| 33. A: | Porca la miseria. Why did you do that? | Por quê fez isso? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES. |
|--------|--|---|----|----|----|----|----------|
| 35. M: | To prove, <u>if proof is needed*</u> , that you bleed very easily. | Para provar que você sangra com facilidade. | - | + | + | - | 2+ 2- |
| 36. M: | No more, no less. | Nem mais nem menos. | + | + | + | + | 2+ |
| 37. A: | He deserved it. But it was an unwise show of anger. | Mereceu mas foi uma amostra de raiva desnecessária. ¹² | - | + | + | + | 3+ 1- |

4.5.3 NOTES

1. "Dizer-lhe" as a translation of "talk to you" is questionable since the next subtitle would necessitate syntactic adaptations in order to avoid the awkwardness of the gap between "dizer-lhe", and "acho que [...]". Subtitle 4 should read "que acho que [...]"; this addition could have been avoided had 3 read "[...] para conversar com você".

2. The pragmatic effect was compromised for the lack of a question mark in 12. The same applies to the semantic aspect; it was compromised by the rendition of "such an heroic abdomen" as "um abdomen heróico", when "tal abdomen heróico" would have been perhaps more adequate.

3. Overtranslation (more detail or specificity than the original) may occasionally be the adequate procedure to maintain the semantic content approximately the same. All things being equal, "Rio de Janeiro" would obviate the need of saying "Brazil" and "New York", "United States". In the film, "Rome" would make using the word "Italy" unnecessary. The same does not apply to "Umbria" which is not generally known and automatically associated with Italy. The translation is incomplete and compromises the semantic and pragmatic contents of the ST.

4. "Unfamiliar" does not mean "restaurant food" as "não caseira" implies. Perhaps "comidas a que não está acostumado" or "comida exótica" would have been preferable.

5. "Frame of mind" describes a more evanescent mood than "gênio" which rather describes a person's nature or temper. "Estado de espírito" might have been more to the point.

6. Although "obsessionado" is contained in the Vocabulário Ortográfico da Língua Portuguesa (Rio de Janeiro,

Bloch, 1981), this word is not recorded in the Novo Dicionário Aurélio (Rio de Janeiro, Nova Fronteira, 2ª edição, 1986), and therefore can be considered very uncommon. "Obsecado" would have probably been a better choice.

7. From this point on, we shall mark with a pair of asterisks where translation problems lie.

8. We marked the CC box as negative not because the TT is incomplete but because, for the first and only time in these evaluations, it actually adds ("Quarta") to the original.

9. The TT is rendered in ungainly Portuguese syntax. Possibly better: "Pra que diabos ele quer isso?"

10. Here is a good example of the deficiencies of the subtitles to capture all the nuances of the original. The reader has to work out by himself/herself the ironic tone given to the exclamation, otherwise this stylistic element would have been lost in the translation. The subtitler might have attempted to reinforce the effect in the captions: "Boa idéia, ahn?"

11. Both ST and TT are ambiguous. The translator might have cleared the ambiguity by rendering 33: "Peça a seu filho para perguntar a mulher do Sr. Kracklite".

12. "Unwise" is not the same as "unnecessary". "Raiva desnecessária" is not accurate since the show (display) was unwise, not the anger.

4.5.4 CONCLUSIONS

The belly of an architect achieved 393 positive evaluations out of maximum of 438; 89,72% of the total, rating excellent, almost outstanding.

The film contains a great deal of dialogue and other translatable material, therefore the significantly high scores of the translation is to be commended since there were many opportunities for errors from the sheer bulk of the work involved. On the other hand, the linguistic content is rather uniform, since for the most part the film depicts educated people or foreigners speaking, thus making for rather formal and uneventful language.

Be that as it may, the translation of BA is the best of the six films we have examined. Many of the errors pointed out seem due to oversights (lack of a question mark, for example) and could have been easily eradicated.

4.6 ANALYSIS OF DEATH WISH (DW)

4.6.1 THE FILM

Death Wish is a 1974 94-minute police story distributed by LK-Tel Columbia. The film, starred by Charles Bronson and directed by Michael Winner, tells the story of an architect who after the death of his wife by muggers becomes a vigilante.

4.6.2 THE EVALUATIONS

4.6.2.1 Segment 1: 0:30 - 1:38: Paul Kersey and his wife.

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| 01. P: | Hold it right there! | Pare aí! | + | + | + | + | 4+ |
| a: | Hold it again, hold it. | Pare, outra vez. | + | + | + | + | 4+ |
| 02. W: | Oh! Come on Paul! | Ora Paul! | + | + | + | + | 4+ |
| 03. P: | One more, one more! | Mais uma. | + | + | + | + | 4+ |
| 04. W: | You're not gonna show this to anyone, are you? | Vai exhibir isso por aí? | - | - | + | - | 1+ 3- |
| 05. P: | Sure, why not? | Claro, por que não? | + | + | + | + | 4+ |
| a. | You gotta a fine figure. You really have, you know? | Sabe que tem um corpo lindo? | - | - | + | - | 1+ 3- |
| 06. W: | That's an euphenism for fat. | Está usando um eufemismo. | - | - | + | - | 1+ 3- |
| a. | Do you want to go back to the hotel? | Quer voltar para o hotel? | + | + | + | + | 4+ |
| 07. P: | What's the watter with right here? | Por que não aqui? | + | + | + | + | 4+ |
| 08. W: | We're too civilized. | Somos civilizados demais. | + | + | + | + | 4+ |
| a. | I remember when we weren't but we'll go back to the hotel. | Lembro-me de quando não éramos, mas vamos voltar ao hotel. | + | + | + | + | 4+ |

4.6.2.2 Segment 2: 4:43 - 6:09: Paul and two business associates.

| | | | MA | PA | SA | CC | RES |
|----------------------|--|--|----|----|----|----|----------|
| 01. S: | Do you want to know what's happening while you and Joanna were living it up in Maui, Kauai, Youi, whatever it is? | Sabe o que aconteceu enquanto estive em Maui, Kauai, Youi, sei lá? | + | + | + | + | 4+ |
| 02. P: | What? | ∅ | - | - | - | - | 4- |
| 03. M ₁ : | There were 15 murders on the first week and 21 last week and in this goddamn city. | Houve 15 assassinatos na primeira semana. | - | + | - | - | 1+ 3- |
| 04. P: | That's a lot! | É bastante! | + | + | + | + | 4+ |
| 05. M ₁ : | Now decent people are gonna have to work here and live somewhere else. | Pessoas decentes terão que trabalhar aqui e morar longe. | + | + | + | + | 4+ |
| 06. P: | By decent people you mean who can't afford to live somewhere else. | Decente é só quem pode pagar. | - | - | + | - | 3- 1+ |
| 07. M ₁ : | Oh Christ! You're a bleeding heart liberal, Paul! | Você é um liberal sofredor. | - | - | - | - | 4- |
| 08. P: | My heart bleeds a little for the underprivileged, yeah. | Sofro pelos desfavorecidos. | - | - | - | - | 4- |
| 09. M ₁ : | The underprivileged are beating our goddamn brains out. You know what I say: stick'em in concentration camps, that's what I say. | Deviam ficar em campos de concentração. | - | - | - | - | 4- |

| | | | MA | PA | SA | CC | RES |
|----------------------|---|---|----|----|----|----|----------|
| 10. P: | Henry, I've been running the cost and profit on the Jainchill development in Tucson, Arizona. | Analisei o custo e o lucro do projeto de Jainchill em Tucson. | - | - | + | - | 1+ 3- |
| a. | Based on this figures, I don't see how Blue Ridge can underwrite 50% of it? | Como assumiremos os 50% da coisa? | - | - | - | - | 4- |
| 11. M ₁ : | Well, Jainchill has been very successful in a small way. | Jainchill sempre foi bem sucedida à sua moda. | + | + | + | + | 4+ |
| 12. P: | Oh, then I suggest you send a man down from my San Francisco office to step it up. | Mande um dos nossos para lá. | - | - | + | - | 1+ 3- |
| a. | Redesign it if necessary. | reprojetar se preciso. | + | + | + | + | 4+ |
| b. | Because there's a high risk <u>for</u> * the acreage involved. | Há grande risco <u>na</u> * área envolvida. | - | - | + | + | 2+ 2- |
| 13. M ₁ : | I'll talk to Eng about it. Thanks Paul. | Falarei com Eng. | + | + | + | + | 4+ |
| a. | Oh, how does it feel to be back on the war zone... | Como se sente de volta a zona de guerra... | + | + | + | + | 4+ |
| b. | ... after Hawaii? | depois do Hawaii? | + | + | + | + | 4+ |
| 14. P: | I was feeling pretty good until I ran into Sam and he delivered the crime rate statistics. | Bem, até Sam me dar o índice de criminalidade. | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|---|---|---|------------------|
| 15. S: | What this city needs is more cops than people. | Precisamos de mais policiais. ¹ | - - - - 4- |
| 16. H: | You have to find another option, Sam. No one could pay the taxes. | Ache outro jeito. Ninguém pagará mais impostos. | - - - - 4- |
| 4.6.2.3 Segment 3: 9:20 - 11:22: Joanne, Carol and 3 muggers. | | | |
| 01. C: | I'll get it. | Eu atendo. | + + + + 4+ |
| a. | Who is it? | Quem é? | + + + + 4+ |
| 02. M ₁ : | Groceries, ma'am. | Supermercado. ² | + + - + 3+ 1- |
| a. | Nobody gets hurt, mother. Just hold still. | Ninguém vai se machucar. | - - + - 1- 3- |
| b. | Don't move! | Quieta! ³ | - + + + 3+ 1- |
| 03. J: | What do you want? | Que quer? | + + + + 4+ |
| 04. M ₁ : | Don't jive, mother. You know what we want. | Não enrole. Você sabe. ⁴ | + + + + 4+ |
| 05. J: | You're not gonna hurt us? | Não vai nos machucar? | + + + + 4+ |
| 06. M ₁ : | Not, if you got money! | Não, se tiver grana! | + + + + 4+ |

| | | | MA | PA | SA | CC | RES |
|----------------------|---|--|----|----|----|----|----------|
| 07. M ₂ : | Nobody, Nobody! | Não tem ninguém. | + | + | + | + | 4+ |
| a. | Hey mother look at the "artiste" doing his art, | Coroa, olha só que arte, | - | + | + | - | 2+ 2- |
| b. | Isn't that beautiful, mother? | Não é legal? | + | + | + | + | 4+ |
| 08. J: | My purse is in the kitchen. | Minha bolsa está na cozinha. | + | + | + | + | 4+ |
| 09. M ₁ : | Just stand still! | Quieta! | + | + | + | + | 4+ |
| 10. J: | We'll do as they say, | Faremos o que pedem, | + | + | + | + | 4+ |
| a. | Carol, where's your purse? | Carol, a sua bolsa? | + | + | + | + | 4+ |
| 11. M ₁ : | Shit, you only got 4 bucks. | Só tem 4 dólares! | - | - | - | - | 4- |
| 12. M ₃ : | I got 3 and two bits. | 3 e 2 centavos! ⁵ | - | - | + | - | 1+ 3- |
| 13. M ₂ : | You're gonna get the shit kicked out of you, mother. | Vai apanhar à bessa, coroa. | + | + | - | + | 3+ 1- |
| 14. J: | That's all we have. | É tudo que temos. | + | + | + | + | 4+ |
| 15. M ₁ : | Rich people like you? Shit! We want money, mother and now get it. | Grã-finas como vocês? Vá buscar a grana. | + | + | - | - | 2+ 2- |
| 16. J: | It's true, that's all we have. | É tudo que temos. | + | + | + | - | 3+ 2- |

| | | | MA | PA | SA | CC | RES |
|----------------------|--|---|----|----|----|----|----------|
| 17. M ₃ : | Fuck! I'll stick you in the ass! | Que tal uma trepada, hein? | - | - | - | - | 4- |
| 18. J: | Leave her alone! | Largue-a! | + | + | + | + | 4+ |
| 19. M ₁ : | Godamn, rich cunt! I kill rich cunts! | Eu te mato, sua cadela! | - | - | + | - | 1+ 3- |
| 20. M ₂ : | Your mother is getting the shit kicked out of her. | Essa coroa vai apanhar à bessa. | - | - | - | - | 4- |
| 21. M ₃ : | Hey, let's screw this one, huh? | Vamos pegar essa aqui. | + | + | + | + | 4+ |
| 22. M ₁ : | Come on man, let's go. | ∅ | - | - | - | - | 4- |
| 23. M ₂ : | Hey, man, let me paint her ass. | Deixa eu pintar o rabo dela. | + | + | + | + | 4+ |
| 24. M ₁ : | Hey, man, I'll show you how to paint, man... | Qual é meu...? | - | - | - | - | 4- |
| a. | I'll paint her mouth. | Deixa comigo. Vou pintar a sua boca. ⁶ | + | + | + | - | 3+ 1- |
| b. | [undistinguishable shouts and groans] | Se me morder apanha igual à coroa! | ∅ | ∅ | ∅ | ∅ | ∅ |
| 25. M ₂ : | Mom is gonna phone. | A coroa vai telefonar. | + | + | + | + | 4+ |
| 26. M ₁ : | Shit. Let's split. | Vamos dar no pé. | + | + | + | - | 3+ 1- |

4.6.2.4 Segment 4: 11:42 - 12:27; phone call (Paul and Jack)

| | | | MA | PA | SA | CC | RES |
|--------|---|---------------------------------------|----|----|----|----|----------|
| 01. P: | Danny, will you get my wife on the phone, please? | Ligue para minha mulher. | - | - | - | - | 4- |
| 02. S: | Mr. Kursey's office. | ∅ | - | - | - | - | 4- |
| 03. P: | Is it my wife? | É minha esposa? | + | + | + | + | 4+ |
| 04. S: | No sir, it's your son-in-law. | Não sr., é seu genro. | + | + | + | + | 4+ |
| 05. P: | Hello, Jack. | Alô, Jack. | + | + | + | + | 4+ |
| 06. J: | Dad... Dad, we got trouble. | Papai, estamos com problema. | + | + | + | + | 4+ |
| 07. P: | Trouble? You and Carol? Don't tell me about it. | Problemas? Você e Carol? Não me diga. | - | - | + | + | 2+ 2- |
| 08. J: | No... No... Dad. | Não... Papai. | + | + | + | + | 4+ |
| a. | It's mom and Carol. | É mamãe e Carol. | + | + | + | + | 4+ |
| b. | They are taking them to the Emergency Receiving unit at the General Hospital. | Foram levadas para o pronto socorro. | - | + | + | - | 2+ 2- |
| 09. P: | What the hell for? | Por que diabos? | + | + | + | + | 4+ |
| 10. J: | I don't know. | Eu não sei. | + | + | + | + | 4+ |
| a. | The police just called me. | A polícia acabou de avisar. | + | + | + | + | 4+ |
| 11. P: | What's happening, Jack? | ∅ | - | - | - | - | 4- |

| | | | MA | PA | SA | CC | RES |
|--|--|---|----|----|----|----|----------|
| 12. J: | I don't know anymore than that. | ∅ | - | - | - | - | 4- |
| 13. P: | I'm at my office. I'm going to the hospital. Just meet me there, ok? | Vou já ao hospital. Encontre-me lá. | - | - | + | - | 1+ 3- |
| 4.6.2.5 Segment 5: 12:38 - 14:18; At the hospital. | | | | | | | |
| 01. P: | How are they? Are they all right? | Como estão elas? | - | - | + | - | 1+ 3- |
| 02. J: | I don't know. I just got here a few minutes ago. | Não sei. acabei de chegar. | + | + | + | + | 4+ |
| 03. P: | Do you know anything? | Sabe de algo? | + | + | + | + | 4+ |
| a. | Were they cut, stabbed, what? | Elas foram esfaqueadas? | - | - | + | - | 1+ 3- |
| 04. G: Guard: | No, sir... Just beat up. | Não senhor. Só espancadas. | + | + | + | + | 4+ |
| 05. J: | This is officer Joe Charles. He came in the ambulance with mommy and Carol. | Este é o policial Joe Charles. Ele veio na ambulância com elas. | + | + | + | + | 4+ |
| 06. P: | Are they gonna be all right? | Elas vão ficar boas? | + | + | + | + | 4+ |
| 07. G: | I told Mr. Toby all I know. If there's anything I can do, ask for me at the 21 st Precinct. | Disse tudo que sei. Podem me encontrar no 21º distrito | - | - | + | - | 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| a. | Good luck to you. | ∅ | - | - | - | - | 4- |
| 08. J: | Come on, dad, we might as well sit down. | Vamos nos sentar. | - | + | + | - | 2+ 2- |
| 09. P: | What did he tell you? | O que ele te disse? | + | + | + | + | 4+ |
| 10. J: | Not much... | Muito pouco. | + | + | + | + | 4+ |
| 11. P: | What? | O quê? | + | + | + | + | 4+ |
| 12. J: | They beat them both up. | Elas foram espancadas. | + | + | + | + | 4+ |
| 13. P: | Who did? Why? | Quem foi? Por quê? | + | + | + | + | 4+ |
| 14. J: | Take it easy, dad. | Calma. | + | + | + | + | 4+ |
| a. | I'm just as <u>rattled</u> * as you are. | Também estou <u>nervoso</u> * | - | - | + | - | 1+ 3- |
| b. | The officer said that Carol wasn't making much sense. | A Carol disse pouco... | - | - | + | - | 1+ 3- |
| c. | Two, maybe, three men... She opened the door and let them in because she thought it was the delivery boy from the supermarket. | que 2 ou 3 caras... ela abriu a porta pensando que fosse do supermercado. | + | + | + | + | 4+ |
| 15. P: | Jesus God. | Meu Deus. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| a. | When are we gonna know something? | Quando nos dirão algo? | + | + | + | + | 4+ |
| b. | They know that we're in here? | Sabem que estamos aqui? | + | + | + | + | 4+ |
| 16. J: | The nurses know. I spoke to one of them. | Falei com a enfermeira. | - | - | + | - | 1+ 3- |
| a. | Somebody ought to come. There's a men over there, he is bleeding and nobody comes. | Tem um ferido ali e ninguém aparece. | - | - | + | - | 1+ 3- |
| 17. P: | Nurse, I'm waiting to find out what happened to my wife and daughter. | Quero saber sobre minha mulher e filha. | - | + | + | - | 2+ 2- |
| 18. N: | Oh, a doctor will see you after he's made the examination. | Depois do exame o médico vai conversar. ⁸ | + | + | + | + | 4+ |
| 19. P: | But we've been waiting for a long time! | Faz tempo que esperamos! | + | + | + | + | 4+ |
| 20. J: | It hasn't been that long, dad. Just two or three minutes. | Nem tanto, pai. Dois ou três minutos. | + | + | + | + | 4+ |
| 21. D: | Mr. Toby! | Sr. Toby. | + | + | + | + | 4+ |
| 22. P: | Yes. | ∅ | + | + | + | + | 4+ |
| 23. D: | Your wife is all right. | Sua mulher está bem. | + | + | + | + | 4+ |
| a. | We've sedated her and put her to bed. | Está sob sedativos. | - | - | + | - | 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|--|---|---|----|----|----|----|----------|
| 24. P: | My name is Paul Kersey. | Sou Paul Kersey. | + | + | + | + | 4+ |
| a. | How's mine? | E a minha mulher? | + | + | + | + | 4+ |
| 25. D: | I'm sorry, she died a few minutes ago, Mr. Kersey. | Sinto, faleceu há poucos minutos. | + | + | + | + | 4+ |
| 4.6.2.6 Segment 6: 14:25 - 14:57; priest's eulogy. | | | | | | | |
| 01. P: | Almighty God. | Deus Todo Poderoso. | + | + | + | + | 4+ |
| a. | We commend to you our neighbor, <u>Joanne*</u> | enviamos-lhe nossa <u>Joana*</u> | - | - | - | - | 4- |
| b. | trusting your love and mercy | ∅ | - | - | - | - | 4- |
| c. | and believing <u>in your promise*</u> of a resurrection to eternal life | crendo na promessa de ressurreição e vida eterna. | - | - | + | - | 1+ 3- |
| d. | through our lord Jesus Christ. Amen. | Por nosso Senhor Jesus Cristo. Amém. | + | + | + | + | 4+ |
| e. | Almighty God father of the whole family in heaven and on earth stand by those who sorrow. That as they lean on your strength they may be upheld | Deus Todo Poderoso, Pai de todos ampare os que sofrem pois apoiando-se em sua força ... | - | - | + | - | 1+ 3- |
| f. | and believe the good news of life beyond life. | terão fé na vida eterna. | - | - | + | - | 1+ 3- |
| g. | Through Jesus Christ our Lord. Amen. | Por Nosso Senhor Jesus Cristo. Amém. | + | + | + | + | 4+ |

4.6.3 NOTES

1. Reasons for quadruple negative:

MA/PA: the ST "the city", not "we", and compares the number of people and cops, this comparison, however, is lost in the subtitles.

SA: "cops" should probably be "tiras".

CC: the comparison was omitted.

2. "Supermercado, dona". Might have preserved the colloquialism "ma'am".

3. According to Newmark's Negative Rule, "a word translated by a negative and its verb converse is not a satisfactory equivalent", therefore we rate NA negatively.

4. In this scene, the Stylistic Approximation Criterion becomes especially relevant since the clash between two sociolects (educated higher class versus uneducated low class) is very obvious in the language of the assailants and the victims. The translation managed to put across some of the more salient features of the original but much was lost. Lines 13 and 17, for instance, should have been rendered in a much stronger and coarser Portuguese text. Suggestions: [...] get the shit kicked out of you". - "A gente vai te moer de pau." "Fuck! I'll stick you in the ass!" - "Merda! Vou te enfiar o pau no cu!"

5. "Two bits" is a "quarter" that is, "25 cents"; not "dois centavos".

6. A second instance of addition to the original. The first occurred in BA.

7. "Não me diga" means "You don't say!"; "Don't tell me about it!" should probably be "Não me conte", or "Não quero saber."

8. The TT is awkward. It might have been better as: "Depois de examiná-la, o médico vem conversar com o Sr."

4.6.4 CONCLUSIONS

Death Wish achieved 338 positive evaluations out of 500; 67,60% of the total, rating fair. It is so far the worst translation examined, presenting problems in all the fields; pragmatic, semantic, stylistic and completeness.

4.7 ANALYSIS OF 2001: A SPACE ODISSEY

4.7.1 THE FILM

A 1968, US-Great Britain 138-minute science-fiction film directed by Stanley Kibrick, 2001's plot traces man's history and his contact with alien life.

4.7.2 THE EVALUATIONS

4.7.2.1 Segment 1: 22:31 - 26:18; At a space station.

| | | | MA PA SA CC RES |
|-----------------------|--|--|------------------|
| 01. GIRL ₁ | Here we are, sir main level three. | Aqui estamos, senhor andar principal. | + + + + 4+ |
| 02. MAN: | Right. See you on the way back. Bye. | Certo. Vejo-a na volta. | + + + + 4+ |
| 03. G: | Bye. | ∅ | + + + + 4+ |
| 04. M: | Bye. Hi! | ∅ | + + + + 4+ |
| 05. G ₂ : | Good morning, sir. | ∅ ¹ | - - - - 4- |
| 06. M: | Morning. | ∅ | - - - - 4- |
| 07. G ₂ : | We haven't seen you <u>up</u> * here for a long time. | Faz tempo que não o vemos por aqui. | + + + - 3+ 1- |
| 08. M: | Very nice seeing you again. | É um prazer vê-la de novo. | + + + + 4+ |
| 09. G ₂ : | Did you have a pleasant flight, sir? | Teve um vôo agradável, senhor? | + + + + 4+ |
| 10. M: | Yes, very nice. Thanks. I think Mr. Miller of the <u>Station Security</u> * is supposed to be meeting me here. | Sim, muito boa, obrigado. Acho que o Sr. Miller da <u>Estação de Segurança</u> * era para vir se encontrar comigo. | - + + + 3+ 1- |
| 11. G ₂ : | Oh, may I call him for you? | Bem, posso ligar para ele? | - - + + 2+ 2- |
| 12. M: | Yes, please. | Quer fazer o favor. ² | - - - + 1+ 3- |
| a. | Oh, here he is. | Aí está. | + + + + 4+ |

| | | | MA PA SA CC RES |
|----------------------|---|--|------------------|
| b. | Hello! | ϕ | + + + + 4+ |
| 13. MILLER: | Hello! Sorry. I'm late | Perdão. Estou atrasado. | + + + + 4+ |
| 14. M: | That's all right. You're looking great! | Tudo bem. | - - + - 1+ 3- |
| 15. MI: | Thank you. It's nice to have you back. Did you have a good flight? | É ótimo tê-lo de volta. Fez um bom voo? | + + + + 4+ |
| 16. M: | Oh! Very nice indeed. | Muito bom, de fato. | + + + + 4+ |
| 17. MI: | Shall we go through? | Podemos ir. | + - - + 2+ 2- |
| 18. G ₂ : | Please use number 17. | Por favor, use o número 17. | + + + + 4+ |
| 19. MI: | Thank you, Miss Turner. | ϕ ³ | - - - - 4- |
| 20. M: | Thank you. | ϕ | + + + + 4+ |
| 21. RECORDING: | Welcome to voice print identification. | Bem vindo à identificação de voz. | + + + + 4+ |
| a. | When you see the red light go on <u>could you please state*</u> in the following order: | Quando ver [sic] a luz vermelha se acender, <u>diga*</u> na seguinte ordem: | + + - + 3+ 1- |
| b. | your destination, your nationality and your full name, surname first, christian name and initial. | seu destino, nacionalidade, nome completo, primeiro sobrenome, nome de batismo e iniciais. | + + + + 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|--|---|----|----|----|----|----------|
| 22. H: | Moon. American. Floyd. Heywood R. | Lua. Americano. Floyd. Heywood R. | + | + | + | + | 4+ |
| 23. R: | Thank you. You are clear through the voice print identification. | Obrigada. Sua identificação foi confirmada. | + | + | + | + | 4+ |
| 24. H: | Have I got time for breakfast? | Tenho tempo para o café da manhã? | + | + | + | + | 4+ |
| 25. M: | Oh, I think we can manage that. | Acho que podemos tomá-lo agora. | - | - | + | - | 1+ 3- |
| 26. H: | How long have I got? | Quanto tempo tenho? | + | + | + | + | 4+ |
| 27. M: | Your flight leaves in 1 hour and <u>10 minutes</u> *. | Seu vôo sai em 1 hora e <u>3 minutos</u> *. | - | + | + | + | 3+ 1- |
| a. | As a matter of fact I reserved a table in the Earthlight room | Reservei uma mesa para você na sala Earthlight. | - | + | + | - | 2+ 2- |
| b. | It's been about 7 or 8 months since you were here last, I suppose? | Acho que faz 7 ou 8 meses que estive aqui, não é? | + | + | + | + | 4+ |
| 28. H: | Let me see, last year, yeah, about 8 months. | Deixe ver, no ano passado. É uns 8 meses. | + | + | + | + | 4+ |
| 29. M: | I suppose you saw the work on the new section when you came here? | Suponho que viu o trabalho da nova seção quando veio? | + | + | + | + | 4+ |
| 30. H: | Hey, you're getting along great. | Sim, desenvolvendo bem, hein? | - | - | + | - | 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|----------------------------------|--|--|----|----|----|----|----------|
| 31. M: | Yes, it's fine. | Sim, bem. | + | + | + | + | 4+ |
| 32. H: | Oh, wait a minute. | Espere um minuto. | + | + | + | + | 4+ |
| a. | I have to make a couple of phone calls. | Tenho que dar uns telefonemas. | + | + | + | + | 4+ |
| b. | You go ahead to the <u>restaurant</u> * and I'll meet you there. | Vá na frente que o encontro <u>lá</u> *. | - | + | + | + | 3+ 1- |
| 33 M: | Right. | Certo. | + | + | + | + | 4+ |
| 34. R: (P.A. SYSTEM) | Mr. Travers, please, contact the Met Office. | Sr. Travers, por favor, contate a sala de reuniões. ⁴ | + | + | + | + | 4+ |
| 35. H: | Hello! | Ø | + | + | + | + | 4+ |
| a. | How are you, squirt? | Como vai, levadinha? ⁵ | + | + | + | + | 4+ |
| 36. H'D: (HEYWOOD'S DAUGHTER) | All right. | Tudo bem. | + | + | + | + | 4+ |
| 37. H: | What <u>are you</u> * doing? | Que <u>anda</u> * fazendo? | - | + | + | + | 3+ 1- |
| 38: H'D: | Playing. | Brincando. | + | + | + | + | 4+ |
| 39. H: | Where's mommy? | Onde está mamãe? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|----------|---|---|----|----|----|----|----------|
| 40. H'D: | Gone shopping. | Foi fazer compras. | + | + | + | + | 4+ |
| 41. H: | Who's taking care or you? | Quem está cuidando de você? | + | + | + | + | 4+ |
| 42. H'D: | Rachel. | Rachel. | + | + | + | + | 4+ |
| 43. H: | May I speak to Rachel, please? | Posso falar com ela? | + | + | + | + | 4+ |
| 44. H'D: | She's gone to the bathroom. Are you coming to my party tomorrow? | Você vem à minha festa amanhã? | - | - | + | - | 1+ 3- |
| 45. H: | I'm sorry sweetheart, but I can't. | Sinto muito, querida, não posso. | + | + | + | + | 4+ |
| 46. H'D: | Why not? | Por quê não? ⁶ | + | + | + | - | 3+ 1- |
| 47. H: | Well, you know daddy is traveling Very sorry about it but I just can't. | Papai está viajando, sinto muito mas não posso. | + | + | + | + | 4+ |
| a. | I'll send you a very nice present, though. | Vou mandar-lhe um lindo presente mesmo assim. | + | + | + | + | 4+ |
| 48. H'D: | All right. | Tá bom. | + | + | + | + | 4+ |
| 49. H: | Anything special that you want? | Quer algo em especial? | + | + | + | + | 4+ |
| 50. H'D: | Yes. | Sim. | + | + | + | + | 4+ |
| 51. H: | What? | O quê? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|----------|--|---|----|----|----|----|----------|
| 52. H'D: | A telephone. | Um telefone. | + | + | + | + | 4+ |
| 53. H: | We got lots of telephones already. | Já temos muitos telefones. | + | + | + | + | 4+ |
| a. | Can't you think of anything else for your birthday? | Não quer pensar em outra coisa para o seu aniversário? | + | + | + | + | 4+ |
| b. | Something very special. | Algo bem especial. | + | + | + | + | 4+ |
| 54. H'D: | Yes. | Sim. | + | + | + | + | 4+ |
| 55. H: | What? | O quê? | + | + | + | + | 4+ |
| 56. H'D: | A Bush Baby. | Uma boneca. ⁷ | + | + | + | + | 4+ |
| 57. H: | A Bush Baby. Well we'll have to see about that. | Bom, vamos pensar no assunto. | - | + | + | - | 2+ 2- |
| a. | Listen sweetheart, I want you to tell mommy something for me. Will you remember? | Ouçã, querida, quero que diga uma coisa à mamãe, vai lembrar? | + | + | + | + | 4+ |
| 58. H'D: | Yes. | Sim. | + | + | + | + | 4+ |
| 59. H: | Tell mommy that I telephoned, ok? | Diga-lhe que telefonei | + | + | + | + | 4+ |
| 60. H'D: | Yes. | Sim. | + | + | + | + | 4+ |
| 61. H: | And I'll try to telephone again tomorrow. | E que tentarei ligar de novo amanhã: | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|--|--|---|-----------------|
| a. | Now will you tell her that? | Vai dizer a ela? | + + + + 4+ |
| 62. H'D: | Yes. | ∅ | + + + + 4+ |
| 63. H: | Ok, sweetheart. | Ok, querida. | + + + + 4+ |
| a. | Have a nice birthday tomorrow. | Tenha um bom aniversário amanhã. | + + + + 4+ |
| 64. H'D: | All right. | Tá bom. | + + + + 4+ |
| 65. H: | And have a nice b'day party tomorrow too. | E tenha uma boa festa também. | + + + + 4+ |
| 66. H'D: | All right. | Tá bom. | + + + + 4+ |
| 67. H: | Ok, now take care and be a good girl now, won't you? | Ok, cuide-se e seja uma boa menina. | + + + + 4+ |
| a. | Bye, bye. | ∅ | + + + + 4+ |
| b. | Bye, bye, happy birthday. | ∅ ⁸ | + + + + 4+ |
| 4.7.2.2 Segment 2: 26:26 - 31:30; a meeting. | | | |
| 01. H: | Elena, how nice to see you again. | Elena, que bom vê-la de novo. | + + + + 4+ |
| 02. E: | Heywood, what a wonderful surprise to meet you here! | Heywood! Que surpresa encontrá-lo aqui. | + + + + 4+ |

| | | | MA | PA | SA | CC | RES |
|-----------|--|---|----|----|----|----|----------|
| 03. H: | You're looking wonderful. | Você está maravilhosa. | + | + | + | + | 4+ |
| 04. E: | Thank you, you're looking well too. | Você está muito bem também. | + | + | + | + | 4+ |
| a. | This is my good friend Dr. Heywood Floyd. | Este é meu amigo Dr. Heywood. | + | + | + | + | 4+ |
| b. | I'd like you to meet Dr. Kalinan. | Quero que conheça, Dr ^a Kalinan. | + | + | + | + | 4+ |
| 05. H: | How do you do? | ∅ | - | - | - | - | 4- |
| 06. E: | Dr. Stretyneva. | Dr ^a Stretyneva. | + | + | + | + | 4+ |
| 07. H: | How do you do? | ∅ | - | - | - | - | 4- |
| 08. E: | And this is Dr. André Smyslov. | E este é o Dr. André Smyslov. | + | + | + | + | 4+ |
| 09. H: | Oh, how do you do? I've heard a lot about you. | Ouvi falar muito de você | - | - | + | - | 1+ 3- |
| 10. DR.S: | Do sit down! | Não quer sentar? | + | + | + | + | 4+ |
| 11. H: | Yes, well. | ∅ | + | + | + | + | 4+ |
| 12. DR.S: | No, no please. | ∅ | + | + | + | + | 4+ |
| 13. H: | Oh, thank you. | ∅ | + | + | + | + | 4+ |
| 14. DR.S: | Would you like a drink, Dr.? | Quer tomar um drinque, doutor? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|-----------|---|---|----|----|----|----|----------|
| 15. H: | Oh, no, thank you, as a matter of fact I haven't had breakfast yet and someone's meeting me in the restaurant. | Não, obrigado. Nem tomei meu café ainda estão me esperando no restaurante. | + | + | + | + | 4+ |
| a. | No, if you don't mind I'll just sit with you a few minutes and then I must be off. | Só poderei ficar uns minutos com vocês. | - | - | + | - | 1+ 3- |
| 16. DR.S: | Are you quite sure? | ∅ | - | - | - | - | 4- |
| 17. H: | I'm quite sure, thank you. | ∅ | - | - | - | - | 4- |
| a. | Well, how is Gregor? | Como vai Gregor? | + | + | + | + | 4+ |
| 18. E: | <u>Oh, he's fine*</u> . He's been doing some underwater research in the Baltic. So, I'm afraid we don't get a chance to see very much of each other these days. | Ele está fazendo uma pesquisa sob o mar Báltico e não temos tido muitas oportunidades de nos ver. | - | - | + | - | 1+ 3- |
| 19. H: | Well, when you do see him be sure to give him my regards. | Quando o encontrar, dê-lhe minhas lembranças. | + | + | + | + | 4+ |
| 20. E: | Yes, or course. | ∅ | - | - | - | - | 4- |
| 21. H: | Well, where are you all off to? Up or down? | Bem, para onde estão indo? Para cima ou para baixo? | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|-----------|--|---|-----------------|
| 22. E: | We're going home. We've just spent 3 months calibrating the new antennae to Thalinka. What about you? | Vamos para casa. Passamos 3 meses calibrando as novas antenas em Tachlika. E você? | + + + + 4+ |
| 23. H: | I'm just on my way up to Clevius. | Estou a caminho de Clevius. | + + + + 4+ |
| 24. DR.S: | Oh, are you, well, Dr. Floyd... I hope you don't think I'm being too inquisitive but perhaps you can clear up the great big mystery about what's been going on up there? | Bem, Dr. Floyd, espero não estar sendo muito curioso, mas talvez possa esclarecer o grande mistério do que está acontecendo lá? | + + + + 4+ |
| 25. H: | I'm afraid I don't know what you mean. | Acho que não sei do que está falando. | + + + + 4+ |
| 26. DR.S: | Well, it's just that for the past 2 weeks some extremely odd things have been happening at Clevius. | Há duas semanas acontecem coisas estranhas em Clevius. | + + + + 4+ |
| 27. H: | Oh, really? | Verdade? | + + + + 4+ |
| 28. DR.S: | Yes, yes. | Sim. | + + + + 4+ |
| a. | Well, for one thing whenever you phone the base all you can get is a recording which repeats that the phone lines are temporarily <u>out of order</u> *. | Ao menos, quando se liga para a base há uma gravação que repete que as linhas estão temporariamente <u>sem funcionar</u> *. | + + + + 4+ |
| 29. H: | Well, they're probably having some trouble with their equipment or something like that. | Vai ver estão com problemas nos equipamentos ou coisa assim. | + + + + 4+ |

| | | | MA | PA | SA | CC | RES | |
|-----------|---|--|----|----|----|----|-----|----|
| 30. DR.S: | Yes, yes, that's what we thought was the explanation at first. But it's been going on there now for the past 10 days. | Foi o que pensamos. Mas já se passaram 10 dias. | - | + | + | - | 2+ | 2- |
| 31. H: | You mean you haven't been able to contact anyone for the past 10 days? | Quer dizer que não conseguem falar com ninguém há 10 dias? | + | + | + | + | 4+ | |
| 32. DR.S: | That's right. | Exatamente. | + | + | + | + | 4+ | |
| 33. H: | Oh, I see. | Entendo. | + | + | + | + | 4+ | |
| 34. E: | And there's another thing, Heywood. Two days ago one of our rocket buses was <u>denied</u> * permission to land in Clevius. | E há mais uma coisa Heywood. Há 2 dias um de nossos ônibus espaciais <u>não obteve</u> * permissão para uma aterrissagem de emergência lá. | + | + | + | + | 4+ | |
| 35. H: | Well, that does sound odd. | De fato, é muito esquisito. | + | + | + | + | 4+ | |
| 36. DR.S: | Yes, yes, yes, I'm afraid there's going to be a bit of a row about it. | Temo que haja problemas por causa disso. | + | + | + | + | 4+ | |
| a. | Denying the men permission to land is a direct violation of IAS convention. | Negar permissão de pouso é uma violação da Convenção IAS. ⁹ | + | + | + | + | 4+ | |
| 37. H: | Of course, of course. Did the crew get back all right? | Sim, claro. A tripulação voltou bem? | + | + | + | + | 4+ | |

| | | | MA | PA | SA | CC | RES |
|-----------|---|--|----|----|----|----|-----|
| 38. DR.S: | Yes, fortunately they did. | Sim, felizmente. | + | + | + | + | 4+ |
| 39. H: | Oh, I'm glad about that. | Fico feliz. | + | + | + | + | 4+ |
| 40. DR.S: | Oh, Dr. Floyd, at the risk of pressing you on a point you seem reticent to discuss. May I ask you a straightforward question? | Com o risco de tocar num assunto que o senhor parece reticente em discutir. Posso lhe fazer uma pergunta direta? | + | + | + | + | 4+ |
| 41. H: | Well, certainly. | Claro. | + | + | + | + | 4+ |
| 42. DR.S: | Quite frankly, we have had some very reliable intelligence reports that quite a serious epidemic has broken out at Clevius. Something apparently of an unknown origin. Is this in fact what has happened? | Francamente, temos tido informações que uma séria epidemia surgiu em Clevius. Algo aparentemente de origem desconhecida. É isso que de fato aconteceu? | + | + | + | + | 4+ |
| 43. H: | Well, I'm sorry Mr. Smyslov, but I'm really not at liberty to discuss this. | Desculpe, Dr. Smyslov, mas não tenho permissão para discutir esse assunto. | + | + | + | + | 4+ |
| 44. DR.S: | I understand. But this epidemic could quite easily spread to our base. We should be given all the facts Dr. Floyd. | Entendo. Mas essa epidemia poderia se espalhar. Temos que ter todas as informações. | + | + | + | + | 4+ |
| 45. H: | Yes, I know. As I said I'm not at liberty to discuss it. | Sim, eu sei. Como já disse, não posso discutir isso. | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|-----------|---|--|------------------|
| 46. E: | Now, are you sure you won't change your mind about the drink? | Tem certeza que não quer aquele drinque? | + + + + 4+ |
| 47. H: | <u>I'm positive*</u> . Well, I really must go | <u>Não*</u> . Agora tenho que ir. | + + - + 3+ 1- |
| 48. E: | Well, I hope that you and your wife can come to the IAC conference in June. | Espero que você e sua esposa possam vir à conferência IAC. | + + + + 4+ |
| 49. H: | Well, we're gonna try. I hope we can make it. | Espero que possamos. | - - - - 4- |
| 50. E: | Well, if you do you remember to bring that darling little daughter with you. | E se puder, lembre-se de trazer sua linda filha. | + + + + 4+ |
| 51. H: | Well, that'll all depend on the school vacations <u>and all that sort of thing*</u> . <u>But if we can we will*</u> . Don't forget you've got a standing invitation when you ever get the States. | Vai depender das férias escolares. Não esqueça que são meus convidados na América. | - - + - 1+ 3- |
| 52. E: | No, of course not. Gregor and I will look forward to seeing you. | Gregor e eu estamos ansiosos para revê-los. | + + + + 4+ |
| 53. H: | Well, good bye Elena. It's been a pleasure meeting you all, Dr. Smyslov. | Adeus Elena, Foi um prazer conhecê-los todos, Dr. Smyslov. | + + + + 4+ |
| 54. DR.S: | Well, whatever your reasons for your visit to Clevis, the best of luck to you. | Seja qual for a razão da sua ida a Clevis, muito boa sorte. | + + + + 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|------------|-----------|----|----|----|----|-----|
| 55. H: | Thank you. | Obrigado. | + | + | + | + | 4+ |
| | Ladies... | Ø | + | + | + | + | 4+ |

4.7.3 NOTES

1. The omissions in 3 and 4 are absorbable by the average videofilm viewer. Subtitle 5, however, should be translated since it is doubtful that the majority of viewers understand these greetings.

2. The translation of 11 defeats the pragmatic intention of the original. Probably "Ah, quer que eu o chame para o Sr.?" would have been better. Also, "Quer fazer o favor" could have been rendered in a simpler, more direct and unambiguous manner, such as: "Sim, por favor", or "Sim, obrigado".

3. Experienced subtitlers may "teach" the viewer an expression that is repeated many times in the original in order to avoid having to translate it each time. In 19 the omission of "Miss Turner" is hardly justifiable, however, since the receptionist's name was never transcribed and cannot therefore be considered to have been "taught".

The notion of "teaching" the viewer is very interesting. Basically what occurs is that the translator, in order to save subtitles and keep the screen clearer, will teach the reader some common SL expressions by translating them two or three times and then omitting further translations counting on the attentive viewer's recall ability.

4. It is highly improbable that the PA system should be paging Mr. Travers to go to a "Meeting room" as the translation has it. If the translator does not know what the "Met Office" is, maybe his/her translation should have been more noncommittal; "Sr. Travers, por favor, entre em contato com Escritório da Met".

5. The translation for "squirt" in the Webster's English Dictionary (São Paulo, Record, 1982, 4 vol.) is

"rapazelho atrevido, borrabotas", but it seems to us that the subtitler found a more appropriate translation in "levadinha", since Heywood uses the word to refer affectionately to his daughter.

6. "Por quê?" is more concise and works just as well. It would be hard to substantiate the claim that it is also more idiomatic than "Por que não?" (which seems a calque of "Why not?"), but our intuition points in that direction.

8. The translation of the scene depicting the conversation between Heywood and his daughter can be considered excellent according to videofilm translation standards. If both TT and ST had been written texts, for instance, it is doubtful that any critic or analyst would agree with our evaluation.

9. A native speaker would probably be able to speculate that the initials IAS stand for something like International Aeronautics Society. IAS, as kept in the translation, however, can mean nothing to the lusophone. The translator might have tried "SIA", which the interested viewer could then figure out to mean, let us say, "Sociedade Internacional de Aeronáutica".

4.7.4 CONCLUSIONS

2001, *A space odyssey* achieved 503 positive evaluations out of 58 possible; 86,13% of the total, rating excellent.

The film can be considered well translated according to our the standards for video. It omits some relevant language from the original, however. This may be due to the translators having judged this to be a visual rather than verbal film.

The subtitler, therefore, elected to keep the screen as clear as possible, trusting the viewer to do be satisfied with the barely minimum linguistic input.

4.8 ANALYSIS OF RUNNING MAN (RM)

4.8.1 THE FILM

Running Man, a 1987 100-minute science-fiction ("adventure" according to the distributor) directed by Paul Michael Glaser and starring Arnold Schwarzenegger, depicts a police state of the future where the most popular game features supposed criminals being chased and killed off by costumed high-tech "good guys".

4.8.2 THE SEGMENTS

The initial 30 minutes of the film were selected for depicting a wealth of SL source texts: narration, radio communication, dialogs, signs, loudspeaker messages, tv broadcasts, etc.

It should be pointed out that RM was the only film whose script it was possible to obtain. As can be seen from the reproduced pages in appendix 3, this script is extremely helpful to the translator since it not only is complete and accurate (many scripts are not) but also coaches the translator along by explaining idioms, colloquialisms, obscure turns of phrases, jargon, etc.

4.8.3 THE EVALUATIONS

4.8.3.1 Segment 1: 51" - 1:29; Narration

| | | | MA | PA | SA | CC | RES |
|-----|--|--|----|----|----|----|----------|
| 01. | By* 2017 the world economy has collapsed. | Em* 2017 a economia mundial entrou em colapso. ¹ | - | + | + | + | 3+ 1- |
| 02. | Food, natural resources and <u>oil</u> * are in short supply. | Alimentos, recursos naturais e <u>óleos</u> * eram raros. ² | - | + | + | + | 3+ 1- |
| 03. | A <u>police state</u> * divided into paramilitary zones, rules with an iron hand. | Um <u>estado de força</u> * dividido em zonas paramilitares controlava a situação com mão de ferro. ³ | | | | | |
| 04. | Television is controlled by the state and a sadistic game show called "The Running Man" has become the most popular program <u>in history</u> *. | A televisão era controlada pelo estado e um jogo sádico chamado "O Sobrevivente" tornou-se o show de TV mais popular. ⁴ | | | | | |
| 05. | All art, music and communications are censored. | Artes, música e comunicações eram censuradas. ⁵ | | | | | |
| 06. | No dissent is tolerated <u>and yet</u> * a small resistance movement has managed to survive underground. ⁶ | Dissidências não eram toleradas, e* um pequeno grupo de resistência sobrevivia secretamente. ⁶ | | | | | |
| 07. | When <u>high-tech</u> * gladiators <u>are</u> * not enough to suppress the people's yearning for freedom... | Quando gladiadores não <u>eram</u> * o bastante para eliminar o anseio de liberdade do povo... ⁷ | | | | | |
| 08. | ... More direct methods <u>become</u> * necessary. ⁸ | Métodos mais diretos <u>tornaram-se</u> * necessários. ¹ | | | | | |

4.8.3.2 Segment 2: 1:30 - 3:17; in the helicopter.

| | | | MA | PA | SA | CC | RES |
|---------------|---|--|----|----|----|----|----------|
| 01. COMMAND: | <u>Yankee 9-9*</u> what are your coordinates? | Qual a sua posição? | - | - | + | - | 3+ 1- |
| 02. RICHARDS: | <u>0-2-0. Flight level 1-5*</u> . We're at release point <u>Echo-Bravo 1*</u> | Estamos sobre o alvo. | - | - | - | - | 4- |
| 03. C: | Check it out. | Cheque a situação. | + | + | + | + | 4+ |
| a. | Roger. Moving in. | ∅ | - | - | - | - | 4- |
| 04. R: | <u>Food riot*</u> in progress. | Revolta por alimentos. ² | - | - | + | - | 1+ 3- |
| a. | <u>Approximately*</u> 1500 civilians. | 1500 civis. | - | + | + | - | 2+ 2- |
| b. | No weapons evident. | Aparentemente sem armas. | + | + | + | + | 4+ |
| 04. C: | <u>Proceed with*</u> Plan Alpha. | Plano Alfa. | - | + | + | - | 2+ 2- |
| a. | Eliminate <u>anything moving*</u> . | Elimine-os*. | - | + | + | - | 2+ 2- |
| 05. R: | I said the crowd is unarmed! | A multidão está desarmada! | + | + | + | + | 4+ |
| a. | There are women and children. They only want food <u>for god's sake*</u> . | São mulheres e crianças. Só querem comida. | + | + | - | - | 2+ 2- |

| | | | MA | PA | SA | CC | RES |
|----------------------|--|---|----|----|----|----|----------|
| 06. C: | Proceed with Plan Alpha*. All rioters* must be eliminated. | Todos revoltosos* devem ser eliminados. ³ | - | - | - | - | 4- |
| 07. R: | To hell with you. I will not fire on helpless people. | Vá pro inferno. Não atirarei em pessoas desamparadas. | + | + | + | + | 4+ |
| a. | Abort mission. We'll return back to base. | Missão cancelada. Voltar à base. ⁴ | + | + | + | + | 4+ |
| 08. C: | Saunders, do you copy? | Saunders, está me ouvindo? | + | + | + | + | 4+ |
| a. | Take command. Detain* Richards and proceed as ordered. | Assuma o comando. Prenda* Richards e execute as ordens. | + | + | + | + | 4+ |
| 09. SOLDIER: | Richards, what are you doing? | O que está fazendo? | + | + | + | + | 4+ |
| a. | I got control! | Estou no comando! | + | + | + | + | 4+ |
| 10. S ₃ : | They said detain him, don't drop him*. | Eles disseram para prendê-lo. | - | - | + | - | 1+ 3- |
| 11. S ₁ : | Richard you'll gonna fry for this. | Vai se ferrar por isso. | + | + | + | + | 4+ |
| 12. CAPTION: | Wilshire detention zone 18 months later. | Prisão Wilshire: 18 meses depois. | + | + | + | + | 4+ |

4.8.3.3 Segment 3: 3:30 - 3:43; at the detention camp.

| | | | MA | PA | SA | CC | RES |
|----------------------|--|--------------------------|----|----|----|----|-----|
| 01. GUARD: | Come on, keep digging. | ∅ | - | - | - | - | 4- |
| a. | What's the hold-up? | ∅ | - | - | - | - | 4- |
| 02. G ₂ : | This one's had it. | Esse aqui já era. | + | + | + | + | 4+ |
| 03. G ₁ : | Watch the detonator. | Cuidado com o detonador. | + | + | + | + | 4+ |
| 04. G ₂ : | Get that garbage out of here. <u>Move!</u> * | Levem esse lixo daqui. | + | + | + | + | 4+ |

4.8.3.4 Segment 4: 4:47 - 9:00; at the detention camp foundry:the riot.

| | | | | | | | |
|----------------------|--|--|---|---|---|---|----------|
| 01. G ₃ : | Hey, Gerald. Did you see "The Running Man" last night? | Você viu "O Sobrevivente" ontem a noite? | + | + | + | + | 4+ |
| 02. G ₄ : | I never miss it. | Nunca perco. | + | + | + | + | 4+ |
| a. | I <u>even</u> * won 500 <u>bucks</u> *. | Ganhei 500 <u>dólares</u> *. | + | + | - | - | 2+ 2- |
| 03. G ₃ : | You lucky bastard. | Seu rabudo. | + | + | + | + | 4+ |
| 04. G ₅ : | <u>New work crew</u> *. Prisoner transfer from Folsom. | <u>Novos grupos</u> *. Prisioneiros de Folsom. | + | + | + | + | 4+ |
| 05. G ₆ : | Hang on. | ∅ | - | - | - | - | 4- |
| a. | Lenny, we just got fresh meat at the east perimeter. | Temos carne fresca no perímetro leste. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|----------------------|---|---|----|----|----|----|----------|
| b. | Shut down the dead line. | Feche a linha fatal. ⁵ | - | + | + | + | 3+ 1- |
| 06. LENNY: | Shutting down now. Stand clear. | Fechando. Afastem-se. | - | + | + | + | 3+ 1- |
| 07. COMPUTER: | Access code pending. | Código de acesso pendente. ⁶ | - | + | + | + | 3+ 1- |
| a. | <u>Verified</u> *. Perimeter deactivated. | Perímetro desativado. | + | + | + | - | 3+ 1- |
| b. | <u>Sonic</u> * dead line is down. | Linha fatal desativada. | + | + | + | - | 3+ 1- |
| 08: G ₅ : | Move it, assholes. | ∅ | - | - | - | - | 4- |
| a. | Get out the lead or lose your head. | ∅ | - | - | - | - | 4- |
| 09. G ₆ : | New prisoners are all in compound. <u>We're clear</u> *. | Novos prisioneiros agrupados. | - | - | + | - | 1+ 3- |
| 10. L: | Activating dead line. | Ativando linha fatal. | + | + | + | + | 4+ |
| a. | What are you looking at? Get out of here! | O que está olhando? Saia daqui! | + | + | + | + | 4+ |
| 11. COMPUTER: | Sonic dead line is up. | Linha fatal está ativada. | + | + | + | + | 4+ |
| a. | Prisoner <u>restraint</u> * collars armed. | Colares dos prisioneiros armados. | + | + | + | - | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|---------------|---|---|----|----|----|----|----------|
| b. | Prisioner restraint collars armed. | ∅ | + | + | + | + | 4+ |
| 12. R: | Give you a lift? | Quer voar? ⁷ | + | + | + | + | 4+ |
| 13. LAUGHLIN: | Get it open! | Abra! | + | + | + | + | 4+ |
| a. | Repeat the code! | Repita o código! | + | + | + | + | 4+ |
| 14. WEISS: | I did. | Já fiz isso. | + | + | + | + | 4+ |
| b. | 653... Shit! It's not working! | Merda! Não está funcionando! | + | + | + | + | 4+ |
| 15. R: | You're some actor. | Você é um bom ator. | + | + | + | + | 4+ |
| 16. L: | Who was <u>acting</u> *? | Quem estava <u>fingindo</u> * (*representando) | + | + | - | + | 3+ 1- |
| 17. R: | You're still alive, aren't you? | Ainda está vivo, não? | + | + | + | + | 4+ |
| 18. L: | Repeat that code. | Repita o código. | + | + | + | + | 4+ |
| 19. R: | Weiss, what's the hold-up? | Por que demora? | + | + | + | + | 4+ |
| 20. W: | <u>Come on</u> *, the <u>link</u> * computer is denying the code. | O computador está negando o código. | + | + | + | - | 3+ 1- |
| a. | Must be the walls in here blocking the signal. | As paredes devem bloquear o acesso. ⁸ | - | - | + | - | 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|------------|---|---|----|----|----|----|----------|
| 21. R: | Then try it outside! <u>Move!</u> * | Tente do lado de fora! | + | + | + | - | 3+ 1- |
| 22. W: | Open the case! Open the case! | Abra a caixa! | + | + | + | + | 4+ |
| 23. R: | Go ahead, do it! | Experimente! | - | - | + | - | 1+ 3- |
| a. | <u>Shut down*</u> the dead line or we all lose our heads! | <u>Feche*</u> a linha fatal ou perderemos nossas cabeças! | + | + | + | + | 4+ |
| 24. W: | It's blocked! | Está bloqueado! | + | + | + | + | 4+ |
| a. | It's an encryption lockout! | Há um dispositivo de segurança. | + | + | + | + | 4+ |
| b. | Damn! | ϕ ¹⁰ | - | - | - | - | 4- |
| 25. COMP.: | Perimeter deactivated. | Perímetro desativado. | + | + | + | + | 4+ |
| a. | Perimeter deactivated. | Perímetro desativado. | + | + | + | + | 4+ |
| 26. R: | Chico, come back! | Chico, volte! | + | + | + | + | 4+ |
| a. | The dead line is still up. | A linha ainda está ativada. | + | + | + | + | 4+ |
| 27. W: | He won't make it. The collar's gonna blow. | Não conseguirá. O colar explodirá. ¹¹ | + | + | - | + | 3+ 1- |
| 28. COMP.: | Perimeter... deactivated. | Perímetro desativado. | + | + | + | + | 4+ |

| | | | MA PA SA CC RES |
|--|--|--|------------------|
| a. | Perimeter... deactivated. | Perímetro desativado. | + + + + 4+ |
| 4.8.3.5 Segment 5: 9:37 - 12:33; TV/At Mick's shack. | | | |
| 01. S: (SUSIE CHECKPOINT) | Zone passes are required at all times. | Use sempre seu passe de zona. | + + - + 3+ 1- |
| a. | Display passes properly. | Mantenha-os à vista. | + + + + 4+ |
| b. | All <u>interzone</u> * workers with <u>day passes</u> * are reminded that curfew begins at midnight. | Lembramos aos trabalhadores com <u>passe diário</u> * que o toque de recolher começa à meia-noite. (*"diurno") | + + + + 4+ |
| c. | Anyone without a valid zone card after midnight will be permanently detained. | Os infratores serão presos. | - - + - 1+ 3- |
| d. | <u>Cadre</u> * kids, don't forget... | Garotos, não se esqueçam... | + + + + 4+ |
| e. | ... October is <u>bonus</u> * recruitment month. | ... Outubro é o mês de recrutamento. | + + + + 4+ |
| f. | Earn a <u>double</u> * bonus for reporting a <u>family member</u> *. | Ganhe um bônus, delatando <u>alguém</u> *. | - + + - 2+ 2- |
| g. | ICS, your entertainment and information network reminds you: | ICS lembra você: | - + + - 2+ 2- |
| h. | Seeing is believing. | Ver é acreditar. ¹² | + + - + 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|--------------|--|---|----|----|----|----|----------|
| 02. KILLIAN: | What's the number one television show in the whole wide world? | Qual o melhor show do mundo? | + | + | + | + | 4+ |
| 03. PUBLIC: | "The Running Man"!! | "O Sobrevivente"!! | + | + | + | + | 4+ |
| 04. PHIL: | Yes, it's "The Running Man"! | φ ¹³ | + | + | + | + | 4+ |
| a. | 400 square blocks of danger, destruction and death. | φ | - | - | - | - | 4- |
| 05. STEVIE: | I guess you wanna buy a <u>hot</u> * stereo? | Quer comprar um som? | + | + | + | + | 4+ |
| a. | Glad you made it. | Que bom ter conseguido. | + | + | + | + | 4+ |
| b. | <u>Unstoppable network</u> * stalkers give criminals.... | <u>Nossos</u> * caçadores dão aos criminosos. | - | + | + | - | 2+ 2- |
| c. | ... and enemies of the state <u>exactly</u> * what they deserve. | ... e inimigos do estado o que eles merecem. | + | + | + | + | 4+ |
| d. | Mondays, 8:00-11:00. ICS channel 1. Be there! | Às segundas feiras das 20 às 23 hs. | - | - | + | - | 1+ 3- |
| e. | <u>Produced in cooperation</u> * with the Department of Justice. | <u>Produzido em cooperação</u> * ¹⁴ com o Departamento de Justiça. | + | + | + | + | 4+ |
| f. | "The Running Man"! America's favorite game show! | "O Sobrevivente"! O seu programa favorito! ¹⁵ | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|----------|--|---|----|----|----|----|----------|
| 06. S: | A child. Your child. Happy... | Uma criança. Seu filho. Feliz... | + | + | + | + | 4+ |
| a. | ... loving, caring. | ... carinhoso, amoroso. | + | + | + | + | 4+ |
| 07. L: | I can't believe his shit. 24 hours a day. | O dia inteiro essa droga. | - | + | - | - | 1+ 3- |
| 08. MIC: | 7 days a week. | A semana inteira. | + | + | + | + | 4+ |
| 09. R: | Don't listen. | Não ouça. | + | + | + | + | 4+ |
| 10. L: | I'm worried about these kids. The network shuts all the schools. | E as crianças? | - | - | + | - | 1+ 3- |
| a. | The kids are <u>in hiding</u> * or basic training. | Estão em centros de treinamento. | - | + | + | - | 2+ 2- |
| b. | <u>Brainwashed</u> * by TV. | <u>Lavagem</u> * cerebral pela TV. | - | - | + | + | 2+ 2- |
| 11. W: | We can jam the network if we find the satellite uplink. | Se acharmos a torre de transmissão, podemos bloquear. | - | - | + | - | 1+ 3- |
| a. | Then we'll <u>broadcast</u> * the truth. | Então <u>mostraremos</u> * a verdade. | + | + | + | + | 4+ |
| 12. R: | The truth? | A verdade? | + | + | + | + | 4+ |
| a. | It hasn't been very popular lately. | Ela não anda popular. | + | + | + | + | 4+ |
| 13. M: | We can't find <u>the code or the uplink</u> *. | Não conseguiremos achar o <u>transmissor</u> * | - | + | + | - | 2+ 2- |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| a. | Who knows where they hid something that big, but they managed. | Eles conseguiram escondê-lo bem. | - | - | + | - | 1+ 3- |
| b. | Would you mind? | Com licença? | + | + | + | + | 4+ |
| c. | Good-bye, my lovely. | Adeus, meu bem. | + | + | + | + | 4+ |
| d. | You're one of the <u>cops</u> * who <u>locked up</u> ** my friends... | Você é um dos <u>guardas</u> * que <u>prenderam</u> ** meus amigos... (*tiras, **trancaram) | + | + | - | + | 3+ 1- |
| e. | ... burned my songs. | ... <u>queimou</u> * minhas canções. (*queimaram) | + | + | + | + | 4+ |
| f. | People like you turned this country into a jail. | Pessoas como você fizeram do país uma prisão. | + | + | + | + | 4+ |
| 14. L: | We won't kill him. | Não o mataremos. | + | + | + | + | 4+ |
| 15. M: | He's a <u>cop</u> *. | É um <u>policial</u> *. (*tira). | + | + | + | + | 4+ |
| a. | The <u>Butcher</u> * of Bakersfield. | O <u>exterminador</u> * de Bakersfield. (*açougueiro) | + | + | + | + | 4+ |
| 16. W: | Come on Mic, you can see that crap is network propaganda. | Isso é mentira da TV. | - | - | - | - | 4- |
| 17. L: | We don't know that. | Não temos certeza. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--|---|------------------------------------|----|----|----|----|----------|
| 18. W: | We know we wouldn't be here if he <u>hadn't</u> helped us. | Ele nos ajudou a chegar aqui. | - | - | + | - | 1+ 3- |
| 19. L: | He's not one of us! | Não é membro do nosso grupo. | + | + | + | + | 4+ |
| 20. M: | Perhaps now he's seen too much. | Talvez saiba muito sobre nós. | - | - | + | - | 1+ 3- |
| 21. R: | I have seen too much? | Qual é? | - | + | - | - | 1+ 3- |
| a. | All I have seen is some low-foreheads who think they can change the world with dreams and talk. | Acham que assim mudarão as coisas? | - | - | + | - | 1+ 3- |
| b. | <u>It's too late for that*</u> . If you're not ready to act... | Se não estão prontos para agir... | + | + | + | - | 3+ 1- |
| c. | ... give me a break and shut up. | ... parem de se queixar. | - | - | - | - | 4- |
| 22. M: | Nothing worth losing your head over, though. | Não vale a pena perder a cabeça. | + | + | + | + | 4+ |
| 23. R: | You got it. | Tem razão. | + | + | + | + | 4+ |
| 4.8.3.6 Segment 6: 13:00 - 13:37; on the way to the truck. | | | | | | | |
| 01. L: | Well, there's your ride. <u>It's all set*</u> . | Lá está sua condução. | + | + | + | - | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| 02. R: | Nothing like first class. | Nada como viajar de 1ª classe. | + | + | + | + | 4+ |
| a. | I guess, this is it. Weiss, stay out <u>the national database*</u> . | Fique longe dos <u>computadores*</u> (*bancos de dados do governo) | - | - | + | - | 1+ 3- |
| b. | And you, Laughlin, stop trying to teach the constitution to the <u>street punks*</u> . | Não tente ensinar a lei para os <u>bandidos*</u> (*moleques de rua). | - | - | + | - | 1+ 3- |
| c. | See you guys at the 10-year prison reunion. | Vejo vocês na reunião dos 10 anos de prisão. | + | + | + | + | 4+ |
| 03. W: | You can still join us if you want? | Por que não se junta a nós? | + | + | + | + | 4+ |
| 04. R: | <u>My brother*</u> is getting me out of the city. 'Cause I'm not into politics. I'm into survival. | Vou sair da cidade. Estou interessado em sobrevivência, não em política. | + | + | + | - | 3+ 1- |
| 05. L: | Nowadays, it's the same thing. | Hoje em dia é a mesma coisa. ¹⁶ | - | - | + | + | 2+ 2- |
| 06. R: | <u>Save it for the written test*</u> . Good luck. | <u>Não perca tempo comigo*</u> . Boa sorte. (*guarde esse papo pro exame final). | - | + | + | + | 3+ 1- |
| 07. L: | Yeah, for all of us! | Sim, para nós todos! | + | + | + | + | 4+ |

4.8.3.7 Segment 7: 14:32 - 18:42; in the TV studio/Edward's apartment.

| | | | MA | PA | SA | CC | RES |
|--------------|---|--|----|----|----|----|----------|
| 01. KILLIAN: | Brenda, do you have this week's ratings or do I have to guess? | Qual o índice de audiência? | - | - | + | - | 1+ 3- |
| 02. BRENDA: | They're the same as last week and those were same all last month. | O mesmo do mês passado. | - | - | + | - | 1+ 3- |
| a. | I guess we just peaked. It's not like we've dropped. | Talvez seja o máximo. | - | - | + | - | 1+ 3- |
| 03. K: | Not likely. You're beautiful, sweetheart. | Acho que não. | - | - | + | - | 1+ 3- |
| a. | It's okay. What's your name? | Tudo bem. Qual o seu nome? | + | + | + | + | 4+ |
| b. | Dan, you're doing good work. <u>Don't worry*</u> . | Dan, está fazendo um bom trabalho. | + | + | + | - | 3+ 1- |
| c. | Brenda, if that asshole is mopping the floor tomorrow... | Se esse estúpido estiver aqui amanhã, | - | - | - | - | 4- |
| d. | ...you'll be mopping it the rest of the week. Let's go. | você já era. | - | - | - | - | 4- |
| 04. COMP.: | <u>Security*</u> code accepted. | Código aceito. | + | + | + | + | 4+ |
| 05. R: | Edward? | Edward? | + | + | + | + | 4+ |
| 06. B: | Damon, wardrobe has your new jackets. They're fantastic! | Temos suas novas jaquetas. São bárbaras! | + | + | + | + | 4+ |

| | | | MA | PÁ | SA | CC | RES |
|------------------------|---|--|----|----|----|----|----------|
| 07. K: | Who chose the colors? | Quem escolheu as cores? | + | + | + | + | 4+ |
| a. | How are my people today? | Como vão meus colaboradores? | + | + | + | + | 4+ |
| b. | <u>You look good, Tony!</u> * What do you have for me? | Tony, quais são as novidades? | - | - | + | - | 1+ 3- |
| 08. TONY: | The Justice Department is calling every 10 minutes. | O Departamento de Justiça não pára de ligar. | + | + | + | + | 4+ |
| 09. K: | <u>Be evasive*</u> . Tell them to fuck themselves. Got my coffee? | Mande-os para o inferno. E o meu café? | - | - | - | - | 4- |
| 10. K: | I wanna know what we got. | Que temos? | - | - | + | - | 1+ 3- |
| 11. AMBER: | Lights! | Luzes! | + | + | + | + | 4+ |
| a. | Kitchen. Toast and coffee. | Cozinha. Torradas e café. | + | + | + | + | 4+ |
| b. | ICS, channel one. | ICS, canal 1. | + | + | + | + | 4+ |
| 12. CAPTAIN FREEDOM | Are you ready for pain? | Está pronto para sentir dor? | + | + | + | + | 4+ |
| a. | Are you ready for suffering? | Pronto para sofrer? | + | + | + | + | 4+ |
| b. | If the answer is yes... | Se a resposta é sim... | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|------------------------|---|---|----|----|----|----|----------|
| c. | ...You're ready for "Captain Freedom's <u>workout!</u> "* | ... Você está pronto para o <u>teste*</u> do Cap. Freedom? (*exercício) | + | + | + | + | 4+ |
| 13. PHILL: | Yes, it's <u>America's own*</u> Captain Freedom! | Sim, o Capitão Freedom! | + | + | + | - | 3+ 1- |
| a. | National Champion. The greatest stalker <u>to ever play the game!</u> * | Campeão Nacional. O maior caçador. | + | + | + | - | 3+ 1- |
| b. | All right, you runners... ready, get set, go! | "Sobreviventes" ... prontos, já! | + | + | + | + | 4+ |
| 14. ANNOUNCER: | We interrupt this program for an urgent news bulletin. | Notícia urgente! | - | - | + | - | 1+ 3- |
| 15. FEMALE NEWSCASTER: | Police are searching door-to-door... | A polícia está na busca | + | + | + | + | 4+ |
| a. | ...For Benjamin Richards, <u>known as "The Butcher of Bakersfield"</u> * | de Benjamin Richards. | - | - | + | - | 1+ 3- |
| b. | Richards (a former police-officer) was the helicopter pilot who went berserk... | Ele era o piloto do helicóptero. | - | - | + | - | 1+ 3- |
| c. | ...18 months ago, firing without warning on a crowd of innocent civilians. | que fuzilou uma multidão de civis. | - | - | + | - | 1+ 3- |
| d. | If you see him, do not approach him. | Se você o vir, não se aproxime. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|------------|--|--|----|----|----|----|----------|
| e. | Contact your local block warden. | Avise o guarda do seu quarteirão. | + | + | + | + | 4+ |
| 16. R: | <u>Don't make a sound*</u> . Who are you? A friend of my brother's? | Quem é você? Amiga do meu irmão? | + | + | + | - | 3+ 1- |
| 17. AMBER: | What are you talking about? | Como assim? | + | + | + | + | 4+ |
| 18. R: | This is his apartment. | Esse apartamento é dele. | + | + | + | + | 4+ |
| 19. AB: | I moved in last month. They told me the last tenant was taken away for... | Acabei de me mudar. O último inquilino foi levado para... | + | + | + | + | 4+ |
| a. | for re-education. | para reeducação. | + | + | + | + | 4+ |
| b. | Ben Richards is in my house!!! | Richards está na minha casa!!! | + | + | + | + | 4+ |
| c. | He's in my bathroom!!! | Está no meu banheiro!!!! | + | + | + | + | 4+ |
| 20. CF: | <u>That's the ticket*</u> . No pain, no gain. | Para vencer, tem que sofrer. | + | + | + | - | 3+ 1- |
| 21. AB: | Let go of me! Let me go! | Largue-me! | + | + | + | + | 4+ |
| 22. R: | Listen to me. I'll only say this once. | Ouçá. Direi uma única vez. | + | + | + | + | 4+ |
| a. | This is all a lie. <u>I was framed*</u> . I'm <u>completely</u> innocent. | É tudo mentira. Sou inocente. | + | + | + | - | 3+ 1- |
| 23. AB: | Yeah, sure. | Claro. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|---|---|---|----|----|----|----|----------|
| 24. R: | Be quiet <u>and stay still</u> *. | Fique quieta. | + | + | + | - | 3+ 1- |
| a. | <u>I'll be out of here</u> * in 5 minutes. | <u>Irei</u> * em 5 minutos. (*me mando) | + | + | - | - | 2+ 2- |
| 25. AB: | This is Amber. | ∅ | - | - | - | - | 4- |
| a. | I'm not home. | ∅ | - | - | - | - | 4- |
| b. | I'm out having a wonderful time in a fabulous place. | ∅ | - | - | - | - | 4- |
| c. | So control your jealousy and leave a message at the tone. | ∅ ¹⁷ | - | - | - | - | 4- |
| 4.8.3.8 Segment 8: 16:43 - 20:16; Killian's office. | | | | | | | |
| 01. K: | Are you kidding me? Next. | Está me gozando? O próximo. | + | + | + | + | 4+ |
| 02. T: | How's this? Case 114. A schoolteacher. | Que tal esse? Um professor. | + | + | + | + | 4+ |
| a. | Killed his wife and mother-in-law at a <u>faculty dinner</u> * party. | Matou a esposa e a sogra numa <u>festa</u> *. (*jantar de docentes) | + | + | + | + | 4+ |
| 02. K: | I like that <u>quality</u> *. | Gosto do <u>tipo</u> * (*estilo) | + | + | + | + | 4+ |
| a. | <u>The sort that</u> * the neighbors say, "such a quiet man..." | Os vizinhos dizem, um homem calado... | + | + | + | - | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|--------|---|---|----|----|----|----|----------|
| b. | ...but he always said hello." | ...mas sempre me cumprimentava." | + | + | + | + | 4+ |
| c. | Look at him*. He weighs 120 pounds. He wouldn't last 30 seconds. | Pesa 60 kg. Não aguentaria 30 segundos. | + | + | + | - | 3+ 1- |
| d. | Who else? | Quem mais? | + | + | + | + | 4+ |
| 03. B: | What about the <u>bank</u> * robbers who made the suicide pact? | Que tal os ladrões que fizeram o pacto do suicídio? | + | + | + | + | 4+ |
| 04. K: | Did they commit suicide? | Cometeram suicídio? | + | + | + | + | 4+ |
| 05. B: | Then they're unreliable. | Então não são confiáveis. | + | + | + | + | 4+ |
| 06. T: | I know an agent who might have an axe murderer or <u>something</u> *. | Conheço um agente que poderia arrumar um assassino. | . | | | | |
| | | | + | + | + | + | 4+ |
| 08. K: | Hello, gorgeous. | Olá, beleza. | + | + | + | + | 4+ |
| 09. T: | Somebody with <u>stamina</u> *. | Precisamos de alguém com <u>força</u> * (*pique/garra) | + | + | + | + | 4+ |
| 10. K: | Tony, Tony, pipe that feed in here now. | Passe esse programa para cá. | + | + | + | + | 4+ |
| a. | Take a look at this. | Veja. | + | + | + | + | 4+ |
| b. | This is yesterday's prison break. | Foi ontem na fuga da prisão. | + | + | + | + | 4+ |
| c. | Look at that mother <u>move</u> *, huh? | Veja o filho da mãe. | + | + | + | + | 4+ |
| d. | Beautiful. Who is he? | Lindo. Quem é ele? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|--|--|----|----|----|----|----------|
| 11. T: | <u>Are you kidding*</u> , that's Ben Richards. | Ben Richards. | + | + | + | - | 3+ 1- |
| 12. K: | The cop from the massacre? | O guarda do massacre? | + | + | + | + | 4+ |
| a. | Sensational! <u>Perfect contestant*</u> . I want him. | Sensacional! Quero ele. | + | + | + | - | 3+ 1- |
| 13. B: | Can't have him. | Não é possível. | + | + | + | + | 4+ |
| a. | <u>A term of our contract*</u> : we never get military prisoners. | Não podemos usar prisioneiros do exército. | + | + | + | - | 3+ 1- |
| 14. T: | Who's a military prisoner? He's still at large. | Ele já está em liberdade. | - | - | + | - | 1+ 3- |
| 15. K: | They'll get him for me. | Eles o capturarão para mim. | + | + | + | + | 4+ |
| a. | <u>The Cadres*</u> can't have is both ways. | <u>O governo*</u> terá que ceder. | - | + | + | - | 2+ 2- |
| b. | They want ratings? I'll get 10 points for his biceps alone. | Eles querem audiência? Só esse bíceps vale 10 pontos. | + | + | + | + | 4+ |
| c. | Hello, this is Killian*. Give me the Justice Department, <u>Entertainment Division*</u> . | Ligue-me com o Departamento de Justiça | - | - | + | - | 1+ 3- |
| d. | No, hold that, operator. | Não. Espere. | + | + | + | + | 4+ |
| e. | Give me the President's agent. | Ligue com o assessor do presidente. | + | + | + | + | 4+ |

4.8.3.9 Segment 9: 20:19 - 21:52; Amber's apartment.

| | | | MA | PA | SA | CC | RES |
|---------|--|--|----|----|----|----|----------|
| 01. R: | What's this? | O que é isso? | + | + | + | + | 4+ |
| 02. AB: | That's my synthesizer. | Meu sintetizador. | + | + | + | + | 4+ |
| a. | I'm a musician. | Sou uma musicista. | + | + | + | + | 4+ |
| b. | Well, I'm really a singer. | Na verdade sou cantora. | + | + | + | + | 4+ |
| c. | I write music for the Network. Have you heard <u>their theme song</u> ?* | Componho para a TV. Conhece <u>essa</u> *? | + | + | + | - | 3+ 1- |
| d. | "We bring you joy and <u>strife</u> *". | "Trazemos para você alegria e <u>emoção</u> *" | + | + | + | + | 4+ |
| e. | I wrote that. | ∅ | - | - | - | - | 4- |
| 03. R: | You must be very proud of yourself. | Deve estar muito orgulhosa. | + | + | + | + | 4+ |
| 04. AB: | It's really nothing.. | Não há nada que te interesse. | - | - | + | - | 1+ 3- |
| 05. R: | Look at this. | Veja isso. | + | + | + | + | 4+ |
| a. | They are all on the censored list. | Estão todas censurados. | + | + | + | + | 4+ |
| b. | <u>And look what we have here!</u> * This looks like blackmarket clothing. | Parecem roupas do mercado negro | + | + | + | - | 3+ 1- |
| c. | And you wrote the Network jingle! | E você compôs o jingle da TV! | + | + | + | + | 4+ |

| | | | MA | PÁ | SA | CC | RES |
|---------|--|---|----|----|----|----|----------|
| 06. AB: | Come on, everybody does it. | Todo mundo faz isso. | + | + | + | + | 4+ |
| 07. R: | Money. | Dinheiro. | + | + | + | + | 4+ |
| a. | That's what I need, money. | É isso que eu preciso. | + | + | + | + | 4+ |
| 08. AB: | <u>And money is not gonna do you any good*</u> . You won't be able to leave this quad. You don't have a travel pass. | Não sairá desse quadrante sem passaporte. | + | + | + | - | 3+ 1- |
| 09. R: | You do. | Você tem. | + | + | + | + | 4+ |
| a. | Now I do. | Agora eu tenho. | + | + | + | + | 4+ |
| b. | Let's see. | Vejamos. | + | + | + | + | 4+ |
| c. | Now where should we go? Maybe someplace warm. | Que tal irmos para um lugar quente? | + | + | + | + | 4+ |
| d. | I need to work on my tan, anyway. | Preciso me bronzear. | + | + | + | + | 4+ |
| e. | You get so pale in prision. | Fica-se branquelo na prisão. | + | + | + | + | 4+ |
| f. | There you are. <u>Good*</u> . | Aí está. | + | + | + | - | 3+ 1- |
| g. | Now I'm going to untie you. | Agora vou soltá-la. | + | + | + | + | 4+ |
| h. | You're gonna get dressed. | Quero que se vista. | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--|---|--|----|----|----|----|----------|
| i. | And then you're gonna come with me. | ∅ | - | - | - | - | 4- |
| 10. AB: | Oh, yeah? | ∅ | + | + | + | + | 4+ |
| a. | Why should I? | Por que deveria? | + | + | + | + | 4+ |
| 11. R: | Because I'm going to say, "please". | Porque vou dizer "por favor". | + | + | + | + | 4+ |
| 12. AB: | Well, why didn't you say so? | Por que não disse logo? | + | + | + | + | 4+ |
| 4.8.3.10 Segment 10: 21:54 - 24:16; Richard trying to escape with Amber. | | | | | | | |
| 01. S: | Flights to Pretoria, Tutuville and <u>Mandelaburg*</u> are on schedule. | Vôos para Pretória e Tutuville no horário. | + | + | + | - | 3+ 1- |
| a. | Flights do Anaconda, Chile are delayed several hours. | Para Anaconda, no Chile, <u>muito atrasados*</u> . | - | + | - | + | 2+ 2- |
| b. | All <u>mideast*</u> flights are cancelled. | Vôos para o <u>meio-oeste*</u> cancelados. | + | + | + | + | 4+ |
| 02. AB: | You'll never pull this off, you know. | Não conseguirá sair dessa. | + | + | + | + | 4+ |
| a. | You are unarmed... <u>outnumbered*</u> . | Está desarmado. | + | + | + | - | 3+ 1- |
| b. | Face it, you're screwed. | Seja realista, você está ferrado. | + | + | + | + | 4+ |
| c. | So, why don't you <u>just forget about this*</u> and turn yourself in? | Por que não se entrega? | + | + | + | - | 3+ 1- |

| | | | MA PA SA CC RES |
|----------|---|--|------------------|
| 03. R: | You know, you have a very negative attitude. | Sua atitude é muito negativa. | + + + + 4+ |
| a. | Remember, I can break your neck like a chicken. | Posso quebrar seu pescoço <u>como uma galinha*</u> (*como o de uma [...]) | + + + + 4+ |
| 04. G: | Travel pass? | Passaporte? | + + + + 4+ |
| 05. R: | What a beautiful day today. | Belo dia. | + + + + 4+ |
| a. | I can practically taste those <u>pina coladas*</u> already. | Quase posso sentir o gosto das <u>pinas coladas*</u> (*coquetel de abacaxi). | + + + + 4+ |
| b. | You didn't put it in purse again, did you? | Colocou na bolsa de novo? | + + + + 4+ |
| c. | Last vacation she put my credit cards in there... | Ela põe tudo na bolsa. | - + + - 2+ 2- |
| d. | ...and we couldn't find them for a week. Could you hold this, please. | Segure isso | - - - - 4- |
| 06. ELD: | Do you wanna move it up there? | ∅ | - - - - 4- |
| a. | We gotta a plane to catch! | Temos que pegar o avião. | + + + + 4+ |
| 07. G: | Go on! | Passe! | + + + + 4+ |
| 08. R: | Can't live with them and you can't live without them. | Quem entende as mulheres. | - - + - 1+ 3- |

| | | | MA | PA | SA | CC | RES |
|---|---|--|----|----|----|----|----------|
| 09. AB: | I'm warning you. I get sick. <u>Airsick*</u> , <u>carsick*</u> . | Estou avisando, sinto enjoô. | + | + | + | - | 3+ 1- |
| a: | I'm going to throw up all over you. | Vou vomitar em você. | + | + | + | + | 4+ |
| 10. R: | Go ahead It won*t show on this shirt. | Nesta camisa não vai aparecer. | + | + | + | + | 4+ |
| 11. AB: | Help! He's Ben Richards! | Socorro! É Ben Richards. | + | + | + | + | 4+ |
| a. | He's kidnapped me! | Ele me raptou! | + | + | + | + | 4+ |
| 12. MA: | Terminal 7. Benjamin Richards. | Terminal 7. Benjamin Richards. | + | + | + | + | 4+ |
| a. | Priority one fugitive. <u>All units*</u> , terminal 7. | <u>Todos unidos</u> , terminal 7. | - | - | + | - | 3- 1+ |
| 13. C ₁ : | We're on him! | Estamos nos aproximando! | + | + | + | + | 4+ |
| 14. C: | You move and you're dead! | <u>Mexa-se e está morto!*</u> (*se se mexer morre). | + | + | + | + | 4+ |
| 4.8.3.11 Segment 11: 24:35 - 26:23; Killian and Richards. | | | | | | | |
| 01. K: | Hi, cutie-pie. | Olá, fofura. | + | + | + | + | 4+ |
| a: | You know, one of us is in <u>deep</u> <u>trouble*</u> . | Um de nós está numa <u>gelada!*</u> | + | + | - | + | 3+ 1- |
| b. | You know who I am? | Sabe quem sou eu? | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 02. R: | I've seen you before. | Já o vi antes. | + | + | + | + | 4+ |
| a. | You're the <u>asshole</u> * on TV. | É o <u>idiota</u> * da TV. | + | + | - | + | 3+ 1- |
| 03. K: | I was going to say the same thing about you. | Ia dizer o mesmo sobre você. | + | + | + | + | 4+ |
| a. | I saw the video of your prison break. <u>Sensational!</u> | Vi o vídeo da sua fuga da prisão. | + | + | + | + | 4+ |
| b. | Ben, I think we might be able to help each other. | Acho que podemos nos ajudar. | + | + | + | + | 4+ |
| c. | I've got the brains and you've got talent. | Tenho inteligência e você, talento. | + | + | + | + | 4+ |
| d. | <u>No, you've got more</u> *. You've got talent, charisma... | Você tem carisma... | + | + | - | + | 3+ 1- |
| e. | ...and you've got <u>balls</u> *. | ...E <u>coragem</u> *. (*garra) | + | + | - | + | 3+ 1- |
| f. | That's why I <u>pulled some strings</u> * to get you here. <u>And that's why</u> ...* | Por isso <u>me esforcei</u> * para tê-lo aqui. | + | + | - | - | 2+ 2- |
| g. | ... I'd like you <u>to volunteer</u> * to appear... | ... Gostaria que você se apresentasse. | + | + | + | - | 3+ 1- |
| h. | ...on tomorrow's broadcast of "The Running Man" | amanhã em "O Sobrevivente". | + | + | + | + | 4+ |

| | | | MA | PA | SA | CC | RES |
|--------|---|--|----|----|----|----|----------|
| 04. R: | Fuck you. | Foda-se. | + | + | + | + | 4+ |
| 05. K: | You're a brilliant conversationalist, man, limited, but brilliant. | Seu papo é limitado, mas brilhante. | - | - | - | - | 4- |
| a. | Take a look. | Dê uma olhada. | + | + | + | + | 4+ |
| b. | Isn't that your <u>old*</u> schoolteacher buddy there? | Não é seu amigo professor? | + | + | + | + | 4+ |
| c. | And the other buddy the one who helped you in the prison infirmary. | E o outro que o ajudou na prisão. | + | + | + | + | 4+ |
| 06. R: | Weiss. Laughlin. | Weiss. Laughlin. | + | + | + | + | 4+ |
| a. | What are you <u>gonna do*</u> with them? | O que <u>fará*</u> com eles? | + | + | + | - | 3+ 1- |
| 07. K: | Well, that's really up to you. | Isso depende de você. | + | + | + | + | 4+ |
| a. | I created "The Running Man", but I don't make the rules. | Criei "O Sobrevivente", mas não criei as regras. | + | + | + | + | 4+ |
| b. | <u>I got a contract with the government*</u> . They send me the convicts, I put them on the show. | O governo que manda condenados | + | + | + | - | 3+ 1- |
| c. | <u>You've seen it*</u> . You know that you have a chance. | Acho que você tem chances. | + | + | + | - | 3+ 1- |

| | | | MA | PA | SA | CC | RES |
|----|---|---------------------------------|----|----|----|----|----------|
| d. | But your buddies, Ben... <u>They're "B" list*</u> . | Mas seus amigos... | + | + | + | - | 3+ 1- |
| e. | So if you don't do "The Running Man" tomorrow" ... | Se você não fizer o programa... | + | + | + | + | 4+ |
| f. | ... Weiss and Laughlin... | ... Weiss e Laughlin... | + | + | + | + | 4+ |
| g. | ... Are going to go on in your place. | ... Irão no seu lugar. | + | + | + | + | 4+ |

4.8.4. NOTES

1. The whole narration was translated almost word by word resulting in an unidiomatic Portuguese text. Omissions, such as those on lines 4 and 7 are not serious, but the translation of "oil" as "óleos" is a grave error. Also, the verbs in the present were considerably weakened in the TT by the change for the past. However, it seems to us that the greater source of abnormality in the TT issues from syntactic deformations, especially of the rhematic/thematic structure. For example, line 3 would probably read differently, had it been originally written in Portuguese. It might have been: "Um controle rígido é exercido por um estado policial subdividido em zonas paramilitares".

Line 6 might read: "Nenhuma dissidência é tolerada, mas mesmo assim um pequeno movimento subterrâneo de resistência subsiste".

The whole effect of the first segment is of a calqued translation: unnatural and awkward.

2. "Food riot" did not have to be "retranslated" since Portuguese has the established term "saque de alimentos" or "saque a supermercado".

3. The idiomatic Portuguese construction is "Todos os revoltosos". Anyway, "rioters" is probably better rendered as "saqueadores".

4. It should be noticed that TT never attempts to reproduce the style of the radio jargon, thus diluting the atmosphere of the first scene for the reader.

5. The TT is dubious: "Feche" (close) suggests closing a circuit: keeping the line working, therefore. Alternative: "Desligue..." or, considering lines 10 and 11, "Desative...".

6. The TT is mumbo jumbo in Portuguese: does not mean anything. Perhaps "Verificando código de acesso". Would have been in order.

7. Richard's question is ironic, a pun, since he is actually lifting and throwing the guard as he asks it. The pun was lost in the TT, and it is difficult to propose a translation that would have preserved it. Perhaps "Quer uma carona?" or "Quer uma mão?"

8. The choice of the simple present in the TT is unfortunate since it suggests a routine action or a permanent state when the ST means that the blocking of the signal is being caused now, by the walls. The illocutionary act expressed by the ST is that of a supposition rather than an affirmation as in the TT. Suggestion: "Devem ser as paredes aqui que bloqueiam o sinal".

9. "Move" appears many times in this scene and could have been "taught" by now.

10. Some translators affirm that the most common curses such as "Damn!", "Shit!", "Fuck!" etc are known to the average viewer. This may or may not be so. To be on the safe side, however, these imprecations should be either translated each time or "taught".

11. The TT sounds very stiff and unnatural, especially in view of the colloquial "gonna" and the more frequent "blow" (as opposed to "explode") in the original. Perhaps more adequate: "Ele não vai conseguir. O colar vai estourar!"

12. The established Portuguese cliché is "É ver para crer".

13. We considered the translator's decision not to translate 4 justified since "Running Man" is already well known to the viewer, "yes" too and "it's" can be ignored without harming communication.

The omission of 4a, however, is unacceptable since it

contains new and relevant information and cannot, obviously, be worked out by the average viewer on his/her own.

14. "Colaboração" is the usual collocation for "produzido".

15. Many translators like to avoid direct mention of cultural items that identify a culture or geographical location "too" precisely. Therefore, it is quite common to hear a character saying: "Você fala a minha língua?" When the original is "Do you speak English?"

In the case of 5f, the translator opted for this kind of undertranslation by generalizing "America" as "seu".

16. Both the semantic and the pragmatic contents of the original were lost since the TT does not link with previous subtitle. Perhaps, "Hoje em dia as duas coisas são iguais", would reestablish the link and help the reader connect Laughlin's comment that survival and politics are the same with Richard's previous statement.

17. The subtitler decided not to translate the whole recorded message in Amber's answering machine. This is unjustifiable since the message is not simple background noise but gives clues to Amber's personality (playful, teasing...) and should warrant being adequately translated.

4.8.5 CONCLUSIONS

RM achieved 982 positives out of 1260; 77,93% of the total, rating good.

The film was mostly undertranslated for being an action movie, that is, the subtitler judged that viewer would have been more interested in what was going on visually than linguistically.

4.9 FINAL COMMENTS

In this chapter the model for assessing the quality of videofilm translation was tested. We have seen that it produces consistent results. Other criteria might be proposed, however, in case the analyst's objective be to obtain a more detailed diagnosis. A Textuality Criterion, for instance, might be necessary for an analysis aiming at evaluating the cohesion and coherence existing (or lacking) between subsequent subtitles.

A Graphological Criterion might be useful to a critic interested in how the subtitles account for different channels of discourse, different speakers, etc, or in possible orthographical problems such as accentuation, spelling, etc.

The model, as proposed and tested here, is sufficient, however, for an overall view of the translation, and for pinpointing where the problematic areas lie.

NOTES

1. dos SANTOS, A.S. *Guia Prático da Tradução Inglesa*. São Paulo, Cultrix, 1975.

2. DOWNES, Leonard S., *Palavras amigas-da-onça*: a vocabulary of false friends in English and Portuguese. Rio de Janeiro, Ao Livro Técnico, 1984.

3. HALLIDAY, M.A.K.; HASAN, R., *Cohesion in English*. London, Longman. 1976.

5. THE PRACTICAL ASPECTS OF VIDEOFILM TRANSLATION

It soon became apparent that besides theoretical and structural conditioning factors involved in generating the Portuguese subtitles to an English-spoken videofilm, the translator himself/herself was a key element in the process.

It was decided that this study should examine the array of practical aspects that condition the work produced by translators. To accomplish this end, a questionnaire was prepared and sent by mail to a number of translators. The data collected from the replies was recorded and forms a corpus to which continuous reference will be made in this chapter.

The answers given to the questionnaire, taken as a whole, demonstrate that: a. the questions were answered very perfunctorily; b. the questionnaire was too vague in certain points, therefore generating many hazy and inconclusive answers; c. Brazilians tend to be uncommunicative by correspondence; rude even (of the thirty copies of the questionnaire mailed, only six were returned).

These conclusions prompted us to next try interviewing translators (and other professionals who might influence their work: distributors laboratory managers, supervisors, etc.) in person. The interviews were conducted in the month of July, 1989 in São Paulo. Their results, plus the replies received by mail, plus complementations done by phone are analyzed next. There follows a list of the interviewees.

| INICIALS | POSITION | DISTRIBUTOR/ LABORATORY | AGE | PROFESSIONAL TRAINING |
|----------|------------------------------|----------------------------|---------|--|
| MF | marketing manager | Columbia | 34 | business management |
| RA | owner | Tec Home | 57 | engineer |
| DB | mark. man. | Transvideo | 30 app. | **** |
| BL | mark. man. | Look | 36 | adversiting and marketing management |
| MM | production manager | Audiolar | 30 app. | **** |
| CR | translator | Audiolar | 36 | visual communication |
| RC | translator | Videolab | 25 app. | **** |
| LM | home video manager | Globo | ** | **** |
| RM | commercial director | Warner Brothers | ** | **** |
| MO | head of translation dept. | Videolab | ** | **** |
| JT | translator | CIC | ** | **** |
| RR | translator | Transvideo | 39 | **** |
| MA | translator | Videolab | 45 | **** |

From the information provided by distributors' and translators there should be around sixty videofilm distributors and approximately the same number of translators in activity in São Paulo at the time of the survey (July '89). These figures, however, are very fluid and may have changed by the time of this writing¹, but the corpus should nevertheless be reliable as a source of data on the practical constraints facing translators. The questionnaires used to amass this data are reprinted in appendix 2.

5.1 THE QUALITY OF VIDEOFILM TRANSLATIONS

All the thirteen interviewees were asked to offer their opinions on the quality of videofilm translation prevalent in the market. In contradiction with articles published by the popular and specialized press (see chapter 2), most interviewees stated that the quality of videofilm translation is acceptable and has been improving steadily over the last few years. Here is a summary of the answers:

MO: "The quality of translations has been improving considerably [...]"²

CR: "Depois que comecei a trabalhar na área, senti que começou a melhorar muito." [referring to the quality of translations].

MA: "Let's speak about the 'selados' [legal tapes]: I don't agree that they are poor in quality."

DB: "A Marina é uma profissional que tem a consciência dela. Ela é uma pessoa competente que não precisa de exigências para trabalhar direito. Agora, esses outros profissionais da área que estão começando, esse pessoal jovem da própria Videolab... O pessoal lá é novo, tem vontade de melhorar, de aprender."

MM: "De uma forma geral eu acho a tradução muito boa, embora a cada dia que passa se percebe que pode ficar melhor."

MF: "Acho que melhoraram bastante [the translations]."

Some consider the quality of their own translations good whereas their competitors' varies:

LM: "Our work performs the best quality in subtitling on video provided in Brazil today. Our competitors rank from good (a few) to very poor (most of them)."

RM: "They [the translations] have very good quality. Considering the fact that some distributors have all scripts translated in their head offices, [their] quality varies slightly."

JT: "According to the specialized press, CIC video has won first rate captions on [in] the [last] three years."

RA: "Actually [at present] the quality of the translations for our pictures is good because, as I mentioned before, I take a personal interest on this issue. However, I've seen a lot of poor quality translation in the other companies [...]."

Only RR agreed with the proposition that the general quality of videofilm translation is poor. He says: "Concordo [that they are poor]. As razões são: a. para baratear o custo contrata-se pessoal despreparado; b. o fator pressa na entrega da tradução; c. falta de conhecimento do inglês-inglês e inglês-americano; d. a influência regional, étnica e social sobre o idioma. Ex.personagem judeu novaiorquino, a fala do negro americano e dos jovens; e. falta de: e1. script, e2. interesse, e3. revisão."

5.2 THE CONDITIONING FACTORS' INFLUENCING VIDEOFILMS
TRANSLATION: DEADLINES, WORK CONDITIONS, PAYRATE

RR has touched upon many vital areas for translators. Tight deadlines were the subject of one question in the questionnaire. The replies warrant the following statement: translators are given at most a week to work on a film, the average lead time being two or three days. Translators are paid an average of US\$ 73 per film and consider this amount acceptable but low³.

Item a from RR's reply was also a part of one of the questions: "How are your translators recruited? Do they have to hold any degrees or certificates? Are they employees or free-lancers?" The answers attest that the majority of translators working on videofilms are free-lancers, have no formal training as translators and see translating as an odd job or moonlighting.

RR's items e1 and e3 were also covered in the questionnaire. A significant number of translators nowadays works from a script. There are several kinds of script; some especially prepared for translators (the "international screenplay" or "script for export", see appendix 3), these are very detailed and some even contain explanations of the more obscure slang or syntax.

RC: "Já não existe tradutor que goste de trabalhar sem script. Hoje 70% dos filmes vêm com script."

MO: "Materials used [by the translator] are a VHS copy of the film and a script, when available."

CR: "Eu, por ter uma pequena deficiência auditiva, só trabalho com script. [...] Setenta por cento dos filmes tem script."

MM: "A grande maioria [of the distributors] manda hoje o script original. Mas isso agora, e porque trabalhamos com a CIC, a Metro, a Disney, etc. Há alguns meses era um verdadeiro horror: chovia filmes sem script."

LM: "To do their work, our translators are given a viewing copy of the film and script."

As for supervision and quality control, it seems fair to conclude from the data that translators have a free hand to do their work which is, more often than not, only checked for spelling errors and other surface aspects. The exceptions to this pattern are the films released by Video Arte (distributors of the Metro-Goldwyn Mayer films) which are supposedly checked by a especially hired film critic (RE). His name is credited in the Audiolar-translated films as "supervisor de legendas".

Very recently (January'90), MO started being credited in the Videolab-translated films as "supervisora de legendas".

She states:

"When I said that I revise the translations, that means I actually go into the contents of the same [...]. There would be no valid point to have a person in charge of all translations, if she/he would not be concerned with this aspect of the translator's work. Besides, and this is not happening only with us, when we have an important film to translate (let's not talk about second class productions) and any doubts arise as to historic, cultural, etc. points of view, we check the same either with someone native or in specialized literature."

5.3 THE SUBTITLES

From the interviews with distributors, lab managers and translators the followings information about captions was mentioned: the number of characters on the screen can vary between 24 and 32 per line and a maximum of two lines is permitted.

MO: "The standard general rule used by the market is a two line subtitle, using a maximum of 32 characters per line. However, long and a great amount of subtitles may jeopardize the action. Criteria on the separation into subtitles and translation of a given dialogue is quite personal. In the case of Videolab, we have established some patterns to be followed by our translators, so that all films translated and subtitled in our laboratory have a standard quality."

MA: "You can use 26 characters in a line and the subtitles consist of 2 lines. It should be shown on the screen time enough for the person to read it."

RR: "Pode-se usar 24 a 32 caracteres, e a duração deve ser a necessária para uma fácil assimilação. O computador com 'time code' é a resposta."

CR: "Cada legenda só pode receber 60 caracteres, ou seja, 30 caracteres por linha. O tempo mínimo de exposição é um segundo."

5.4 CONCISENESS

As a direct corollary of the last section, the subject of conciseness in the subtitles seems to be taken for granted by all the professionals involved in the process of videofilm translation.

MM: "Comparando a tradução de cinema com a de vídeo dá para afirmar que no cinema a legendagem às vezes é sucinta demais e você fica sem entender algumas coisas. No vídeo, você pode colocar mais coisas pelo fato de você estar em casa, poder voltar a fita quantas vezes precisar [...] ⁴ então temos condições de passar mais o que está acontecendo, mas mesmo assim daria para usar menos legendas do que se usa hoje. Há coisas supérfluas como repetir o nome [of a character], [translate] 'yes', 'hello' e essas coisas que são óbvias."

RR: "O mais importante é colocar-se a essência, para total compreensão da mensagem da obra, inclusive com palavrão, evitando-se a poluição de caracteres que roubam a atenção do espectador."

MA: "The translator must summarize the subtitles whenever a film has too many dialogues. The spectator has the right to understand and watch the film, without having to be martyred by 2 hs. of reading and at the end of it realize that he was not able to appreciate it."

JT: [when asked if a film already release in the theaters would keep the same translation on video] "A new translation is done, because video has more information in the captions, due to the cultural aspects of seeing [watching] video (mood to sit and watch, replay, re-rent the same title and so on."

RC: "Eu sou uma tradutora contra tradução porque por mais que você faça bem o seu trabalho sempre se perde muito. O que um idioma tem de muito específico, o outro tem de muito leve e solto. Então, trazer de um idioma para outro perde muito o sentido da coisa. Tradução é um mal necessário, mas acontece que fora isso você tem que enxugar para você não atrapalhar."

TOSCHI (1983) corroborates the statements above: "Pela imagem, a legenda não existiria. Sendo exigida para o entendimento dos filmes estrangeiros, ela tem um local reservado no fotograma do filme, de submissão, de escravidão à

imagem e, regra geral: quanto menor, melhor; e, se for evitável, ainda melhor."⁵

5.5 CONCLUSIONS

The translator as a professional fits into a hitherto lowly niche in the following schema: a distributor imports a film directly from the studio that produced it or through an intermediary company. Once the film is cleared through customs and arrives in Brazil, more specifically in São Paulo where 99% of the distributors and laboratories are located, it is sent to a duplicating lab to be translated, subtitled and copied. The copies are then sent back to the distributors where they are labeled, packaged and marketed. In March, 1990 there were approximately 60 distributors and 6 laboratories (employing about 60 translators) catering for the needs of between 4 and 5 thousand video rental outlets, and selling between 6 and 7 thousand copies of each title in average to supply more than 4 million VCR's spread all over Brazil.⁶

To offer a glimpse of the speed of growth of this market, here is a quote from *Veja* # 142: "Em 1985 funcionavam no Brasil apenas 1000 locadoras de vídeo. Hoje elas são 4700", and *Set ano III*, # 10, november 1989: "O número de locadoras no Brasil hoje é de 4948 e o total de títulos selados disponíveis no mercado de vídeo é de 6138 segundo o Concine."

5.5.1 The Role of the Translator in the Schema

The laboratories hire translators as free lancers, which means that the link between the two parties is very tenuous and the translator does not have access to benefits guaranteed by the law as 13th salary, free medical assistance,

pregnancy leave and others. Receiving such unprofessional treatment, many translators are not committed to their work. From their point of view, the pay rates are insufficient, their job is unsteady, they receive little or no support from the labs, their work is not copyrighted, does not earn royalties and is not even credited.

The laboratories sell the distributors an array of services wherein translation is only one of the components and the least profitable one: "A tradução e legendagem de filmes não chegam a dar lucro aos laboratórios. Na melhor das hipóteses, o preço cobrado por esse serviço empata com o capital que nele foi gasto." (Set May 1990, p. 48).

Although an essential part of the whole process, translation has received little attention from the distributors and has apparently been acceptable to the final user, the viewer, until now. The labs, therefore, have not treated translators and their work with due respect.

Recently, however, the "silent majority" has become more vocal in demanding better translations (see question # 1 of questionnaire # 2 in appendix # 2, and the titles of the articles from the popular and specialized press in chapter 2). Also, there is a new breed of enlightened distributors in the market, both "majors" and "independents", who make it a point to have top quality products. Pressure has been building, therefore, from consumers, distributors and the press for more professional, better quality translations.

Labs and distributors have not yet gone as far in this pursuit as to demand translation certificates and diplomas from their translators, but some provide training courses in video translation. Audiolar has CR as their "translator trainer"; Videolab boasts the very well-known and respected MO as their senior translator and subtitles supervisor and Video

Arte has hired the film critic RE to do their "supervisão de legendas".

It is tempting to construe these efforts as an attempt to upgrade the rank and status of the professional translator, and improve the quality of his/her work.

The following quotes also suggest this conclusion:

MF: "Olha, sem dúvida a parte de tradução é importantíssima. A gente tem plena consciência de quem lê e entende alguma coisa do filme em inglês deve ser 5% no máximo. Então, a tradução, pra gente, é fundamental. Procuramos fazer a tradução com letras claras para não ter perigo de se misturar com o fundo. E fazemos isso só com profissionais mesmo. Coisa bem feita, porque depois tem o controle de qualidade."

BL: "Nós temos reivindicado, pelo menos aqui na casa tem acontecido isso, temos reivindicado algumas coisas para a gente sair desse sufoco e com isso poder dar uma melhor qualidade de filmes, de produto para o consumidor."

RA: "Unfortunately in Brazil the salary of translators is very low. I think they should pay more to the good translators, not to hire poor quality translators because they'll ask for half of the good ones. So it's a responsibility of the distributors to be sure that the translator does a good job and to do a good job it takes a good professional. And it costs more. But unfortunately that's not what happens in Brazil. The distributors don't pay attention to this as they should. I'm in a position to request and demand a good translation because I speak the language, but if I didn't, what would I do? I'd call a good agency and ask them to give me a good translator, and I'd pay the money they asked, not just hire the one who's asking for the lower price."

MO: "I would like to comment that this is an emerging market. There are no rules to be followed by the book. We always attempt to do a good quality work, seeking the improvement of

both our own part of the job and the technological side. We are the ones who are establishing the criteria for the good quality subtitling, basing ourselves on common sense, knowledge, feedback from distributors and the consumers, and mainly having in mind the consumer's right for a high quality level."

DB: "É gente como Marcos Rosset da CIC, Beth Lopes da Look, do próprio Ricardo Moronho da Warner... espero que a consciência dessas pessoas, que o bom exemplo profissional delas e que a concorrência do mercado e a consciência do consumidor alterem a situação para melhor [...]. É difícil dizer os defeitos, mas é difícil vir alguém querer saber como as coisas são feitas. A gente está aberto, é um prazer uma empresa realmente estar sempre à disposição do consumidor. A gente queria que o mercado fosse assim, que as empresas fossem mais receptivas a sugestões. É saudável. Trabalho como o que você está fazendo, também. O teu trabalho vai dar um fruto, o trabalho de outras pessoas que se interessam por pesquisas dão frutos. As pessoas estão trabalhando cada vez mais sério e eu só tenho que apoiar e ficar satisfeito com isso."

5.5.2 Final Comments

It is not difficult to understand the reason behind most of the translation problems detected in chapter 4. Translators labor under many adverse contingencies: low pay, unstable work status, tight deadlines, lack of specialized training, supervision, and even of recognition in terms of having their work credited.

Many translators view their work simply as an odd job that brings in some extra income. It is hardly surprising that these are not committed to what they produce. Others have a more professional outlook, taking pride in their work, being conscious of their importance and striving to push the standards in their field further and further ahead toward

excellence. The latter kind will hopefully prevail in the long run and the translation work will occupy its deserved high niche in the complex process of videofilm production and distribution.

It is hoped that the model for translation evaluation proposed here will be useful in Translator's Training Courses and in Translation Colleges, thus contributing to advance the present level of translation quality.

NOTES

1. They have, in fact changed, as suggests the following statement by MO a letter of May 1, 1990: "From what I've been hearing from the other labs and from my personal experience in recruiting new personnel, I think this number has decreased since the beginning of this year. This is due to the difficulty in getting professional translators (specialized in video). This is good from the point of view of quality, as it reflects a greater concern on the quality of translations."

2. All quotations have been reproduced exactly as they were recorded. We have abstained from using [sic], and we have kept the same punctuation and emphases used by interviewees.

3. Concerning this subject, *Desastres legendários* makes the following observations: "Os profissionais da tradução de vídeo geralmente são free-lancers e ganham em média de Cr\$ 4200 a Cr\$ 6300 (valores de abril 90) por filme."

4. This and JT's statement (see last quote on the same page) contradicts what we have heard from other professionals. Also, in *Desastres legendários*, we have on page 48: "[...] na tela grande as legendas podem ter até 35 caracteres, enquanto no vídeo o máximo é de 26."

5. TOSCHI, Ugo. *A tradução para o cinema e a televisão*. A tradução técnica e seus problemas. Álamó. São Paulo, 1983.

6. *Vídeo news apresenta* (suplement) *Vídeo news*. # 82, ano 7, 1989, p. 2.

6. CONCLUSIONS

6.1 THE MODEL FOR ASSESSING THE QUALITY OF VIDEOFILM TRANSLATION

The development of the model proposed in this work followed three steps: firstly, an extensive survey of the field was carried out by viewing hundreds of videofilms over the last 2 1/2 years. This survey allowed the appraisal of the main problem areas of this kind of translation. It suggested, for instance, the Completeness Criterion (CC), since many omissions of translatable material were detected. This criterion was later expanded to include Conciseness, which emerged as a prerequisite for videofilm translation from the interviews conducted with professionals in this field.

Secondly, the pertinent theoretical literature was analyzed and the three remaining criteria emerged from this review. The resulting four Translation Assessment Criteria (TAC) are:

1. the Semantic Approximation Criterion (MA), which affirms that the Translated Text (TT) must approximate as closely as possible the semantic content of the Source Text (ST);

2. the Pragmatic Approximation Criterion (PA), which states that TT must approximate as closely as possible the illocutionary act performed by the ST;

3. the Stylistic Approximation Criterion (SA), which prescribes that TT must be in approximately the same style as ST;

4. the Conciseness/Completeness Criterion (CC), which affirms that TT must contain all the information in ST, and furthermore, that it should be as concise as possible while

complying with the completeness requirement.

The third step was to try out the model on six films. Segments of these were selected and the ST was compared to the TT, assigning the translation a + or - according to our judgement of how well that particular subtitle complied with the four criteria.

This testing of the criteria suggested that they are sufficient to provide an estimate of the translation quality of the subtitles of films on video. The TAC, however, can be expanded or refined according to the analyst's objective.

6.2 THE SPECIFICITIES OF VIDEOFILM TRANSLATION

As pointed out in chapter 3 and 4, translation done with the purpose of subtitling has some peculiarities as compared with other kinds of translation. Probably the most salient one is that the widely accepted Principle of Equivalent Effect applies with restrictions to subtitles. These are the reasons:

a. subtitles are a graphic attempt to translate phonic material, therefore they will inevitably fall short of the objective of preserving the semantic, pragmatic and stylistic features of the original;

b. granted that written words never accomplish to produce on the reader of L2 the equivalent effect that L1 on its receiver; the subtitler will rely to a greater extent than in any other form of translation on the L2 viewer's linguistic sensitivity and ability to encompass, on his/her own, the totality of the context where the TT is inserted. That is, the translator, due to the restrictions imposed by the medium (video), will unavoidably exclude much linguistic material from the subtitles, trusting that the reader will fill in the

gaps from phonological and prosodic components of the ST, and from extra-linguistic visual and auditory elements such as gestures, facial expressions, ambience, dress, voice volume, channel (telephone, radio, loudspeakers, etc.).

Another distinguishing characteristic of videofilm as opposed to general translation is that subtitlers presuppose that the constant average video aficionado knows - having learned from reading subtitles and paying attention to the original utterances - some English already. They take for granted that viewers are familiar especially with formulaic language. The subtitlers will, therefore, occasionally leave out of the translation textual utterances such as greetings, leave-takings, vocatives, fillers and other recurrent linguistic formulas that no other type of translation could omit with impunity.

6.3 THE PRACTICAL CONDITIONS FACING TRANSLATORS

When one analyzes the conditions under which most videofilm translation work is carried out, one perceives that the main reason behind the translation problems examined in chapter 4 is the lowly position occupied by the translator in the videofilm production schema.

Translators work under many adverse contingencies such as those mentioned in the last chapter: inadequate compensation, tight deadlines, lack of supervision and even of recognition in terms of having their translation credited and copyrighted.

Also, many translators approach their work more as an odd job than as a profession. It should come as no surprise, therefore, that they are not committed to their final product.

It is hoped that those who have a more professional outlook, take pride in their work, and are conscious of their importance in the process of videofilm production and distribution will elevate the standards of this vital field of endeavor.

6.4 FINAL COMMENTS

The set of Translation Quality Assessment Criteria proposed reflects this paper's immediate objective of designing and testing parameters usable by an informed critic to evaluate a body of translated texts (subtitles) of films on videocassette.

The criteria are rather crude in that they involve broad levels of language organization without subdivision into their components. We justify this approach by suggesting that the present state of videofilm translation is so poor that delicate measurements of subtle problems would accomplish very little since many serious distortions occur at the basic levels of language organization.

However, should the apparent trend toward improvement of videofilm translation be confirmed, and the average translation quality transcend the coarse present state - where translators demonstrate ignorance of deceptive cognates or of idioms, for instance, and tend to both omit important information from the original and couch their TT in a style conflicting with that of the ST -, the criteria would certainly need further and more subtle subdivisions and sophistication. Were the average translations consistently excellent in meeting the basic parameters, an improved set of TAC would have to be developed in order to account for nuances of semantic value as expressed by syntactic devices of the

thematic kind, for instance. Or, in the case of the Stylistic Approximation Criterion, subdivisions would have to account for different components such as frequency, tone, level of formality, etc.

6.4.1 Suggestions for Further Investigation

This study has left many aspects of videofilm translation untouched. For instance, although a large corpus of film titles has been compiled, an in-depth analysis of this material was not attempted here since film title translation involves many extra-linguist aspects and should probably be approached by a cross-disciplinary study comprising semiotic, psychological and sociological perspectives.

Both dubbed films and cinema films present different problems compared to films on video. Analyses of these two other categories of film translation might add useful knowledge to the theory of translation.

Another interesting extra-linguistic field of study would be the one just skimmed in the last chapter: the practical conditions under which the translation work is carried out. This study might ask questions such as "is there an alternative to subtitling or dubbing?" Since translation is a "necessary evil" - we cannot expect millions of Brazilians to learn English or other foreign languages so that they can understand films directly -, is there not a way to lessen this evil?

Dubbing is certainly more harmful to a film than subtitling since the former process obliterates completely the original soundtrack and the latter only adds a pair of lines of words to the bottom of the screen, without disturbing the original overmuch.

The only alternative to the processes above is highly impractical. It does not seem impossible, however, that the distributors of a particularly fine film should try to implement it. Basically, the distributor would print a booklet to accompany classic or otherwise superlative films in the same manner that some poetry books present the translation side by side with the original. The film translation booklets containing the original lines accompanied by their Portuguese translation would provide the translator with the possibility of including footnotes and of giving a full translation - no need for the conciseness demanded by the subtitles. The setbacks of this new mode of videofilm translation are many, unfortunately. The booklets would be both more expensive and more cumbersome to use than subtitles, and might prove unpopular with all viewers except film purists.

Notwithstanding, even using subtitles, excellence in videofilm translation does not seem like an unattainable goal. Given a helpful script such as the one for *The running man*, a translator with knowledge of and sensitivity in both languages involved - such as the one who translated *The belly of an architect* (whose work could easily have been polished off to near perfection with the help of an expert subtitling supervisor) -, adequate payment, deadlines compatible with the complexity of the task, and specialized supervision, the general level of translation - which today ranges from poor to barely good - might take a quantum leap into excellence.

APPENDIX 1

QUEST # 1

QUESTIONNAIRE ABOUT TRANSLATING PROCEDURES AND POLICIES

01. What is your personal opinion of the quality of film translations produced by your company and by major competitors?
02. Do the original producers of the films have any say in the translation of their titles? If so, what form does their participation take? Are there any contractual restrictions imposed by the original producers on the translators themselves or on the professional qualifications of your translators? If so, what form do they take?
03. How are you translators recruited? Do they have hold any degrees or certificates? What is your work relationship with them? Are they your employees or freelancers? Do you have a fixed or variable team of translators?
04. How much and in what way are translators compensated for their work? (Are they salaried? Paid by the hour? By number of translated lines? By film?)
05. What sorts of deadlines are translators normally given?
06. What materials are translators given to work on, videocassettes? Videotapes? Audio tapes? Scripts?

07. When the movie you release or video had been shown previously at movie theaters do you keep the same translation or change it, and why?
08. Are the finished translations checked or evaluated by anyone besides the translators themselves? If yes, by whom?
09. How many translators normally work on one film? If more than one, do they work together or separately?
10. Are there any technical restrictions about the number of characters in the subtitles that can appear on the screen at a time? If so, what are they and how do they affect the final aspect of the translation?
11. Who decides what the title of the film will be in Portuguese? The translator? The publicity department? An interdepartamental team? If the film has already been marketed in the movie theater network, does its title remain the same or can it be changed for video release? If it is changed, what could be the reasons it? How important do you consider the film title to be in terms of marketability? What is your opinion of the quality and effectiveness of current title translations?
12. Could you list the names, addresses and phone numbers of three translators who work for your company, including the translator(s) who worked on the films I am analyzing?
13. Would you like to add any comments that you feel are relevant in this vital area of translation? Can I contact you again by letter or phone (could you provide your phone number?) in case there are points to be cleared up or details I might need?

Thank you again for your patience and cooperation.

APPENDIX 2

QUEST # 2

TRANSLATION PROCEDURES QUESTIONNAIRE

01. There have been of late many articles and letters in the specialized and general press on the poor quality of book and film translations. Some examples: a. "Rede Globo devolve 40% de filmes dublados alegando má qualidade", *Folha de São Paulo*, 2/8/89. "Censura e dublagem são os vilões dos filmes", *Folha*, 13/03/88; c. "Traições do idioma", *Veja*, 20/7/88; d. "Desculpe a nossa falha: adaptados ou recriados, os títulos de filmes sofrem de tudo nas mãos dos tradutores"; *Videonews*; e. "Traduções sem traições", *Jornal da Tarde*, 25/8/88; f. "Física arranhada: tradução da legenda", carta a *Set*, 7/88; h. "Traduções capengas", carta a *Veja*, 24/8/88; i. "Dublagem tendenciosa", carta a *Set*, 11/88.

How do you respond to the accusation that the majority of videofilm translations are poor in quality? Do you agree/disagree? What are, in your opinion, the reasons for the prevalence of mediocre translations?

02. Why are film translators not credited, that is, why do the laboratories/distributors not include the translator's name at the end of the film? Do you think translators should be credited for their work? Why?

03. What do you think of the normally exiguous (24 to 48 hours) deadlines that labs give translators to translate a film? Are these deadlines enough for the translations to do a good work?
To check and double-check their product? What is your monthly output, that is, how many films on average a month do you translate? How long do you consider the ideal deadline should be for the translation of a film of average level of difficulty?
04. How much are you paid for each film you translate? Do you consider yourself well remunerated for your work?
05. Do you have any say on what the titles of the films you translate will be? If not, who decides about the Portuguese titles?
06. Are the finished translations checked or evaluated by anyone besides yourself? If yes, by whom?
07. What are the technical restriction on the number of characters that can be used at a time and how long the subtitles should be shown on the screen.
08. Would you like to add any comments that you feel are relevant in this vital area of film translation?
09. Do you believe that the subtitles on the screen should translated everything said in the original or that the translator should summarize the English lines in order not to crowd the screen with too many words?
10. Could you provide the following information?
- a. Complete name;
 - b. Age;

- c. Marital status;
- d. Number and age of children, if any;
- e. Full address;
- f. Phone number;
- g. Time you have been working professionally as a translator.

APPENDIX 3

"THE RUNNING MAN"

REEL 1AB, PAGE 1

LABORATORY: 0.01 AT START MARK
44.3 = 1ST SCENE END
60.5 = 2ND SCENE END
159.9 = 3RD SCENE END
(flat)

1. 93.4 98.0 4.12
MAIN
TITLE

NARRATIVE TITLE :)

THE RUNNNG MAN

2. cuts in and starts to roll up
at 99.9
starts to fade out at 157.0
full out at 158.0

ROLL UP TITLE)

BY 2017 THE WORLD ECONOMY HAS
COLLAPSED. FOOD, NATURAL RESOURCES
AND OIL ARE IN SHORT SUPPLY. A POLICE
STATE, DIVIDED INTO PARAMILITARY ZONES,
RULES WITH AN IRON HAND.

TELEVISION IS CONTROLLED BY THE STATE
AND A SADISTIC GAME SHOW CALLED
"THE RUNNING MAN" HAS BECOME THE
MOST POPULAR PROGRAM IN HISTORY.
ALL ART, MUSIC AND COMMUNICATIONS
ARE CENSORED. NO DISSENT IS TOLERATED
AND YET A SMALL RESISTANCE MOVEMENT
HAS CHANGED TO SURVIVE UNDERGROUND.

(POLICE STATE: political unit in which the government exercises rigid and repressive controls over the social, economic and political life, especially by means of a secret police force)

(IRON HAND : Colloquial for, 'DESPOTIC OR RIGOROUS CONTROL')

(HIGH-TECH : short for, 'HIGH-TECHNOLOGY', technology involving highly advanced or specialized systems or devices)

SCENE: EXT. THE SKIES ABOVE
BAKERSFIELD - NIGHT. A GOVERNMENT
POLICE HELICOPTER FLIES TOWARD
THE CITY OF BAKERSFIELD. THE
HELICOPTER IS PILOTED BY BEN
RICHARDS, AN INTIMIDATINGLY MUSCULAR
MAN WITH A SENSE OF FAIRNESS.
SEVERAL OTHER SOLDIERS CARRYING
RIFLES SIT WITH RICHARDS.

| | | | |
|------|--------|--------|------|
| 3. | 183.14 | 187.87 | 3.10 |
| ITAL | | | |

COMAND OVER HEADSET TO RICHARDS)
Yankee 9-9, what are your coordinates?
(Yankee 9-9 : the radio code name
for the helicopter)

| | | | |
|----|-------|--------|------|
| 4. | 188.0 | 194.12 | 6.12 |
|----|-------|--------|------|

RICHARDS INTO HEADSET TO COMMAND)
0-2-0 Flight level 1-5. We're above
release point Echo-Bravo 1.

(release point : futuristic
geographical designation)
(Echo-Bravo : Designating the
letters 'E' and 'B' in the phonetic
alphabet)

5. 195.4 197.0 1.12
ITAL (over scene end)

COMMAND OVER HEADSET TO RICHARDS
Check it out.
(Slang for. 'Investigate the
situation.')

6. 197.4 200.0 2.12

RICHARDS INTO HEADSET TO COMMAND)
Roger, Moving in.
(Roger : Radio jargon for, 'I
receive and understand your message')

(RICHARDS PILOTS THE HELICOPTER
TOWARD THE CENTER OF THE CITY.
HIS COMPUTER MONITOR SHOWS RIOT
ACTIVITY IN THE STREET BELOW)

7. 210.12 213.12 3.0
(over scene end)

RICHARDS INTO HEADSET TO COMMAND)
Food riot in progress.

8. 214.4 217.12 3.8

RICHARDS INTO HEADSET TO COMMAND)
Approximately 1500 civilians.

9. /218.4 220.12 2.8

RICHARDS INTO HEADSET TO COMMAND)
No weapons evident.

10. 221.2 223.2/ 2.0
ITAL

COMMAND OVER HEADSET TO RICHARDS
Proceed with Plan Alpha.

"THE RUNNING MAN"

REEL 1AB, PAGE 4

11. 223.8 226.0 2.8
ITAL
(RICHARDS FROWNS)

COMMAND OVER HEADSET TO RICHARDS)
Eliminate anything moving.

12. 226.8 229.0 2.8

RICHARDS INTO HEADSET TO COMMAND)
I said the crowd is unarmed!

13. 229.8 234.10/ 5.2

RICHARDS INTO HEADSET TO COMMAND)
There are women and children. They just
want food!

14. /235.0 241.4/ 6.4
ITAL (over scene end)

COMMAND OVER HEADSET TO RICHARDS)
Proceed with Plan Alpha. All rioters
must be eliminated.

(RICHARDS SETS HIS JAW)

15. 242.10 248.2/ 5.8

RICHARDS INTO HEADSET TO COMMAND)
to hell with you. I won't shoot helpless
people.

(RICHARDS TURNS TO HIS MEN,
INCLUDING HIS SECOND IN COMMAND,
SAUNDERS)

16. 248.12 252.0 3.4
(over scene end)

RICHARDS TO SOLDIERS)
Abort mission. Return to base.

(THE SOLDIERS REACT UNEASILY)

17. 252.6 254.14 2.8
ITAL (over scene end)

COMMAND OVER HEADSET TO SAUNDERS)
Lt. Saunders, do you copy?
(Lt. : abbreviation for,
'Lieutenant')

"THE RUNNING MAN"

REEL 1AB, PAGE 5

(do you copy : radio jargon for,
'are you hearing this message')

(SAUNDERS SAYS SOMETHING AFFIRMATIVELY)

18. 256.0 260.0/
ITAL (over scene end) 4.6

COMMAND OVER HEADSET TO SAUNDERS)
Take over. Detain Richards and proceed
as ordered.

(RICHARDS REACTS IN SURPRISE, THEN
QUICKLY PUNCHES SAUNDERS IN THE
FACE)

19. /262.1 264.1/
 (over scene end) 2.0

SOLDIER # 1 TO RICHARDS)
What are you doing?!

(THE OTHER SOLDIERS LUNGE AT
RICHARDS, WHO MANAGES TO EFFECTIVELY
KNOCK ALL OF THEM UNCONSCIOUS. THE
HELICOPTER, WITH NO ONE AT THE
CONTROLS, VEERS SHARPLY)

20. 282.6 284.10/
 (over scene end) 2.4

(SOLDIER # 1 TO SOLDIERS)
We're switching over!

(UNFORTUNATELY, RICHARDS LOSES
HIS BALANCE AND STARTS TO SLIDE
OUT THE OPEN DOOR OF THE HELICOPTER.
SOLDIER # 1 GRABS RICHARD'S FOOT
AND HOLDS HIM DANGLING IN MID-AIR,
WHILE SAUNDERS TAKES OVER THE
CONTROLS)

"THE RUNNING MAN"

REEL 1AB, PAGE 6

21. /287.4 289.12 2.8

(SAUNDERS TO SOLDIERS)
I got control!

(SOLDIER # 3 LOOKS DOWN AT SOLDIER
1, WHO IS STILL DANGLING RICHARDS
FROM THE DOORWAY)

22. 293.4 297.0 3.12

SOLDIER # 3 TO SOLDIER # 1)
They said detain him, don't drop him.

(SOLDIER # 1 RELUCTANTLY PULLS
RICHARDS INTO THE HELICOPTER)

23. /308.14 311.8/ 2.10

SOLDIER # 1 TO RICHARDS)
You'll fry for this.
(fry : slang for, 'be severely and
brutally punished')

(SOLDIER # 2, HIS FACE BRUISED, HOLDS
HIS RIFLE AND GLARES DOWN AT
RICHARDS)

24. 312.0 315.6 3.6
(over scene end)

SOLDIER # 2 TO RICHARDS)
And I'll see you in hell.

(SOLDIER # 1 RAMS RICHARDS IN THE
HEAD WITH THE BUTT OF HIS RIFLE)

SCENE: EXT. WILSHIRE DETENTION
CAMP - DAY. MANY PRISONERS
WORK IN THE GROELING CONDITIONS
OF THE DETENTION CAMP. MASKED
GUARDS OVERSEE THE FACILITY.

LABORATORY AND CARD STUDIO: IF YOU ARE USING A NON-TEXTLESS PRINT, TITLE # 25 IS TO APPEAR IN THE UPPER THIRD OF THE FRAME AND TITLE # 26 TO APPEAR AS LOW AS POSSIBLE IN THE FRAME TO AVOID DOUBLE-PRINTING OVER THE EXISTING NARRATIVE TITLE. IF YOU ARE USING TEXTLESS PRINT, TITLE # 25 IS TO APPEAR IN THE CENTER OF THE FRAME AND TITLE # 26 IN NORMAL SUBTITLE POSITION.

| | | | | <u>NARRATIVE TITLE</u> |
|---|-------|--------|-----|---|
| 25. | 333.4 | 339.4 | 6.0 | WILSHIRE DETENTION ZONE 18 MONTHS LATER (WILSHIRE : Note that 'Wilshire Boulevard' is one of the major streets of the Los Angeles City basin) |
| (A PRISON GUARD WATCHES SEVERAL GAUNT AND EXHAUSTED PRISONERS DIG IN A ROCK QUARRY) | | | | |
| 26. | 335.4 | 338.4 | 3.0 | GUARD # 1 TO PRISONERS) Come on, keep digging. |
| 27. | 340.0 | 342.0/ | 2.0 | GUARD # 1 TO PRISONERS) What's the hold-up? (hold-up : slang for, 'delay') |
| (GUARD # 2 NOTICES A PRISONER LYING DEAD ON THE GROUND) | | | | |
| 28. | 342.6 | 344.10 | 2.4 | GUARD # 2 TO GUARD # 1) This one's had it. (one : prisoner) (had it : slang for, 'died') |

"THE RUNNING MAN"

REEL 1AB, PAGE 8

(GUARD # 1 CAREFULLY REMOVES AN
EXPLOSIVE NECKBAND FROM AROUND THE
PRISONER'S NECK)

29. 346.0 348.4 2.4

GUARD # 1 TO GUARD # 2)
Watch the detonator.
(Watch : be careful of)

(GUARD # 1 DUMPS THE BODY IN A
WHEELBARROW, THEN CALLS TO SOME
PRISONERS)

30. 352.12 357.0 4.4

GUARD TO PRISONERS)
Get that garbage out of here. Move!

(THE PRISONERS WHEEL THE BODY AWAY)

SCENE: INT. DETENTION CAMP/FOUNDRY
DAY. OTHER PRISONERS, INCLUDING
RICHARDS, WORK IN THE FOUNDRY.
THE GUARDS WATCHING OVER THEM CHAT
WITH EACH OTHER.

31. 450.0 454.0 3.10

GUARD # 3 TO GUARD # 4)
Did you see "The Running Man" last night?
(see : i.e., 'on television')

32. 454.6 456.2/ 1.12

GUARD # 4 TO GUARD # 3)
I never miss it.

33. 456.8 459.0 2.8

GUARD # 4 TO GUARD # 3)
I even won 500 bucks.
(bucks : slang for, 'dollars')
(i.e., 'through a bet I placed on
the outcome the snow')

"THE RUNNING MAN"

REEL 1AB, PAGE 9

34. .460.6 462.12/ 2.6

GUARD # 3 TO GUARD # 4)
You lucky bastard.

BIBLIOGRAPHY

01. AKMAJIAN, Adrian; DEMERS, Richard A.; HARNISH, Robert M. **Linguistics. An introduction to language and communication.** The MIT Press, Cambridge, 1979, 357p.
02. ALMEIDA, Magda de. "Traduções sem traições", **Jornal da Tarde**, São Paulo, 25/08/88.
03. "As Traições do Idioma", **Artigo Veja**, 20/01/88.
04. AUGUSTO, Sergio. "Dublagem não cumpriu nenhuma de suas metas", **Folha de São Paulo**, 04/08/89, Folha Ilustrada, E 2, C 1 a 6.
05. BRINTON, E. **Translation Strategies.** London: The MacMillan Press Limited, 1981.
06. CAMPOS, Geir. **O que é Tradução.** São Paulo: Editora Brasiliense S.A., 1986.
07. CATFORD, J.C. **Uma Teoria Linguística da Tradução.** São Paulo: Editora Cultrix, PUCC, 123p. 1980.
08. CHAMBERLAIN, B.J. **A Dictionary of Informal Brazilian Portuguese.** Washington, D.C.: Georgetown University Press, 1983, 701p.
09. CHIU, Rosaline K. "Measuring Register Characteristics". **IRAL**, vol. XI/I, Feb. 1973.
10. "Desculpe a nossa falha", Ruy Castro, **Vídeo News nº 73**, Agosto/88.
11. DILL, A.S. **Language Structure and Translation: Essays by Eugene A. Nida.** Stanford. Calif.: Stanford University Press, 1975.
12. "Física Arranhada", tradução malfeita leva Roccoa rever Hawking, **Veja**, São Paulo, 15/03/89, p. 101.
13. HILL, R.J. **A Dictionary of False Friends.** Hong Kong: Mac Millan, 1982.
14. HOUAISS, Antonio. **Webster's English-Portuguese dictionary.** Rio de Janeiro, Record, 1982, 942p.

15. HOLMES, J.S. **The Nature of Translation: Essays on the Theory and Practice of Literary Translation.** The Hague: Mouton, 1970.
16. HOUSE, Juliane. **A Model for Translation Quality Assessment.** Tübingen. Gunter Narr Verlag, 1971, 271p.
17. KRZESZKOWSKI, T.P. "The Problem of Equivalence Revisited", *IRAL*, XIX/2 (1981) May. pp. 113-128.
18. LADMIRAL, J.R. **Traduzir: Teoremas para a Tradução.** Lisboa, Publicações Europa-América, 1979, 225p.
19. LEECH, John M. "Semantics". Harmondsworth, Penguin, 1974.
20. LAWLER, John M. "Semantics". *Papers in Applied Linguistics*. BES7, Jan. 80, p. 27-51.
21. MOUNIN, G. **Los Problemas Teóricos de la Traducción.** Madrid: Editorial Gredos, S.A., 1963.
22. NEWMARK, Peter. **Approaches to Translation.** Oxford. Pergamon Institute of English, 1982.
23. PUCCIARELLI, E.T. de **Que es la Traducción?** Buenos Aires: Editorial Columba, 1970.
24. "Riders of the Purple Page", Tom MacArthur interviews John Pint in *English Today*, 8 oct 86.
25. RONAI, P. **A Tradução Vivida.** Rio de Janeiro: Ed. Nova Fronteira, 1981.
26. STEINER, J.R. **English Translation Theory. 1650-1800.** Amsterdam: Van Gorcum, Assen, 1975.
27. SANTOS, A.S. **Guia Prático da Tradução Inglesa.** São Paulo, Ed. Cultrix, 1983.
28. SAVORY, T.H. *The Rertofter.* Boston Thewrites, 1968.
29. SCHWARISMA, Annete. "Rede Globo devolve 40% de filmes duvidados alegando má qualidade", *Folha de São Paulo*, São Paulo, 02/08/89, Folha Ilustrada, E 1, C 1 a 6.
30. SKINNER, B.F. *About behaviorism,* new York, Knopf, 1974.
31. TOSCHI, Hugo. "A tradução para o cinema e a televisão", *A tradução técnica e seus problemas.* Álamo, São Paulo, 1983.
32. TOSCHI, Hugo. "A tradução na prática: legendas em filmes. *Revista Brasileira de Tradução,* São Paulo, nº 1, dezembro 1981, Álamo.

33. ULRICH, Margherita. "Teaching translation in the advanced EFL class." **English Teachers Forum**, vol. XXIX, nº 2, April 1986, U.S. Government Printing Office, 48p., p. 181-17.
34. YEBRA, Valentin Garcia. **Teoría y Práctica de la Traducción**, Madrid, Editorial Gredos, 1981, 873p.

FURTHER REFERENCE*

*This list refers to the films which were used to test the model in chapter 4.

LK-TEL VIDEO 1974 metragem não consta (94 min)

Dead Wish Desejo de Matar

Dir. Michael Winner

colorido

VHS NTSC

legendado

TEC HOME VIDEO 1987 (84 min)

Evil Dead 2 Dead by Dawn

Uma noite alucinante - Mortos ao amanhecer

Dir. Sam Raimi

colorido

VHS NTSC

legendado

TRANSVÍDEO 1987 (98 min)

The Running Man Running Man - O Sobrevivente

Dir. Paul Michael Glaser

colorido

VHS NTSC

legendado

LOOK VÍDEO 1987 (118 min)

The Belly of an Architect

O sonho de um arquiteto

colorido

VHS NTSC

legendado

VIDEO ARTE DO BRASIL 1968 (139 min)

2001: A Space Odyssey

2001: Uma odisséia no espaço

Dir. Stanley Kubrick

colorido

VHS NTSC

legendado

CIC 1954 (1:53 min)

Rear Window Janela Indiscreta

Dir. Alfred Hitchcock

colorido

VHS NTSC

legendado