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THE FANSUB ACTIVITY IN *THE LEGEND OF THE SEEKER*:
RHYMES AS A CASE IN POINT

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Trabalho de Conclusão de Curso

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RHYMES AS A CASE IN POINT

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Abstract

The Fansub Activity in *The Legend of the Seeker*:
Rhymes as a Case in Point

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2011

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In the context of Translation Studies (TS), one specific underexplored area which deserves investigation is fansub. Fansub is the term used to define groups of volunteers who render TV series, movies and so on, in their own language, making them available on the Internet for several types of media and extending their accessibility to a large public. In 2010 the Brazilian fansub group *Dark Side,* responsible for the fansubbing of many TV shows, was challenged when one of the episodes presented dialogs containing rhymes. They decided to recreate these rhymes into Brazilian Portuguese trying to be as close as possible to the source text (ST). According to Ventola (1992), rhymes are present and analyzable in texts of all genres, but when analysis does occur, discussion tends to center around verse, not prose. Therefore, the present study aims to explore the fansub activity in the translation process of dialogs containing rhymes in the episode *Princess* in the TV series *The Legend of the Seeker* (LOTS). The data source of this study consists of two sets of texts: (i) the original dialogs containing rhymes in the English (EN) subtitles; and (ii) their translation into the Brazilian Portuguese (PT-BR) fansubs. The rhymes found in both languages were classified according to the categories proposed by Malmkjær (2005). In the analyzed dialogs, 26 occurrences of rhymes were found, among which the most common in both EN and PT-BR were the masculine rhymes, with 19 and 14 occurrences, respectively. In other words, most of the rhyming words had only one syllable or were stressed on the last syllable. Furthermore, the translated dialogs were classified into *equivalent* [translation], *reformulation at word level* and *at line level*, among which equivalent translation and reformulation at word level were the most common, with 31 and 15 occurrences, respectively. In conclusion, regardless of the technical constraints of subtitling, such as time/spatial restrictions, and the translation techniques required when dealing with the systemic differences between PT-BR and EN, the results revealed that the fansub group succeeded in maintaining the similarity between the original and the translated rhymes.

Key-words: Subtitling; fansub, rhyme categories, English subtitles; Brazilian Portuguese fansubs.

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Resumo

The Fansub Activity in *The Legend of the Seeker*:
Rhymes as a Case in Point

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No contexto dos Estudos da Tradução (ET), uma área pouco explorada que merece investigação é fansub. Fansub é o termo usado para definir grupos de voluntários que legendam séries de TV, filmes e semelhantes para a própria língua, disponibilizando-os na internet para diversos meios e estendendo a acessibilidade para um público maior. Em 2010 o grupo brasileiro de fansub *Dark Side*, responsável pelos fansubs de várias séries de TV, foi desafiado quando um dos episódios apresentou diálogos contendo rimas. Eles decidiram recriar essas rimas no português brasileiro tentando ficar o mais próximo possível do texto fonte (TF). De acordo com Ventola (1992), as rimas estão presentes e são analisáveis em todos os gêneros de texto, mas quando a análise ocorre a discussão tende a ser sobre verso, e não sobre prosa. Portanto, o presente estudo tem como objetivo explorar a atividade de fansub no processo de tradução dos diálogos que contem rimas no episódio *Princess* no seriado de TV *The Legend of the Seeker* (LOTS). A fonte de dados desse estudo consiste em dois grupos de texto: (i) os diálogos originais com rimas na legenda em inglês (EN); e (ii) suas traduções para o fansub no português brasileiro (PT-BR). As rimas encontradas em ambos os idiomas foram classificadas de acordo com as categorias propostas por Malmkjær (2005). Nos diálogos analisados 26 ocorrências de rimas foram encontradas, dentre as quais as mais comuns no inglês e no português brasileiro foram as rimas masculinas, com 19 e 16, respectivamente. Em outras palavras, a maioria das palavras que rimam possuía apenas uma sílaba ou a sílaba tônica era na última sílaba. Além disso, os diálogos traduzidos foram classificados em [tradução] *equivalente*, *reformulação a nível de palavra* e *a nível de linha*, dentre as quais a tradução equivalente e a reformulação a nível de palavra foram as mais comuns, com 31 e 15 ocorrências, respectivamente. Em suma, apesar das restrições técnicas da legendagem, como tempo/espaço, e as técnicas de tradução necessárias ao lidar com diferenças sistêmicas entre o português brasileiro e o inglês, os resultados revelaram que o grupo de fansub conseguiu manter a semelhança entre as rimas originais e as traduzidas.

Palavras-chaves: Legendagem; fansub, categorias de rimas, legendas em inglês; fansubs em português brasileiro.

Número de páginas: 32

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Abbreviations

AVT Audiovisual Translation

EN English

LOTS [The] Legend of the Seeker

PT-BR Brazilian Portuguese

S02E13 Season 2, Episode 13

SP Screen Product

ST Source text

TS Translation Studies

TT Target text

P2P Peer 2 Peer

1   Introduction

The area of Translation Studies (TS) began to be widely explored in the early 1950s as a branch of applied linguistics. Since the 1980s translation scholars have been "bestowing" more theoretical frameworks and methodologies from other disciplines (Baker, 1998), contributing to the growth of the field, which has become more and more independent every day. According to the guide to doing research in TS proposed by Williams and Chesterman (2002), the TS field can be divided into twelve research areas, among which there is Audiovisual Translation (AVT) that includes subtitling as one of its sub-areas.

The present study is inserted within the area of subtitling, aiming to investigate one specific sub-division that has been underexplored, called fansub. This term is used here to define groups of volunteers who render TV series, movies and so on non-officially, to their own language, making them available on the Internet for several types of media and extending their accessibility to a large public. Although similar terms such as "non-official subtitles" have already arisen in previous research, they refer specifically to the outcome of a translation process[1]; whilst the term "fansub" concerns the translation process, the translator(s) involved in it, and the context in which the rendering occur as well.

Having stated the difference between fansubs and original subtitles, it is important to point out that many studies have been carried out concerning the difficulties regarding the technical constraints subtitlers face when subtitling any sort of media. Unfortunately, most of these studies have taken into account only official subtitles, and few of them explored the non-official ones.

Likewise, one of the motivations for this study is that I was a member of a Brazilian fansub group called *Dark Side*. By doing so, I took part in long journeys through the night

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[1] For this study, I will be using the term "process" regarding the translation activity steps in relation to fansubs without any reference to cognitive aspects of translating.

along with the group, facing many difficulties and struggling to make the TV show *The Legend of the Seeker* (LOTS) (see Appendix A) available to the compatriot fans as soon as possible.

Moreover, one of the most difficult episode to subtitle was the 13th episode of the season 2 (S02E13), called *Princess* (see Appendix B), where the characters speak in rhyming dactylic tetrameter and the fansub group decided to maintain the rhymes also in the Brazilian Portuguese fansub (PT-BR). As a result, passing through so many steps until the final outcome has made my will to analyze the many difficulties we have faced during the fansub process.

Bearing this in mind, the present study aims to analyze the practices of translation adopted by a group of fansubbers. The aim is also explore the fansub process specifically in the dialogs involving rhymes and to which extent the limitations enforced by the subtitling technical constraints influence the translation activity of fansubbing. The concepts informing this study regarding sounds and rhythms in translation, such as rhymes, are drawn from Ventola (1992) and Malmkjær (2005). As to the semiotic and linguistic aspects of subtitling, such as technical considerations and conventions (i.e. spatial and time constraints), are drawn from De Linde and Kay (1999), Cintas and Remael (2007) and Spanakaki (2007).

1.1 Objectives and Research Questions

The general objective of this study is to analyze the translation techniques adopted by the group *Dark Side* in the fansub activity when dealing with the translation and recreation of rhymes. Therefore, for this investigation, the main research questions informing this general objective are:

(RQ1) What categories of rhymes are found in the character's dialogs in the episode of the TV series *The Legend of the Seeker*? What categories are most common in these dialogs?

(RQ2) What practices have been used by the fansubbers in dealing with those categories? What practice is the most common in these dialogs?

(RQ3) What aspects contribute to the singularity of the fansub process in translating rhymes?

These RQs reflect the descriptive nature of the study in the sense that they are asked in order to gain some insights into the very recent research area in TS (i.e. fansubs), which has been little explored.

This study is organized as follows: firstly, a brief review of the following concepts is given: (i) audiovisual translation; (ii) subtitling; (iii) the concept of fansubs; and (iv) the concept of rhyme. Secondly, the data source, the analytical procedures and the analytical categories are presented. Thirdly, the discussion of findings is disclosed. Finally, the final comments are presented, followed by the limitations of the study and the suggestions for further research.

2   Theoretical Framework

2.1   Audiovisual Translation

Translation Studies (TS) was largely treated as a branch of applied linguistics in the early 1950s. In the 1970s, linguistics was the main discipline capable of informing the study of translation, until translation scholars began to draw more heavily on theoretical frameworks and methodologies borrowed from other disciplines, such as Anthropology, Communication

Theory, Literary Theory, Philosophy, Psychology, and, more recently, Cultural Studies (Baker, 1998).

Williams and Chesterman (2002) proposed that the TS field can be divided into twelve research areas, among which there is Audiovisual Translation (AVT). Chiaro (2008) defines AVT as a large field that includes several overlapping terms, such as "media translation", "multimedia translation", "multimodal translation", and "screen translation". According to Chiaro (2008), these terms are set out to comprise "the inter-lingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, though some kind of electronic device" (p. 141). Chiaro (2008) explains that,

> [t]heatrical plays and opera, for example, are clearly audiovisual yet, until recently, audiences required no technological devices to access their translations; actors and singers simply acted and sang the translated versions. Nowadays, however, opera is frequently performed in the original language with surtitles in the target language projected on to stage. Furthermore, electronic librettos placed on the back of each seat containing translations are now becoming widely available (p.141).

Another important aspect of the AVT pointed out by Chiaro (2008) is the polysemiotic nature of screen products (SP) (i.e. films, TV series and serials, sitcoms, documentaries, etc.). SP are made up of a complex visual code that comprises:

- visual and non-verbal elements: such as scenery, costumes, and gesture;

- acoustic and non-verbal elements: such as music, sound effects, laughter, humming, breathing;

- visual and verbal elements: such as street signs, newspapers, letters, notes;

- and acoustic and verbal elements: such as dialogs, song-lyrics, poems.

In other words, SP such as films and TV series are made to be heard and watched by the audience; hence all these elements combined make the translational process a very complex and difficult task, in which translators have to deal with many variables.

Among the several AVT methods for translating screen products, dubbing and subtitling are the most known modalities adopted for popular products, such as cinema, TV, video, DVD, and videogames. Chiaro (2008) explains that the AVT methods also count with voiceover, localization for video games, real-time subtitling, and respeaking. As to the dubbing process, it entails "the replacement of the original speech by a voice track with attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialog" (Luyken *et al.*, 1991, p. 31). As to voiceover, it is a technique "in which disembodied voice can be heard over the original soundtrack, which remains audible but indecipherable to audiences" (Chiaro, 2008, p. 152). Regarding localization for video games, it is a process which tends to be both dubbed and subtitled, mainly into English from Japanese. In this case, the subtitles appear at a faster speed then at the cinema or on TV in order to keep up with the rapid speed of a video game. Concerning real-time subtitling, it is real time transcription that uses "speaker-dependant speech recognition of the voice of a trained narrating interpreter in order to provide near simultaneous subtitles with a minimum of errors" (Lambourne, 2006, quoted in Chiaro, 2008, p. 154). As to respeaking, it also uses speech recognition software, but in this case "the respeaker reduces the source message, software recognizes his or her voice and automatically translates this into written subtitles" (Chiaro, 2008, p. 154).

2.2 Subtitling

Subtitling is defined by Cintas and Remael (2007) as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers" (p. 8).

According to Gottlieb (1994a, 1998, p. 247, quoted in Karamitroglou, 2000, p. 5), subtitling can be divided into two categories: "*intralingual* (or *vertical*), when the target language is the same as the source language; and *interlingual* (or *diagonal*), when the target language is different from the source language".

Concerning intralingual subtitles, also known as (close) captioning, it involves a shift from oral to written but stays always within the same language (Cintas and Remael, 2007). As explained by De Linde and Kay (1999), intralingual subtitling is usually used for deaf and hard-of-hearing people. Consequently,

> [b]esides the dialogs, they also incorporate all paralinguistic information that contributes to the development of the plot or to the creation of atmosphere, which a deaf person cannot access from the soundtrack, e.g. the irony of a statement, a telephone ringing, laughter, applause, a knock on the door, the sound of an engine, and the like (Cintas and Remael, 2007, p. 14).

Concerning interlingual subtitles, it is the translation from a source language to a target language (Cintas and Remael, 2007), thus, it is used for foreign language films, TV shows, and so on. As explained by Gottlieb (1994), this type of subtitling is called "diagonal subtitling" once, besides the shift from one language to another, it involves a change of mode, from oral to written.

Furthermore, besides these changes from one language to another and the change of mode, for this AVT method subtitlers have to deal with constraints related to space, time, and synchronization.

Regarding the space restrictions, when it comes to cinema and DVD, subtitles should present the maximum of two lines, with the number of characters hovering around forty per line, depending on the medium (Cintas and Remael, 2007).

When it comes to time restrictions, subtitlers have to deal with several rules. For instance, a one-liner subtitle should not remain on screen more than 3 seconds; a two-liner

subtitle should remain on screen for a maximum of 6 seconds (Cintas and Remael, 2007); and, between two consecutive subtitles, there should be a gap hovering around 0.2 second.

As to the synchronization constraints, Cintas and Remael (2007) explain that "temporal synchronization between subtitles and soundtrack is arguably the main factor affecting the viewer's appreciation of the quality of a translated programme" (p. 90).

2.3   The Concept of Fansubs

The fansub activity started in 1980s with the creation of the first *anime* clubs. Many of the Japanese *anime* programs were not broadcasted outside Japan and their distribution was not allowed, thus with cheap computer for sale and the availability of free subbing equipment on the Internet in the mid 1990s, groups of fans started the fansubbing process of the Japanese *anime* episodes (Cintas and Sánchez, 2006).

In Brazil, dubbing and subtitling are present in almost all screen products exhibited in cinema, TV, VHS, DVD (my translation, Carvalho, 2005). However, as Lobato (2011) explained, after 2007 paid TV became more popular among Brazilians and, as a consequence, more and more paid TV channels began to substitute foreign shows and programs broadcasted with subtitles by dubbed ones.

Nowadays in Brazil, besides the long-term waiting for the fans because of the gap between the broadcast in the TV show's country of origin and the broadcast in Brazil, most of the fans prefer to watch the episodes with subtitles, instead of dubbed. Taking these characteristics into account, more and more fansub groups are created due to the great amount of TV series.

With my experience as a fansub group's member, I noticed that fansubbers, in general, tend to be very organized. For example, after the fansub process is finished, the first concern

is about the distribution of the fansubs on the Internet. For that, websites as www.legendas.tv, to which fansubs are uploaded, have some ground rules in order not to occur quarrel between fansubbers. For instance, each TV show/movie has its own "official" fansub group. Once a group is responsible for the translation of that TV show/movie, no one else can make the same translation. If they do, their fansubs will not be accepted.

In comparison with professional subtitlers, Chiaro (2008, p. 152) states that "fansubs differ significantly from professional subtitling in that they are more daring and flout many conventions" by introducing different features. Simo (2005, quoted in Cintas and Sánchez, 2006, p. 9) lists some examples of these features:

- Use of different fonts throughout the same show;

- Use of colors to identify different actors;

- Use of subtitles of more than two lines (up to four lines);

- Use of notes at the top of the screen;

- Use of glosses in the body of the subtitles;

- The position of subtitles varies on the screen;

- Karaoke subtitling for opening and ending songs;

- Adding of information regarding fansubbers;

- Translation of opening and closing credits.

However, it is important to point that the same way there are many fansub groups, their rules for fansubbing may differ a lot one to another. For instance, many of these groups try to reconcile different features with the rules imposed when subtitling professionally, as in the case of the fansub group *Dark Side* (see Section 4.1 and 4.2).

2.4   The Concept of Rhyme

According to Malmkjær (2005), "rhyme occurs between two or more stretches of speech when all of the sounds present from the *end* of the stretches up to and including their last fully accented vowel are the same" (p. 74).

Rhyme is classified as one of the *meaning-making mechanisms* of the *phonological meanings* described by Ventola (1992), i.e. "one of the ways to "to mean" when creating texts" (p. 110), and thus "they contribute to the total contextual meaning of the texts (p. 111). As stated by Malmkjær (2005), "sound patterns may be important elements in the process of meaning construction" (p. 70).

Ventola (1992) also explains that although these mechanisms tend to be used in texts of literature, especially verse, they are produced by speakers in various social contexts, and thus are "present and analyzable in *texts of all genres*" (p. 113). Therefore, since I have not found any research on rhymes in subtitles or fansubs, I decided to carry out this research in order to bring some new insights to this area (to be developed in Section 4.3).

3   Method

3.1   Data Source

The data source of the present study consists of the rhyming dialogs in the North-American TV series *The Legend of the Seeker*. The dialogs are divided into two sets of texts: (i) the original dialogs in English (EN), which is the source text (ST); and (ii) their translation into Brazilian Portuguese (PT-BR), the target text (TT).

3.2   Analytical Procedures

The procedures for data analysis are based on the following steps:

- Select the dialogs (EN subtitles and PT-BR fansubs) that present the categories of rhymes explored in the present study;

- Transcribe the dialogs of the TV series in the EN subtitles and the PT-BR fansubs;

- Identify and classify the categories of rhymes in the EN subtitles and the PT-BR fansubs;

- Compare the EN subtitles to the PT-BR fansubs and discuss the fansubbers' translation activity.

3.3   Analytical Categories

3.3.1   Rhymes

The categories of rhymes listed by Malmkjær (2005) were classified as the following:

- *Feminine rhyme*: a rhyme between words that have the emphasis before the last syllable. For example, *bitten* and *written* (Oxford Advanced Learner's Dictionary, 2005); *save you* and *gave you*.

- *Masculine rhyme*: a rhyme between words that have the emphasis on the last syllable. For example *unite* and *excite* (Oxford Advanced Learner's Dictionary, 2005); *save* and *gave*.

- *Homoioteleuton*: identity of final, unstressed syllables.

It is important to point that that Malmkjær did not provide explanation for the masculine and feminine rhymes, only the examples mentioned above.

4 Discussion of Findings

The discussion of findings is organized as follows: firstly, Section 4.1 describes the fansub group's translation brief. Secondly, Section 4.2 discusses the technical requirements in order to carry the fansub activity. Thirdly, Section 4.3 presents the results and discussion.

4.1 Translation Brief

As mentioned before, the first step before starting the translation process is to construct the translation brief. When it comes to fansub activity, there are some ground rules that vary according to each group as, for example, the ones concerning time/spatial constraints. According to Cintas and Remael (2007), subtitles may appear distorted on TV screen if they appear too close to the edges. This occurs because,

> TV manufacturers deal with the screen edges differently. This is why all text must be centrally positioned within a safe area. This safe area is usually 10% with each frame edge, e.g. 72 pixels in from the right and left edges and 57 pixels from the top and bottom (Cintas and Remael, 2007, p. 84).

Some of the subtitling programs are configured by default to respect these standard parameters, such as WinCAPS. On the other hand, when it comes to fansubs, fansubbers have to take into account that their product are available on the Internet to be played in DVD players, computers and other types of medium. Each DVD player has its own configuration regarding font type, size, color, positioning on the screen, characters per line, and so on. Also, it is seldom possible to the owner to change these configurations. When it comes to computers, options can work in both positive and negative ways. Programs such as Windows Media Player, BS Player or VLC Player, known for their versatility when playing videos, can have their configurations altered to please the viewers as they like. At the same time, they offer limitations to fansubbers once it is not possible to force the fansubs to be exposed with

the configuration proper to the medium at hand, excluding any possibility of distortion or lack of readability.

According to De Linde and Kay (1999), reading speeds and screen space differ according to the medium in which the media is reproduced and, "in general, subtitles generally take up a maximum of two lines, containing no more than forty characters" (p. 6). Cintas and Remael (2007) provide examples on these differences by explaining that the maximum of characters per line on TV subtitles is usually 37; for DVD, the average is 40; and that, depending on the clients' guidelines, the average is between 33 or 35 characters per line.

As to time restrictions, which are a result of synchronicity with the image and the reading speed of the viewer, Luyken *et al*. (1991) suggest that the average reading speed hovers around 150 to 180 words per minute and that this speed may be affected by the subject matter of the TV show or film. As regards whether the viewer is able to read or not the subtitles within the time of exposure, subtitlers created the six-second rule. Cintas and Remael (2007) explain that "this rule, an average viewer can comfortably read in six seconds the text written on two full subtitle lines, when each line contains a maximum of some 37 characters, i.e. a total of 74 characters" (p. 96).

Taking this information into account, the fansub group *Dark Side* established its own ground rules for translation. It is important to keep in mind that when it comes to the development of translation briefs, the adaptation to "fit different needs is possible and in fact encouraged" (Hablamos Juntos, 2009, p. 7). Consequently, the translation brief created specifically for the fansub process of the LOTS S02E13 *Princess* is shown in Table 1, which was created based on the model proposed by Hablamos Juntos (2009).

Table 1: Translation Brief

Audience:	Brazilian LOTS fans
Subject Matter:	Characters travel to Rothenberg and are force to speak in rhyming dactylic tetrameter in the presence of the Margrave
Time of Reception of the ST: (When and by what means is the ST given to the fansubbers?)	• Official EN subtitles are not available, since after the broadcast of the episode there was not a DVD for sale. • Non-official EN subtitles available for download at www.tvsubtitles.net at the same day of the broadcast and used as script • Translation made from the audio when needed
Place of Reception of the TT: (Where does the viewer encounter the PT-BR fansubs?)	Available for download at www.legendas.tv
Quality of the ST: (Is it easy to read and understand?)	Yes, especially for those who have watched the previous episodes
Objectives:	• Translation of the EN rhymes to PT-BR rhymes • Same rhyme scheme
Degree of Literalness:	To be as close as possible to the ST when recreating the rhymes in PT-BR
Vocabulary:	Should any different term arise, verify *Dark Side*'s compendium
Division of ST in the group:	Divide the whole episode (~00:43:55) equally among the participants of the translation process
Technical parameters:	• 32 characters per line • CPS (characters per second): 20 • Maximum time of exposure: 6 seconds • Minimum time of exposure: 1.3 seconds (expect for short phrases) • Between two consecutive subtitles: a gap of 0.6 seconds

4.2 Technical Requirements

Concerning the division and distribution of the tasks involved in the fansub activity, Cintas and Sánchez (2006) explained that,

> [d]ifferent tasks or even the whole process are sometimes performed by the same person, which can help to reduce the risk of errors cropping up in the target text, due to the inaccurate communication of information between the several participants (p. 3).

Differently from what Cintas and Sánchez (2006) stated, it is interesting to point out that in the case of the fansub group *Dark Side* each participant was assigned a specific task. Taking into account that when one works on the same project for too long it may occur some mistakes due to fatigue, those who participated in the translation process did not take part in the revision, and the other way around was also applied in the case of the revisers.

In terms of hardware equipment, it is not possible to list the exact laptop or desktop computer models used by the participants, once each of them worked at home using their personal computers, differing from one fansubber to another.

Concerning software requirements, as Cintas and Sánchez (2006) explained, each phase of the fansub process requires the use of specific programs. In the case of *Dark Side*, they were:

- Source acquisition of the episode: A Peer 2 Peer (P2P) program like μTorrent is used by all participants to download the episode in video format

- Source acquisition of the ST: The EN subtitles are available for download from websites like www.tvsubtitles.net after the broadcast of the episode

- Translation/Revision process:
  - The subtitle editing tool "Subtitle Workshop", with an add-on created by a participant of *Dark Side* that automatically displays the CPS of the subtitles
  - All the participants of the fansub group stay connected to "Windows Live Messenger" to stay in touch with each other during the whole translation process. This way it is possible to avoid problems due to the lack of communication and share opinions and suggestions

- Distribution of the PT-BR fansub: After the revision process, the PT-BR fansub is uploaded to websites such as www.legendas.tv and www.darksite.tv (fansub group *Dark Side'*s website) to be available for the LOTS fans

4.3   Results and Discussion

This Section is organized in the following order: firstly, a table is presented with the total number of occurrences of rhymes in the characters' dialogs in the TV series *The Legend of the Seeker*. Secondly, the set of EN subtitles and their Fansubs PT-BR respectively, containing each rhyme category in bold-face form, is provided. Also, it is important to mention that the line breaks of both EN and PT-BR subtitles will be maintained in order to facilitate the visualization of the rhymes and the syntactic considerations that were taken into account by the fansub group. The table is organized as follows: (i) the English Subtitles (EN), which are the ST, corresponding to the original dialogs of the episode; and (ii) the Brazilian Portuguese Fansub (PT-BR), which represents the TT. Next, a table is provided containing the total number of reformulations at word/line level adopted by the fansub group. Finally, after reformulating the dialogs and recreating the rhymes, the resulting transformation occurred between the rhyme categories are listed in another table.

The discussion of each rhyme, reformulation categories and the transformation between rhyming-pairs follows the presentation of each respective table. Moreover, it is important to clarify that the data provided in each table do not include all the EN and PT-BR subtitles of the whole episode, but only segments in which any rhyme category appear in the characters' dialogs as the focus of this study is on this particular element.

According to Malmkjær (2005), there are three categories of rhyme: *feminine*, *masculine,* and *homoioteleuton*. From all these categories, *homoioteleuton* is not very effective as a rhyme, once it concerns only the repetition of unstressed endings in words, while rhymes arise from stressed syllables. For this reason, this rhyme category was excluded from the analysis. On the whole, *The Legend of the Seeker* episode presented 26 occurrences

of rhyming pairs, among which masculine rhymes doubled the number of feminine rhymes. The total number of rhymes categories found in the present study is shown in Table 2.

Table 2: Occurrences of Rhymes

Rhyme Category	Number of Occurrences	
	EN (Total = 26)	PT-BR (Total = 26)
Feminine	7	12
Masculine	19	14

This difference between each category of rhymes in the EN subtitles occurs mainly because the characters in the story speak in metric dactylic tetrameter. In other words, a clause made of four stressed syllables followed by two unstressed ones[2]. "By stress is meant the force of breath used in uttering a syllable relative to the force of breath used in uttering the syllables immediately surround it" (Malmkjær, 2005, p. 78). Furthermore, for better understanding of the metric dactylic tetrameter, the Chart below presents an example from the episode by using "x" to represent the unstressed syllables and "/" to represent the stressed syllables.

Chart 1: Example of Metric Dactylic Tetrameter

Rhyme #1	The	**night**	was	a	**tu**	mult	of	**thun**	der	and	**storm**,
	x	/	x	x	/	x	x	/	x	x	/
	But	**ev**	er	since	**then**	it's	been	**love**	ly	and	**warm**.
	x	/	x	x	/	x	x	/	x	x	/

After careful analysis of the words used to compose the rhymes and through their syntactic analysis, from the 52 rhyming words the higher number of occurrences were of nouns and adjectives, with 23 and 15, respectively. The classification and occurrences are listed in the following Table.

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[2] Source: http://en.wikipedia.org/wiki/Dactylic_tetrameter

Table 3: Classification of Rhyming Words

Category	Number of Syllables	Occurrences
Adjectives	1	7
	2	6
	3	2
Nouns	1	15
	2	6
	3	1
	4	1
Pronouns	1	2
Verbs	1	9
	2	3

From the categories presented above, the words can be classified according to the number of syllables and their stress. For this classification, I used the same classification used for rhymes, that is, whether the stress lies on the last syllable or any other, as listed in the Table below.

Table 4: Classification on Number of Syllables and Stress

Number of Syllables	Occurrences	Stress	
1 syllable	33	Masculine:	33
2 syllables	15	Feminine:	10
		Masculine:	5
3 syllables	3	Feminine:	3
4 syllables	1	Feminine:	1

According to Paul Gorman (2010), "two-syllable nouns tend to be stressed on the first syllable", as in *rubble* and *trouble*; "two-syllable adjectives tend to be stressed on the first syllable", as in weary and bleary; thus explaining the higher number of occurrence of feminine stress on two-syllable words. Also, "two-syllable verbs tend to be stressed on the second syllable", as in *behave* and *compare*; consequently justifying 5 feminine stress of the 15 two-syllable words.

Due to the higher number of one-syllable words and the masculine-stressed words, it is possible to say that masculine rhymes became the most recurrent on the episode of LOTS because they seem to fit better in this type of metrics as these words are often quite short (i.e. one-syllable words).

Concerning the PT-BR fansubs case, it is interesting to notice that both feminine and masculine rhymes had similar numbers, with the feminine rhyming pairs being outnumbered by only two masculine rhyming pairs. Of course these differences could be due to systemic differences between Brazilian Portuguese and English, but this will be developed further on in this same section.

In the following table, a list of the rhymes found in the English subtitles and their respective translations to the Brazilian Portuguese fansubs is presented. It is important to point out that the syllable division[3] was carried out on the words concerning the rhymes categories. Also, the same words are presented in **bold-face** form and their stressed syllables are underlined.

Table 5: List of Rhymes

Rhyme #	Clause #	EN Subtitles	PT-BR Fansubs
1	1	"The night was a tumult |* of thunder and **storm**, ||**	"A noite foi uma mescla | de tempestade e **tro·vão**, ||
	2	but ever since then | it's been lovely and **warm**." ||	mas tem sido amável e suave | desde **en·tão**." ||
2	3	If at the Creator's feet | I did **kneel**, ||	Se aos pés da Criadora | eu me **a·jo·e·lhas·se** ||
	4	and she were to grant me | the power to **heal**, ||	e com o poder da cura | ela me **a·ju·das·se**, ||

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[3] The syllable division was carried out according to the dictionary from answers.com for the EN subtitles, and to portaldalinguaportuguesa.org for the PT-BR fansubs, respectively.

3	5	no greater balm | could my father **de·sire**, ||	Nenhum bálsamo meu pai | poderia **de·se·jar**, ||
	6	than the wishes that issue | from you, my **dear · sire**. ||	do que os desejos | de Sua Alteza **re·a·li·zar**. ||
4	7	The journey was lovely. || With only one **minus**: ||	A viagem foi adorável. || Com apenas um **con·tra·tem·po**: ||
	8	How long it took to travel || to the palace | of Your **High·ness**. ||	O caminho para o seu palácio || acabou por se mostrar **len·to**. ||
5	9	If I may request | your permission to **speak**, ||	Com sua permissão | para poder **fa·lar**, ||
	10	O great one, before whom | the mighty are **meek**. ||	ó poderoso, que faz todos | a sua frente se **cur·var**. ||
6	11	From the rigors of travel | the princess is **wea·ry**, ||	Com o rigor da viagem | a princesa cansada **fi·cou**. ||
	12	her senses are dulled | and her vision is **blea·ry**, ||	Seus sentidos lentos ficaram || e sua visão **bor·rou**. ||
7	13	but I can assure you | that when she has **rest·ed**, ||	Mas asseguro-lhe de que | se sua necessidade **su·prir**, ||
	14	the best you have heard || is quite sure to be **best·ed**. ||	o melhor que Sua Alteza | poderá ouvir está **por · vir**. ||
8	15	Your palace is stunning, | O Margrave **se·rene**. ||	Seu palácio é impressionante, | oh Marquês **tran·qui·lo**. ||
	16	The gardens the loveliest | I've ever **seen**. ||	O jardim mais amável, | a mim **já · vis·to**. ||
9	17	The lilies, the roses, | the hyacinths **blue**, ||	Os lírios, as rosas, | o jacinto **per·fei·to**, ||
	18	all gather their beauty || in tribute to **you**. ||	todos reúnem sua beleza | em seu **res·pei·to**. ||
10	19	Servants these days | are hopeless, my **liege**. ||	Os servos de hoje em dia | são incompetentes, **so·be·ra·no**. ||
	20	One feels in one's house | as if under **siege**. ||	Pensam que estão | em seu terreno **mun·da·no**. ||
11	21	When my servants drop things, | or grumble, or **whine**, ||	Quando meus servos | derrubam coisas, || resmungam ou **la·mu·ri·am** ||
	22	it's never too long before | they're back in **line**. ||	nunca é tarde demais | até voltarem **à · li·nha**. ||
12	23	Once, long ago, || I was training a **slave**, ||	Uma vez, há um tempo, | estava treinando um **es·cra·vo** ||
	24	who endeavored | most stubbornly || not to **be·have**. ||	que insistia por teimosia | não ficar **com·por·ta·do**. ||
13	25	So I cut off a finger | or two with a **knife**, ||	Então com uma faca | cortei um dedo ou **dois**, ||
	26	and threatened to slaughter | his child and his **wife**. ||	e seu filho e esposa | ameacei matar **de·pois**. ||

14	27	Then I stripped him down naked, | And strapped to a **horse**, ||	Então deixei ele nu | E a um cavalo o **a·mar·rei** ||
	28	I dragged him through miles | of bramble and **gorse**, ||	arrastando-o por milhas | e por fim o **ma·chu·quei**, ||
15	29	poured salt in the wounds || and rolled him in **rub·ble**, ||	derramei sal nas feridas || e o rolei no **cas·ca·lho** ||
	30	and that was the last time | he gave any **trou·ble**. ||	e essa foi a última vez | que ele me deu **tra·ba·lho**. ||
16	31	Oh, princess, || I'm filled with | much **ad·mi·ra·tion**. ||	Princesa, estou repleta | de tamanha **ad·mi·ra·ção**. ||
	32	You must show the Margrave | your lovely **cre·a·tion**. ||	Mostre ao Marquês | sua bela **cri·a·ção**. ||
17	33	My humble attempt | could not ever **com·pare** ||	Minha humilde tentativa | jamais poderia se **com·pa·rar** ||
	34	with something so elegant, || simple and **spare**, |	com algo tão elegante, || simples e vago **co·mo · o · ar**. ||
18	35	so filled with the light || of the good and the **true**. ||	Tão cheio de luz, | verdadeiro e **bom**. ||
	36	Alas, what you see | is the best I can **do**. ||	O que estão vendo, | é meu maior **dom**. ||
19	37	When her mother was killed | in a fall from the **sad·dle**, ||	Quando sua mãe foi morta | em uma queda da **ce·la**, ||
	38	she was raised by her father | on the trail of **bat·tle**. ||	ela foi criada pelo pai | em meio a uma **guer·ra**. ||
20	39	While deficient, | perhaps, || in the making of **lace**, ||	Ainda incapaz, talvez, | de **bor·dar**, ||
	40	she has mastered the arts | of the hunt and the **chase**. ||	ela dominou as artes | de perseguir e **ca·car**. ||
21	41	The forests of Rothenberg, | so I am **told**, ||	As florestas de Rothenberg, | assim me foi **con·ta·do**, ||
	42	are teaming with Shadrins | ferocious and **bold**. ||	estão repletas de Shadrins | animal feroz e **ou·sa·do**. ||
22	43	Would it be asking | a favor too terribly **blunt**, ||	Seria inoportuno | pedir **brus·ca·men·te**, ||
	44	if I begged you to give us | the thrill of a **hunt**? ||	para que nos dê | uma caçada **en·vol·ven·te**? ||
23	45	Brother, you're always | so mean and **un·fair**. ||	Irmão, és sempre | injusto e **ru·im**, ||
	46	If you care for my feelings, | his life you will **spare**. ||	mas se ao menos se importa | poupará sua vida por **mim**. ||
24	47	After you've chosen a bride, | you'll be **set**. ||	Após escolher uma esposa, | arrumado vai **es·tar**. ||
	48	You'll have a darling | to coddle and **pet**. ||	Terás uma querida | para mimar e **cui·dar**. ||

25	49	You'll have a plaything || that's yours for all **time**. ||	Terás um brinquedinho | para sempre **brin·car** ||
	50	Why shouldn't I have | a plaything that's **mine**? ||	por que não poderia | meu brinquedinho **ga·nhar**? ||
26	51	Oh, the-- The beast, || I have seen it, | its fury **out·ra·geous**. ||	A fera... | Vi sua fúria **ul·tra·jan·te**.||
	52	Please kill it and save us, | O Margrave **cou·ra·geous**! ||	Por favor, mate-o e nos salve, | Marquês, **ô · gran·de**! ||

* "\|" will be used to represent the line breaks
** "\|\|" will be used to represent the spotting marks

One of the first things the fansub group had to analyze before the translation process could start was the rhyme scheme, that is, "the pattern in which the rhymed line‑endings are arranged" (The Concise Oxford Dictionary of Literary Terms, 2008) in the dialogs of the episode. After careful analysis, the group reached the conclusion that all the dialogs had the same rhyme scheme: couplet. Couplet is known as the simplest rhyme scheme (The Concise Oxford Dictionary of Literary Terms, 2008) and can be explained by using letters to symbolize their correspondences: A, A, B, B. In other words, "A, A" stands for the first pair of rhyming verse lines, while "B, B" stands for the second pair, and so on. For example, the rhyme scheme present in the rhymes 12-15 in the Chart 2.

Chart 2: Example of Rhyme Scheme

Rhyme #	EN Subtitles Rhymes	Rhyme Scheme
12	Once, long ago, I was training a **slave**,	A
	who endeavored most stubbornly not to **behave**.	A
13	So I cut off a finger or two with a **knife**,	B
	and threatened to slaughter his child and his **wife**.	B
14	Then I stripped him down naked, and strapped to a **horse**,	C
	I dragged him through miles of bramble and **gorse**,	C
15	poured salt in the wounds and rolled him in **rubble**,	D
	and that was the last time he gave any **trouble**.	D

Bearing in mind that the fansub group wanted to be as close as possible to the ST and recreate the rhymes, they decided to use the same rhyme scheme in the PT-BR fansubs. For that, beside the technical constraints such as time and spatial limitations faced by subtitlers, the fansubbers had to cope with several linguistic challenges. For example, when I analyzed the rhymes, I noticed that, according to line breaks and spotting, each clause can be divided into two lines, as shown in Chart 3.

Chart 3: Examples of Line Breaks and Spotting

Rhyme	Clause	Line	EN Subtitles	PT-BR Fansubs
#22	#43	#1	Would it be asking |	Seria inoportuno |
		#2	a favor too terribly **blunt**, ||	pedir **brus·ca·men·te**, ||
	#44	#1	if I begged you to give us |	para que nos dê |
		#2	the thrill of a **hunt**? ||	uma caçada **en·vol·ven·te**? ||

Furthermore, to accomplish the goal of the rhymes translation, to be as close as possible to the ST, most of the times the fansub group had to reformulate the dialogs, changing the order of words or even of the lines within the clauses. In order to refer to these reformulations, I decided to divide them into three categories: (i) *reformulation at word level*, when the fansubbers were able to maintain the order of the lines, changing only the words order within them; (ii) *reformulation at line level*, when only line order exchange were required, respectively; and (iii) *equivalent*, for the cases where the fansubbers were able to translate without resorting to any of the reformulations. The occurrences of these categories are listed in Table 6.

Table 6: Occurrences of Reformulations/Equivalent translations

		EN → PT-BR
Equivalent		31
Reformulation at	word level	15
	line level	7

The reformulation at line level technique was the least one used to maintain the rhymes in the PT-BR fansubs, present only at 07 of the clauses: 2, 4, 8, 25, 26, 43 and 46. As an illustration see Chart 4.

Chart 4: Example of Reformulation at Line Level

Clause	EN Subtitles	PT-BR Fansubs
#25	So I cut off a finger | ← line #1 or two with a **knife**, || ← line #2	Então com uma faca | ← line #2 cortei um dedo ou **dois**, || ← line #1

Regarding the reformulation at word level, it was used in 15 of the clauses: 1, 6, 11, 18, 27, 35, 36, 40, 44, 45, 46, 47, 48, 49 and 50. As an illustration see Chart 5.

Chart 5: Example of Reformulation at Word Level

Clause	EN Subtitles	PT-BR Fansubs
#27	Then I stripped him down naked, | And *strapped* to a **horse**, ||	Então deixei ele nu | E a um **cavalo** o *amarrei* ||

Finally, concerning equivalent translation, the group was able to recreate the rhymes keeping the same word and line orders in 31 clauses: 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 28, 29, 30, 31, 32, 33, 34, 37, 38, 39, 41, 42, 51 and 52. As an illustration see Chart below.

Chart 6: Example of Equivalent Translation

Clause	EN Subtitles	PT-BR Fansubs
#30	And that was the last time | he gave any **trouble** ||	e essa foi a última vez | que ele me deu **trabalho** ||

The comparison between masculine and feminine rhymes between the ST and the TT are listed in the Table below.

Table 7: Corresponding Rhymes in the Fansub

EN	Total		PT-BR	Total
Feminine rhyme	7	→	Feminine rhyme	4
		→	Masculine rhyme	3
Masculine rhyme	19	→	Feminine rhyme	8
		→	Masculine rhyme	11

Although linguistic aspects differ greatly from one language to another, one interesting aspect to be pointed out is that most of the masculine rhymes in the EN subtitles (which were the majority) were also transformed into masculine rhymes in the PT-BR fansubs. From 19 masculine rhymes, 11 were translated into the same category: 1, 3, 5, 13, 14, 17, 18, 20, 23, 24 and 25. As an illustration see Chart below.

Chart 7: Example of Masculine-Masculine Rhyme Translation

Rhyme	EN Subtitles	PT-BR Fansubs
#23	Brother, you're always | so mean and **un·fair**. ||	Irmão, és sempre | injusto e **ru·im**, ||
	If you care for my feelings, | his life you will **spare**. ||	mas se ao menos se importa | poupará sua vida por **mim**. ||

From 19 masculine rhymes, 08 were translated to feminine rhymes: 2, 8, 9, 10, 11, 12, 21 and 22. As an illustration see Chart below.

Chart 8: Example of Masculine-Feminine Rhyme Translation

Rhyme	EN Subtitles	PT-BR Fansubs
#21	The forests of Rothenberg, | so I am **told**, ||	As florestas de Rothenberg, | assim me foi **con·ta·do**, ||
	are teaming with Shadrins | ferocious and **bold**. ||	estão repletas de Shadrins | animal feroz e **ou·sa·do**. ||

Moreover, the feminine rhymes had balanced correspondences in the fansubs. From 07 feminine rhymes, 04 were translated into the same category: 4, 15, 19 and 26. As an illustration see Chart 9.

Chart 9: Example of Feminine-Feminine Rhyme Translation

Rhyme	EN Subtitles	PT-BR Fansubs
#19	When her mother was killed | in a fall from the **sad·dle**, ||	Quando sua mãe foi morta | em uma queda da **ce·la**, ||
	she was raised by her father | on the trail of **bat·tle**. ||	ela foi criada pelo pai | em meio a uma **guer·ra**. ||

From 07 feminine rhymes, 03 were translated to masculine rhymes: 6, 7 and 16. As an illustration see Chart below.

Chart 10: Example of Feminine-Masculine Rhyme Translation

Rhyme	EN Subtitles	PT-BR Fansubs
16	Oh, princess, || I'm filled with | much **ad·mi·ra·tion**. ||	Princesa, estou repleta | de tamanha **ad·mi·ra·ção**. ||
	You must show the Margrave | your lovely **cre·a·tion**. ||	Mostre ao Marquês | sua bela **cri·a·ção**. ||

This demonstrates that despite the lexical choices made to fit the rhyme scheme in EN subtitles, the fansubbers succeeded in approximating the TT to the ST.

Another interesting aspect to be pointed out concerns spotting and duration of subtitles, or in the words of Cintas and Remael (2007), "the exact moment when a subtitle should appear on screen and when it should disappear, according to a series of spatial and temporal dimension", as previously explained in the Translation Brief section.

As Spanakaki (2007) pointed out,

> The constraints of space and time result in the problem of selection, as the translator has to analyze the source text material carefully to decide what should be transferred to the target text and what can or must be left out (p. 11).

According to this, it is possible to say that it is easier for the reader if the message is condensed in one subtitle; instead of reading its beginning in one subtitles and waiting until the message is finished in the next subtitles.

Taking this into account, I noticed that 5 of the 26 clauses containing rhymes in the dialogs of the LOTS were differently spotted on the fansubs in comparison with the EN subtitles. For example, the clauses 8, 24, 31, 39 and 51, in which clauses 8, 31 and 51 used the pattern of ||, |, || in the EN subtitles. As an illustration see Chart 11.

Chart 11: Example of Changes in Spotting

Clause	EN Subtitles	PT-BR Fansubs
#51	Oh, the-- The beast, || I have seen it, | its fury **out·ra·geous**. ||	A fera... | Vi sua fúria **ul·tra·jan·te**.||

And the clauses 24 and 39 used the pattern |, ||, || in the EN subtitles. As an illustration see Chart below.

Chart 12: Example #2 of Changes in Spotting

Clause	EN Subtitles	PT-BR Fansubs
#24	who endeavored | most stubbornly || not to **be·have**. ||	que insistia por teimosia | não ficar **com·por·ta·do**. ||

As it is possible to notice in the examples above, the fansubbers decided that the clauses that were divided into three lines in the EN subtitles could be combined into two lines in the PT-BR fansubs. This way, extending the time of exposure of the fansubs and maintaining the pattern of two lines per clause.

On the other hand, the opposite decision also occurred once, with the fansubbers dividing a two-line clause into three lines, as shown in the Chart 13.

Chart 13: Example #3 of Changes in Spotting

Clause	EN Subtitles	PT-BR Fansubs
#21	When my servants drop things, | Or grumble, or **whine**, ||	Quando meus servos | derrubam coisas, || resmungam ou **la·mu·ri·am** ||

By analyzing the rhymes in EN and PT-BR, I noticed that the biggest words in the EN subtitle of clause #21 are composed by only two syllables: *servants* and *grumble*. That is not the case in the PT-BR fansubs that counts with 6 words of two-syllable or even more, as shown in Chart 14.

Chart 14: Syllable Division in Clause #21

EN	When	my	ser·vants	drop	things,
PT-BR	Quan·do	meus	ser·vos	der·ru·bam	coi·sas,

EN	or	grum·ble,	or	whine,
PT-BR		res·mun·gam	ou	la·mu·ri·am

It possible to say that this occurrence happened once, differently from what Spanakaki stated on the selection subtitlers are obliged to make, the fansubbers decided to be as close as possible to the ST by almost recurring to what is called word-for-word translation. Thus, it was impossible to respect the spatial restriction of 32 characters per line without breaking lines in the fansubs.

Moreover, after analyzing the rhyming pairs in EN and their translation into PT-BR, I noticed that, like the example of the Chart 14 above, almost all of the rhyming words in EN were composed by up to two syllables, except for the rhymes 16 and 26, which had up to four syllables. This pattern, plus the translation technique employed by the fansubbers, demonstrates that words in PT-BR tend to be bigger than in EN, with the number of syllables

hovering around four, and thus also justifying the difference between the occurrences of each category of rhyme in both subtitles and fansubs.

5   Final Comments

The objective of the present study was to analyze: (i) the practices of translation adopted by the fansub group *Dark Side* specifically in the dialogs involving rhymes; and (ii) to which extent the limitations enforced by subtitling technical constraints influence the translation activity of fansubbing. The rhymes found in the dialogs of the TV show *The Legend of the Seeker* were analyzed according to the classification proposed by Malmkjær (2005).

As support for the analysis carried out in this study, a brief review of important concepts was provided as follows: (i) audiovisual translation; (ii) subtitling; (iii) the concept of fansub; and (iv) the concept of rhymes. Furthermore, the discussion of findings strived to describe and explain the occurrences of the categories of rhymes in each language and the decisions made by the fansub group.

Having stated that, I would like to revisit the research questions of this study.

5.1   RQs Revisited

(RQ1) What categories of rhymes are found in the character's dialogs in the episode of the TV Series *The Legend of the Seeker*? What categories are most common in these dialogs?

From the three categories of rhymes proposed by Malmkjær (2005), *homoioteleuton* was excluded for not being effective as a rhyme, once it was described as "identity of final,

unstressed syllables" (p. 74), while rhymes arise from stressed syllables. Moreover, *feminine* and *masculine rhymes* were found in both EN subtitles and PT-BR fansubs.

In the EN subtitles, the most common category of rhyme was masculine, with 19 occurrences; the feminine rhymes had 7 occurrences. In the PT-BR fansubs the categories of rhymes almost tied up, with 14 occurrences of masculine rhymes and 12 occurrences of feminine rhymes.

(RQ2) What practices have been used by the fansubbers in dealing with those categories? What practice is the most common in these dialogs?

The fansubbers decided to recreate the rhymes in PT-BR as close as possible to the rhymes in EN. In general, when the first part of the rhyme (i.e. the first clause) was translated, the second part (i.e. the second clause) had to be modified in order to create the rhyming pair. For that, when *equivalent translation* was not possible, they had to resort to some different mechanisms regarding the linguistic differences between EN and PT-BR, such as *reformulation at word level* or at *line level.*

In the 26 rhymes found in the dialogs, the fansubbers were able to create 31 equivalent translations, and after this category, the most common practice was reformulation at word level, with 15 occurrences.

(RQ3) What aspects contribute to the singularity of the fansub process in translating rhymes?

The fact that the *Dark Side* fansubbers stay connected to "Windows Live Messenger" to stay in touch with each other during the whole translation process; that the participants are not assigned more than one task (i.e. if one participates in the translation process, s/he does not take part in the revision, and vice-versa) are the main factors that contribute to the

singularity of the fansub process in translating rhymes. This way, the group has better chances of avoiding mistakes due to the lack of communication; they can share opinions and suggestions with each other, and also avoid fatigue among the participants.

5.2   Limitations of the Study

Subtitles and fansubs involve several steps, organization and translation techniques, thus, it is possible to say that they are very complex AVT methods. As such, carrying out research about such subjects requires materials that may be difficult, or even not possible, to find. Taking that into account, the limitations of this study are listed as follows:

(i)   The episode S02E13 did not provide a large amount of dialogs containing rhymes. Otherwise, it would be possible to carry out a bigger research;

(ii)   At the time of the fansub activity the DVD's EN subtitle was not available, since the translation was carried out after the broadcast. Consequently, the translation process and the research on the rhymes translation were carried out with the EN subtitles available on the Internet;

(iii)   The DVD of the TV show is not for sale in Brazil, thus, unfortunately, there are no PT-BR subtitles to analyze whether the rhymes were also recreated or not, as in the PT-BR fansubs, and compare the translations;

(iv)   As aforementioned, fansub is a very recent area in TS. Although it took off in the 1990s and may be of great value for those who are interested in the uses and consequences of technology in the translation process, fansub seems to be disregarded by researches. As a result, it lacks material for theoretical background;

(v)   The same problem with lack of material goes for rhymes in subtitles. Although fansub is a recent area of study and thus requires material on subtitling, it is interesting to point out that there is no research on this topic.

5.3   Suggestions for Further Research

The data analysis has proven that there are many aspects to be analyzed when it comes to rhymes in subtitles or fansubs. Moreover, this study identified the need for new insights into the area of fansubs concerning the translation and recreation of rhymes. Therefore, some suggestion for further research can be taken into account:

(i)   Search for more episodes or movies containing rhymes in the dialogs that were also translated and recreated in the fansubs;

(ii)   If possible, analyze and compare the recreation of the rhymes in the fansubs with the subtitles available in the DVD of TV show's episode(s) or movie(s);

(iii)   Analyze and compare the recreation of the rhymes in the fansubs and in the dubbed version of the episode(s) or movie(s).

The idea for the present study came after my personal experience as a member of the fansub group *Dark Side*, for recreating the rhymes in Brazilian Portuguese was not an easy task and demanded a lot of effort from all the participants. Moreover, I noticed that, when there are different elements present in the dialogs, such as rhymes, the concern is often related to conveying the proper message in the TT, and not to reproduce the exact same way (or the closest to it as possible) in which the message was delivered. As a result, the translation and recreation of rhyming dialogs became an interesting topic to research. Concerning the present

monograph, it was a very enriching activity since I had the opportunity to extend my knowledge in the area of translation and to become more fascinated by the subtitling process. I hope this study will raise awareness on the importance of subtitling and fansubbing and, since fansubbing is a very recent area that has been little explored, to inspire others to carry out research about it and to expand this area of study.

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Appendix A: *The Legend of the Seeker – The TV Series*

Synopsis from http://en.wikipedia.org/wiki/Legend_of_the_Seeker

Legend of the Seeker is a television series based on *The Sword of Truth* novels by Terry Goodkind. Distributed in U.S. by Disney-ABC Domestic Television, ABC Studios produced the series, which was its first foray into broadcast syndication, with Sam Raimi, Robert Tapert, Joshua Donen, Ned Nalle and Kenneth Biller serving as executive producers. The show premiered on November 1, 2008 and ran for two seasons before its cancellation in 2010.

The series follows the epic journeys of a young woods guide named Richard Cypher (Craig Horner), a mysterious woman named Kahlan Amnell (Bridget Regan), a wizard named Zeddicus Zu'l Zorander (Bruce Spence), and a warrior named Cara (Tabrett Bethell) as they defend against tyranny and destruction.

The Legend of the Seeker – The TV Series

Plot from http://en.wikipedia.org/wiki/Legend_of_the_Seeker

The story takes place in the world author Terry Goodkind created in his *The Sword of Truth* fantasy novel series. The three main provinces are Westland, the Midlands and D'Hara. Westland is separated from the Midlands by a magical boundary, which was created to prevent any magic from entering Westland. On the other side of the Midlands is D'Hara, which is ruled by Darken Rahl. An ancient order of women known as Confessors oversees the welfare of the people of the Midlands.

The first season is loosely based on the first book of *The Sword of Truth* series *Wizard's First Rule*. Some of the stories feature events and characters not encountered in the books, while others loosely adapt events from the book. The story begins after the invasion of Darken Rahl's army into the Midlands. Kahlan Amnell, a Confessor, ventures into Westland in search of a wizard and the Seeker, who has been prophesied to defeat Rahl. Kahlan finds the wizard, Zeddicus Zu'l Zorander, and the Seeker, Richard Cypher, who is forced to accept his destiny. Together, they set off on a journey to seek out Darken Rahl and his minions. They soon discover that in the process of defeating Darken Rahl, they unintentionally helped the Keeper of the underworld create tears between the veil of the underworld and the world of the living. Richard's quest in the second season is to find the 'Stone of Tears' to seal the rifts between the worlds and defeat the Keeper.

Appendix B: *The Legend of the Seeker – The TV Series* **– S02E13 "Princess"**

Synopsis from http://en.wikipedia.org/wiki/Legend_of_the_Seeker_episodes

While the group is stopped to camp, trained gars suddenly kidnap Kahlan. Zedd reveals that the gars belong to the Margrave of Rothenberg, and that no magic can be used in his castle, including Kahlan's Confessor powers. Meanwhile, the Sisters of the Dark have brought Nicci back from the dead in a new body. She has made a deal with the Margrave: the Mother Confessor in exchange for eternal life. Zedd intercepts a royal party on their way to Rothenberg. Disguising Cara as a princess and prospective bride of the Margrave, Richard as her brother, and Zedd as her aunt, the three successfully enter the palace undetected. Richard and Cara proceed to make multiple attempts to steal the Margrave's key to dungeon. Kahlan manages to break out of her cell, while Cara gets the Margrave into his bedroom where she threatens him until he gives her the key. Nicci and the Sisters of the Dark arrive in time to unmask Richard and Zedd. The palace guards, the Sisters, and Richard's group do battle. Nicci, having failed to kill Kahlan, escapes promising to be back. The rest of the party continue east in their quest.

Appendix C: *The Legend of the Seeker – The TV Series – DVDs*