

UNIVERSIDADE FEDERAL DE SANTA CATARINA
PÓS-GRADUAÇÃO EM INGLÊS E LITERATURA
CORRESPONDENTE

EVERYTHING YOU WANTED TO KNOW ABOUT FILM TRANSLATION
(BUT DID NOT HAVE THE CHANCE TO ASK)

por

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Aos meus pais

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(*In Memoriam*),

e a todos os profissionais
da tradução cinematográfica.

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ABSTRACT

This study looks at cinematographic translation from the translator's perspective. Its ultimate purpose is to change the present attitude towards film translating assumed by non-specialized criticism, which leads to nothing but the depreciation of such an activity.

In order to achieve this purpose, twenty-one subtitling and/or dubbing translators for TV, video and cinema were given a questionnaire, the aim of which was to identify the characteristics inherent in the film translating process as well as the main linguistic difficulties the translators face.

These characteristics proved to be indispensable not only to the definitions of good quality subtitling and dubbing film translation products, but also to the analysis of problematic areas present in the films both suggested by the respondents and randomly selected by the researcher. Besides the translator's linguistic incompetence, which critics insist on pointing out as the main cause of the inadequacies in film translation, it was concluded through this analysis that many other factors - the characteristics of the process, the lack of linguistic and/or cultural correspondence between SL (source language) and TL (target language) - can influence the translator's rendering options and therefore, the quality of the final product. Thus, the critics' product-oriented evaluations, which result from their lack of knowledge of the actual film translating process and of general translation theory, proved to be subjective, biased and superficial.

Finally, aiming at assisting film translation critics to provide more objective and realistic evaluations, a set of recommendations is proposed.

RESUMO

Esse estudo examina a tradução cinematográfica sob a perspectiva do tradutor. Seu principal objetivo é o de mudar a presente atitude em relação à tradução de filmes assumida pela crítica não especializada, a qual leva apenas à depreciação de tal atividade.

Para que esse objetivo fosse atingido, vinte e um tradutores de TV, vídeo e cinema, para legenda e/ou dublagem, receberam um questionário cujo objetivo era identificar as características inerentes ao processo da tradução de filmes bem como as principais dificuldades linguísticas que esses tradutores enfrentam.

Essas características provaram ser indispensáveis não apenas para as definições de tradução de filmes de boa qualidade para legendagem e dublagem, mas também para a análise das áreas problemáticas presentes nos filmes sugeridos pelos respondentes e nos filmes selecionados ao acaso pelo pesquisador. Além da incompetência linguística do tradutor, que os críticos insistem em apontar como a principal causa das insuficiências na tradução cinematográfica, foi concluído através dessa análise que muitos outros fatores - as características do processo, a falta de correspondência linguística e/ou cultural entre LF (língua fonte) e LA (língua alvo) - podem influenciar as opções de tradução do tradutor e, conseqüentemente, a qualidade do produto final. Assim, as avaliações orientadas ao produto feitas pelos críticos, que resultam da falta de conhecimento do real processo da tradução

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de filmes e da teoria geral da tradução, provaram ser subjetivas, preconceituosas e superficiais.

Finalmente, com o intuito de auxiliar os críticos de tradução de filmes a fornecerem avaliações mais objetivas e realistas, uma série de recomendações é proposta.

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1. THE CONTEXT OF THE RESEARCH

1.1. THE PROBLEM

It is not surprising to find a large number of articles, both in today's specialized and non-specialized press, about the tricky task of translating films. It seems that the video revolution has contributed at least to the awakening of the audience to the frequent misinterpretations on the screen.

Bad quality in film translation has been the cinematic critics' favourite topic. This topic, in turn, is as old as the way critics discuss it: attacking the translator. "Traduções ou Gozações?", "Pândega esquizóide ou surrealista"¹ are just few examples of titles of newspaper and periodical articles which enable the reader to predict what is to come: an endless list of "linguistic absurdities" plus ironical comments by the critic. Some critics go even further in showing their contempt for the film translator's work

Tudo muito esquizofrênico. E incompetente também, é claro. Mas a gente se chateia à toa. Não tem que ficar chateado. Tem mais é que curtir, como, aliás diria o Gabeira.

(Castro, Folha de S. Paulo, 5/10/1980)

In general, film translation reviews share the same characteristics. They are (1) subjective, that is, they depend on each critic's viewpoint; (2) biased, for they contribute to

the depreciation of the film translation activity; and (3) superficial, for their main procedure consists of listing translators' errors without any reference to theory.

The subjectiveness which involves the activity of translation criticism is well explained by Arrojo (O Estado de S. Paulo, 22/06/91), when commenting on a translation evaluation written by Paulo Francis about the final part of Ulysses, translated into Portuguese by Antônio Houaiss:

Todo crítico de tradução escamoteia de sua crítica o fato de que sempre compara a tradução que julga com a tradução que tem em mente e que toma como sendo a "correta" ou "ideal". (...) é ele próprio (Francis), assumindo, conseqüentemente, a função de parâmetro para a avaliação da tradução que comenta. Assim, em sua crítica, o que é dele passa, implicitamente, a ser a norma, o desejável, o adequado, aquilo que verdadeiramente deveria estar no texto.

The tendency of film translation criticism to be biased comes from the low status that has always been attached to the activity of translating, which has resulted, according to Bassnett-McGuire (1980:9) in "low level discussions of translation products as critics' pronouncements about translated texts from a position of assumed superiority".

Film translation criticism is considered superficial in the sense that it does not represent serious judgement after deep and careful thought, but careless and simplistic comments about the film rendering activity, such as a Folha de S. Paulo journalist H. I.'s

De qualquer maneira, traduzir é difícil. Compreende-se que, para traduzir Shakespeare, Goethe, Dostoievsky e outros, será preciso um grande talento e um profundo conhecimento da língua do autor e daquela para a qual é vertida. Mas,

traduzir diálogos de filmes não é tarefa tão espinhosa. É necessário contudo que o tradutor tenha algum conhecimento da língua, e tenha certa familiaridade com os usos e costumes dos povos, a começar do seu próprio.

(06/02/76)

Furthermore, the errors mentioned by critics are almost always of the same type, with the same examples repeated in different articles: literal translation of idiomatic expressions or wrong choice of the meaning of polysemous words. What is missing in such a kind of criticism is the actual analysis of errors, the understanding of the factors which produced them, which is much more than merely pointing out what is wrong in the rendered text.

The fact then is that only the product is being evaluated. According to Nogueira (1984:83) "Tradução significa o 'processo' e o 'produto'", which means that any description of the translation-product alone is neither enough for the purposes of an effective evaluation, nor does it throw light on the process that has originated it, failing, therefore, to recognize the essence of translation theory

(...) the body of knowledge that we have and have still to have about the process of translating (...) Its main concern is to determine appropriate translation methods for the widest possible range of texts or text-categories. Further, it provides a framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving (...)

(Newmark 1981:19)

Considering that the first systematic study of the

translation processes was published in 1791 by Alexander Fraser Tytler (in Bassnett-McGuire 1980:63) it may be said that theorists, as opposed to critics, have always had a process-oriented view towards translation. That is why scholars such as Newmark (1981) and Vázquez-Ayora (1977) have for so long condemned the still current practice of just quantifying errors. Together with other scholars, Brazilian theorists/practitioners such as Francis H. Aubert (04/04/1990), José Paulo Paes (1988), and Waltensir Dutra (02/04/1990), one of the founders of SINTRA (Sindicato dos Tradutores), highlight the need for more accurate translation evaluations.

The main problem, however, is that although theorists have proposed a broader view towards translation, they have, together with critics, failed to discuss the specific area of film rendering. Theorists see and discuss translation as a science, as a general concept within which film translation is just one small specific area. Thus, there is lack of literature concerned with this type of rendering, and even the very few writings available are only general considerations about the subject. Concepts of good translation are also too general and directed mainly to book rendering, the actual concern of the literature on translation. Nevertheless, cinematographic rendering may be approached from some theorists' perspectives with great success, as for example, Nida's (1964) dynamic equivalence/equivalent effect perspective. According to him, any translation must meet these four requirements: "1. make sense, 2. convey the spirit and manner of the original, 3. have natural and easy form of expression, 4. produce a similar

response" (p.164), which are found adequate for evaluating film translation products. However, as they are still too general, they should be elaborated so as to take into account the specificities of film rendering, so as to be consistent with the purposes of effective evaluation.

Critics, however, discuss this specific area considering neither its specificities nor its broader scope. In sum, critics evaluate translations superficially, "from the narrow view of the closeness of the translation to the SL text" (Bassnett-McGuire 1980:9), that is, based on the simple criterion that good quality products usually come from literal production, which again confirms the critics' product-oriented position towards translation evaluation. This can be inferred from the responses mentioned below:

ID, a video translator and one of the interviewees in this research (see Chapter 2, Table 1) told me (29/03/90) that she was translating a film and that she knew she would be criticized for having translated the sentence "Hang the picture on the wall of the living-room over the sofa" into "Pendure-o na sala". She ironically commented "Eu sei que o crítico vai dizer que eu não sabia o que era 'sofa'". The problem, she added, was that it was impossible to reproduce such a long sentence on the little space available on the video screen. Húgo Toschi, a very experienced film translator somehow reinforces her statement by saying that "(...) em alguns filmes, se a tradução fosse literal, o espectador mais leria que veria" (in Schild, Jornal do Brasil, 08/11/1984).

At an interview with Rubens Edwald Filho (30/10/90), the

well-known film critic and Video Arte subtitling reviewer, I asked him what a good translation should be like, and he answered, "Por qué não seguir literalmente...ao invés de 'Como tem passado ?' para 'How are you ?' por qué não 'Como você está?' É uma coisa que eu vejo constantemente." From this example, it may be said that the literal translation² suggested by the reviewer besides not adding anything to the meaning of the translated utterance overlooks the difference between "Como você está ?" and "Como tem passado ?", which is a matter of style to be adjusted to the context of situation of the original (more or less formal).

It is agreed that the use of literal translation as a procedure occurs naturally whenever there is proximity between the language and culture of the source language (SL) and those of the target language (TL). Nevertheless, as a primary criterion for evaluating translation products, literal translation may be dangerous because, according to Aubert (04/04/1990), its use by the translator might be due to many reasons, such as the translators' insecurity, the client's demand, etc. Moreover, the decision to use or not to use it depends on a number of variables, such as the length and type of the text, the objective of the translation, the TL receptors' expectations, etc., which also have to be taken into account in any translation evaluation. Such variables enable the subtitling or dubbing translator to determine whether the literal translation is appropriate or not. If not, the translator has to decide on the types of adjustments that have to be made in the content of the TL text, for example, either

stylistic (as in R. Edwald Filho's case) or technical (as in TD's case), among others. All these decisions that the translator has to make are part of the translation process, and so, cannot be disregarded by the analyst.

It may be concluded that there is a big gap separating translation theory, criticism, and practice as far as film rendering is concerned. The fact that the theory is more interested in book rendering makes some of its "propositions" seem nonsensical if applied to film rendering. Some items in Karl Dedecius' Decálogo para uso próprio (in Campos, 1987:40-3) such as "Traduza unicamente o que você mesmo descobrir" (p.40), or "Não traduza por escolha de outrem" (p.43), as well as some theorists' recommendation for the use of footnotes to clarify obscurities in the translated text are just a few examples. Film translation criticism, in turn, seems to be dissociated from both general translation theory and the film rendering process, and so, it can contribute very little to the improvement of the activity of translating films.

A systematic study of this activity - in which its objectives, characteristics, linguistic difficulties, and criteria for evaluation are defined - is now of the utmost importance. If we agree with Newmark (1981:36) that "all the theorists generalizations arise from practice", then capturing the subtitling/dubbing translator's perspective is an essential condition for the development of such a study. Bassnett McGuire (1980:7) can best support my proposal

The need for systematic study of translation arises directly from the problems encountered during the actual translation process and it is as essential

for those working in the field to bring their practical experience to theoretical discussion, as it is for increased theoretical perceptiveness to be put to use in the translation of texts (...)

The more recent proposals which were put forward at the IV Encontro Nacional de Tradutores (1990) held at USP also served as a basis for this study, such as F. H. Aubert's proposal (04/04/1990) to describe the actual process of translation through translators' perspective - a case study - as well as the psychologist Geraldina P. Witter's for investigating the relevant variables of the translation process which define the quality of the product.

These proposals and the fact that the materials about film rendering for TV, video and cinema are not sufficient have motivated me to embark on this study.

Now that the importance of this research is justified its objectives can be stated.

1.2. OBJECTIVES

When I disapprove of the way critics evaluate film translation products I am not defending the idea that translated texts for the cinema, TV and video are perfect. As a translator, I cannot deny that a great number of inadequacies do occur; nevertheless, I cannot agree with the biased and usually traditional way of evaluating such inadequacies as it clearly shows the critics' unawareness of the characteristics inherent in the film translation activity.

Film translating constitutes a special type of translation because it embodies a number of variables which, I believe, together with the translators' linguistic competence, play an active role in the translation process. Therefore, they decisively contribute either to the success or failure of the final product. As Nida (1964:164) himself says

One cannot state a translation as good or bad without taking into consideration a myriad of factors, which in turn must be weighted in a number of different ways, with different answers.

Thus, the characteristics inherent in the film rendering process should be known by every film translation critic for him/her not to interpret rendering errors as a result of the translators' linguistic incompetence only, as it usually happens. And even if these errors are purely linguistic, it is the analyst's duty to examine their nature, the causes that have originated such errors, for instance, if they are due either to the absence of SL equivalents in the TL or to the translator's ignorance of the SL language, etc. As J. P. Paes so well states

É muito fácil criticar uma tradução, quem o faz está numa posição muito cômoda. O problema é saber fazer essa crítica. Criticar uma tradução não basta, é preciso apresentar uma alternativa (...) Traduzir é um trabalho penoso. Criticar uma tradução alheia é um trabalho ainda mais penoso, porque é preciso se colocar no lugar do outro tradutor para verificar se ele cometeu um erro, um deslize, uma traição, ou se se trata apenas de uma opção estilística da pessoa (...)

(1988:58)

In view of so many inadequate considerations on film translation and in order to produce an effective study about this specific area I will try to:

1. define the main linguistic difficulties in film translation;
2. identify the main problems that occur in film translation;
3. define the characteristics inherent in the film translation process;
4. based on the characteristics I will try to:
 - 4.a. define the concept of a good film translation product;
 - 4.b. classify the types of errors found in films, that is, errors which are due to the characteristics (or specificities) of the film translation process, errors which are due to the translator's linguistic incompetence, or errors which are due to the lack of linguistic and/or cultural correspondence between SL and TL;
5. propose a procedure to be followed by analysts when evaluating film translation products.

Most of these items will be defined on the basis of the subtitling and dubbing translator's answers obtained by means of personal interviews and questionnaires.

1.3. METHODOLOGY

1.3.1. THE CORPUS

English films (about a hundred) and titles (about three hundred) were selected at random and their respective Portuguese translations analysed in order to identify the main problems that occur in the translation of films as well as the nature of such problems. These data will be compared with the translators' answers to the third part of the questionnaire which was sent to them.

1.3.2. THE QUESTIONNAIRE

The questionnaire sent to TV, video and cinema translators (see Appendix I) consists of seventy-four questions divided into three parts.

The first part consists of personal questions about the translators' English background knowledge, their experience in the activity and how they see it.

The second part relates to the characteristics inherent in the process of film rendering as, for example, 'number of characters available for subtitling' and 'phonological synchronism for dubbing'.

The third part is chiefly concerned with the linguistic aspect of the activity, that is, its aim is to find out from

the responses the main linguistic difficulties the respondents face when performing their task and the procedures they use to cope with such difficulties. It also asks the respondents to give their opinion about the quality of film translation and suggestions for improving it.

Because of the lack of time that characterizes any translator's life, I opted for getting my data through this questionnaire. I tried to make it very simple - in the form of multiple choice rather than descriptive questions.

Nevertheless, my choice has imposed some limitations. Although I had to be very detailed, even repetitive, when considering some topics in order to check contradictions in the translators' answers, which resulted in a long questionnaire of seventy-four items, I felt that some topics (mainly in Part 3) would still need greater explicitness, which cannot usually be attained by such questionnaires. Thus, I always had the feeling that many more questions could have been asked, but a longer questionnaire would certainly not motivate the translators to answer it.

Fortunately, the translators have, in their majority, compensated for the deficiencies that a multiple choice questionnaire has by adding enriching comments to their objective answers. This fact has somehow proved their interest in the research.

1.3.3. THE INTERVIEWS

Before the questionnaire reached some translators, I had an interview with the heads of the translation department (who are also translators) of video laboratories in São Paulo. I also had an interview with the owner (who is not a translator) of an important dubbing laboratory in São Paulo.

I opted for such personal contacts (rather than sending the questionnaires by mail) in order to better explain the importance of my research. Fortunately, I succeeded in all first attempts, except for one video laboratory whose name I prefer not to mention.

The people interviewed were in charge of both distributing and collecting the questionnaires. They served as intermediaries between the film translators and me. At first I thought that this might affect the translators' responses; but actually this did not happen.

All the other translators that contributed to the research received the questionnaires personally and were interviewed either at their homes or at their place of work.

The interviews consisted of very simple and general questions such as what their main clients were, if they were free-lancers or employees, what they thought about the quality of film translation at present, etc. Some of the interviews were extremely interesting and enriching to the extent that I could get familiar with the translators' environment and equipment.

Now, it is time to introduce the film translators. Since they are the key components of my research, whose answers made

this study possible, I have decided that they deserve a whole chapter.

NOTES:

1. Augusto, S. "Pândega esquizóide ou surrealista", Folha de S. Paulo, 13/03/88, p. D-1.

(no author). "Traduções ou Gozações ?", Iris Foto (Video Press), (no date), (no page no.).

2. Here defined in Newmark's words as "the primary senses of the lexical words of the original are translated as though out of context, but the syntactic structures of the TL are respected" (1981:63). F. H. Aubert (1987) has proposed three interpretations of the concept of literal translation: 1. "ao pé da letra", the same categories and the same syntactic order of the SL text are kept in the TL text, and the semantic value of each SL word is approximately identical to that of the TL word; 2. there is strict semantic fidelity between SL and TL, but the grammatical norms of the TL are respected; and 3. there is strict semantic-contextual fidelity between SL and TL, but the SL morpho-syntax and style are adjusted according to the norms and use of the TL. Also according to Aubert

(op.cit.), Catford (1980) has called definition 1. "word-for-word translation" and definition 2. "literal translation" while Vinay and Darbelnet (1958) have called definition 1. "literal translation", 2. "transposition" and 3. "modulation". Aubert's interpretation number 2. of the concept of literal translation, which coincides with Newmark's definition, is the relevant one for the present purpose.

2. THE RESPONDENTS

2.1. BASIC INFORMATION

Twenty-one translators answered the questionnaire: twelve from video laboratories, eight from television laboratories and one who works mainly for cinematographic companies, which means that the three and only media in which dubbing and subtitling translations are involved - video, television, cinema - are represented and analysed here. In order to introduce the respondents, Table 1 sums up basic information about them.

	INITIALS	AGE	OCCUPATION	TIME IN THE ACTIVITY (no.of years)	LAB	MAIN CLIENTS
VIDEO	CG	26-30	subt. tr.	-1	TVTEC (SP)	
	TD	36-40	subt. tr. / head tr.dep.	4-6		
	MB	36	subt/dub tr.	+10		
	MF	36	subt. tr.	2-4	CURT & ALEX	TVE Cul- tura 2
	RC	26-30	subt. tr.	4-6	VIDEO LAB (SP)	Warner Abril
	MA	45-...	subt. tr.	6-10		
	MO	36-40	subt. tr. / head tr.dep.	6-10		
	RM	20-25	subt. tr.	-1	DUPLI LAB (SP)	CIC Warner
	AER	26-30	subt. tr.	-1		
	ALG	19	subt. tr.	-1		
VM	41-45	subt. tr. / head tr.dep.	2-4			
CC	36-40	subt/dub tr.	6-10			
TV	DS	52	subt/dub tr.	+10	HERBERT RICHERS (Rio)	TV Man- chete Globo
	MR	20-25	dub. tr.	-1	SBT (SP)	TVSBT
	RO	20-25	subt/dub tr.	2-4		
	EB	25	subt/dub tr.	2-4		
	DA	26-30	dub. tr.	1-2	ÁLAMO (SP)	TV Man- chete Globo
	FR	26-30	dub. tr.	2-4		
	CA	41-45	dub. tr.	4-6		
GB	45-...	dub. tr. / dub. director	+10			
C	SRS	45-...	subt/dub tr.	+10	(Rio)	UIP, Art Films, Alvorada...

TABLE 1: THE RESPONDENTS

It is worth mentioning that a large number of translators work as free-lancers, except for the ones that work for SBT, TVTEC and Herbert Richers laboratories. Another interesting point which is not evident in Table 1 is the great number of women translators, seventeen out of twenty-one.

The Table shows that people who work for video, actually the largest number, are mainly subtitle translators; a smaller number for video, cinema and mainly television are both subtitling and dubbing translators; and finally, the smallest number are only dubbing translators and work for television.

Regarding age, most translators range from twenty-six to forty (48%): the younger group belongs to SBT laboratory plus two people from Duplilab, and the older group belongs mainly to television (Álamo, Herbert Richers) and cinema.

Apart from the usual age-experience relationship in the activity, some specific cases, or exceptions, break the regular parallel progression and can be identified in this Table: on the one hand, MB and RC from TVTEC and Videolab respectively, who present larger practical experience than their ages suggest; and, on the other hand, VM from Duplilab, who presents less practical experience than her age suggests.

2.2. ADDITIONAL INFORMATION

There are two pieces of information that seem important.

The first relates to the fact that fifteen out of twenty-one people (71%) have translation as their only job, which means that more than half of them make a living from rendering films. This fact may suggest that, in economic terms, film translating may be considered a satisfactory activity.

However, our second piece of the additional information, which relates to the reasons why the respondents work in film rendering, suggests that this is not quite true: just one of them (3%) said s/he was in the activity because it was highly remunerative. So, it seems that money is not the ultimate reason for translators to go into the film rendering activity, but a sense of professionalism, since most of those who have film rendering as their only job have justified their engaging in this activity saying that it was because they had specialized¹ in translation (41%).

The fact that it is not a satisfactory activity in economic terms may not motivate translation professionals who, therefore, leave the activity largely in the hands of amateurs, who accept low salaries for seeing the film rendering activity just as a convenient source of extra income, which is the case of 17% of the respondents.

Such a discussion, however, requires that two main things should be considered: a clear definition of professional translator and amateur translator as well as an accurate analysis of the respondents' economic situation, both of which will be dealt with later in this chapter and in Chapter Three.

2.3. ESSENTIAL INFORMATION: RESPONDENT'S ENGLISH BACKGROUND

This information is considered essential in the sense that it allows some generalizations about the type of professional who is in the film translation business at present. If we assume that the twenty-one translators represent: 1. the three different translation media: TV, cinema and video, and 2. important cinematographic laboratories and companies in São Paulo and Rio de Janeiro, then the analysis of their English background will provide us with reliable data for making the generalizations mentioned.

The respondents' answers about their knowledge of English are summarized in Table 2:

	1	2	3	4	5	6	7
VI	a. yes:11 b. 3-4:2 +4:8	yes:9	a. yes:2 b. 1-2:1 +4:1	a. yes:11 b. 1-2:2 3-4:4 +4:4	a. yes:11 b. BC:11 CP:1 A:1	a. yes:11 b. 6d-11/2y c. S:4 T:9	a. yes:4 b. tc:2 pc:1 uc:1
TV	a. yes:8 b. 1-2:2 3-4:1 +4:4	yes:6	a. yes:5 b. +4:5	a. yes:7 b. 1-2:1 3-4:4 +4:2	a. yes:5 b. blank	a. yes:4 b. 1m-1y c. S:3 T:1 B:1	a. yes:1 b. uc:1
C	a. yes b. +4	yes	no	no	no	a. yes b. many times c. B	no

TABLE 2: RESPONDENTS' ENGLISH BACKGROUND

1. Have you studied English: a. at 1ary and 2ary schools ? b. How long ? (number of years)
2. Have you got a University degree ?
3. Have you studied English: a. at the university ? b. How long ? (number of semesters)
4. Have you studied a. in a private English course ? b. How long ? (number of years)
5. Have you got a. any English certificate ? b. Which ? (Basic Courses=BC, Cambridge Proficiency=CP, Alumni=A)
6. Have you a. already been to an English speaking country ? b. How long ? (d=day, m=month, y=year) c. Objective ? (T=tourism, B=business, S=study)
7. Are you a. studying English ? b. Where ? (translation course=tc, private classes=pc, university course=uc)

A careful look at Table 2 shows that twenty out of twenty-one translators (95%) have studied English at primary and secondary levels, most of them (65%) for over four years. Out of the sixteen people (76%) that have obtained a university degree, only seven (44%) have studied English at the university and, out of these seven people, six (38%) have studied English for over four semesters. These six people are the only ones who have taken language courses at the university. Eighteen out of twenty-one (86%) have also attended English private courses, most of them for more than three years. Sixteen (76%) have received English certificates, most of which are lower ones. The same number of people (16) have already been to an English-speaking country during different periods of time, ranging from five days to one year and a half, and for different reasons: tourism, language study and business. Finally, just five people (24%) are studying English at present.

Despite the small minority of respondents that have taken English courses at the university and that are studying English now, the resulting scores, mostly over 50%, suggest that the translators' overall English background may be considered average to good. The translators themselves seem to confirm this evaluation later in the questionnaire when asked first to evaluate their own general ability in the English language and then that of their translation colleagues. Coincidentally, both evaluations had "good" as the highest score: 52% (eleven people) in the first case and 43% (nine people) in the second case. Interesting to note is the fact

that the translators tended to be more severe when evaluating their colleagues.

Concerning the type of translation professional represented by the subjects, there are some specific points that are worth discussing. First, also concerning information in Table 1, it seems that we are dealing with three main distinct types: (1) those who present both a reasonable English background in academic terms plus reasonable practical experience in rendering films; (2) those who in academic terms present a considerable knowledge of English but little experience in rendering films, and (3) those who present a poor English background in academic terms but great practical experience. Curiously enough, (3) is represented by the only four men among the translators: DS from Herbert Richers, CA and GB from Álamo, and SRS who represents many cinema companies.

Apart from (1), which seems to be the ideal situation here, (2) and (3) have put the analyst on the horns of a dilemma: which of the two types of professionals is able to produce a better quality translation ?

Scholars present some divergence when expressing their opinion about this question: while Ayora (1977:386) says that the belief that "(...) los años de experiencia le dan al traductor todas las técnicas" is one of the myths of translation, José Paulo Paes (1988:61) categorically asserts "A tradução é uma arte, não uma ciência, e a arte só se aprende fazendo. Um tradutor experiente corrige a tradução de um aprendiz que, por sua vez, vai se tornar um profissional". Aubert (1988:36), however, presents a compromising view:

A relação entre qualidade e experiência profissional não deve ser entendida de maneira rigorosamente linear; (...) parece razoável supor que um resultado qualitativamente positivo de tal experiência somente será assegurado se o acúmulo se deu numa interação constante com um processo de conscientização, isto é, se o fazer e o saber (como/ quando/ por quê) fazer se entrecruzaram e se fertilizaram mutuamente (...)

Although each of the arguments above sounds reasonable, the answer to the dilemma proves to be subjective, based on each individual's view. Thus, both types of professionals, (2) and (3), might be able to produce a good quality translation, depending on the point of view adopted.

Second, it seems that the subjectiveness that involves the question of defining professional translators, and therefore, of identifying the type of professional who is in the film rendering activity requires more definite criteria for discussion. The requisites for a good translation as suggested by theorists and supported by film practitioners may help in this discussion. The first and unanimous requisite is that translators must have a satisfactory knowledge of the source language (SL). Concerning the respondents, they seem to fulfil this requisite for their overall English knowledge was statistically defined as good.

The second and also unanimous requisite is that translators must have a sound knowledge of the target language, even sounder than that of the source language for it is into the TL that texts are generally translated. GB, from Álamo,

makes an important comment about this topic saying that those who do not like to write cannot translate. This opinion is shared by Arrojo and Newmark who think that writing well in the TL is an essential condition for producing good quality translation:

Escrever e traduzir, como sugere Octavio Paz, são operações "gêmeas". Além de refletir a leitura que o tradutor elaborou a partir do "original", todo texto traduzido será, para um público que não tem acesso a esse "original", texto de partida para a construção de outras leituras.

(Arrojo, 1986:77)

The translator's craft lies first in his command of an exceptionally large vocabulary as well as all syntactic resources - to use them elegantly, flexibly, succinctly. All translation problems finally resolve themselves into problems of how to write well in the target language.

(Newmark, 1981:17)

This requisite was also analysed by the respondents in question 13 of the questionnaire. This question asked the subjects to evaluate their speaking and writing abilities in Portuguese to produce 1. good quality subtitling renderings, which require the ability to summarize as well as to reproduce content from a phonic means into a graphic means, and 2. good quality dubbing renderings, which require the ability to synchronize two different phonological systems. The respondents also seem to fulfil this second requisite: their speaking ability scored 57% for "very good" and 43% for "good"; their writing ability scored 33% for "very good" and 52% for "good".

A third and also unanimous requisite that defines a good translator is, nevertheless, hard to measure: to be familiar with the SL culture. This requisite might be evaluated according to the length of time each translator spent in an English speaking country; however, this evaluation would yet be inadequate because of the respondents' different travel objectives. Another criterion would be the application of specific admission tests, a procedure that depends only on cinematographic laboratories. But what was found out is that the great majority of laboratories simply ask their newly hired translators to render any film as a way of testing them, which I think is not an adequate procedure once the films used for testing are chosen at random.

Other peripheral requisites mentioned by theorists/practitioners are even harder to measure: a good level of general culture as well as imagination, intelligence, talent, common sense, and so on.

In view of so many requirements to be fulfilled by a translator, the third point that deserves some discussion is: Is translation an innate skill or can it be taught? Ayora (1977:385-6) gives the answer "O tradutor não se improvisa nem nasce tradutor, ele se faz. É lógico que ele terá que ter talento e habilidade. A preparação sistemática do tradutor é indispensável (...)".

In spite of the fact that the activity of translating is as old as the Rosetta Stone, translation courses aiming at training professionals are very recent. Maybe one of the main reasons that contributed to this delay was the way translation

was seen, as a secondary activity, "an adventure" in Rónai's words (1981), as a minor activity to serve specific purposes which could be performed by anyone who had some knowledge of the source language. Thus, most of the present theorists/practitioners who advocate the importance of translation courses have become translators owing to diverse reasons: for being language teachers, for being poets, for having already travelled abroad, for having attended some foreign language courses and so on. This is mainly the case of the four men interviewed who represent number (3).

Although there is still an intense bias against translators, which is reinforced by the fact that the profession is not legally recognized yet, practice shows that there is a growing urge in the market for more and more specialized translators who can improve the quality of the product offered.

To our cinematographic translators the question of the importance of a specific course is rather fuzzy. Twelve (57%) do not think such a course is indispensable, opposed to six (29%) who think it is and three (14%) who do not have a clear opinion about the subject. It is interesting to note that the ones that are in favour of such a course are three people who have just started in the film rendering activity and three people who have been in the activity for many years, which means that the new ones feel the need of a specialization possibly because of encountering many problems during the performance of their tasks, and the older ones recommend it based on the experience they already have in rendering films.

Actually, very few respondents are specialized (in the sense that they have attended a specific course): MA from Videolab, VM and ALG from Duplilab who have taken the course at Associação Alumni, but even so they are among those who do not think of a course in translation as indispensable.

MO and VM, heads of the translation departments of Videolab and Duplilab respectively, suggest that the training given by laboratories to their newly hired translators would be more useful than a specialization course because of the specificities of cinematographic translation. But statistics demonstrate that the majority of the respondents (62%) have not received any training from the laboratories they started working for. They inform that such training would have been "very useful" (38%) and "useful" (38%).

A possible reason for so many non-specialized translators in the film rendering field is the neglect with which some cinematographic laboratories regard and recruit their employees. The only laboratory that demands translation certificates is Duplitech, according to an interview Ellie Waitzberg, one of the owners of the laboratory, gave to Set magazine (1990/5). Another reason is the low pay film translators receive, which serves nothing but to drive good professionals away from cinematographic laboratories.

The video boom especially has contributed to increase the importance of film translation and a new concept is undoubtedly arising in the market. "The situation has changed", says MO, "distributors are asking for higher quality work". If this is really happening we may soon be able to define the

characteristics of professional film translators more clearly, distinguishing them definitely from amateur translators; and cinematographic laboratories may soon present a more homogeneous team of professionals.

In the following chapter, the characteristics specific to the film rendering activity are presented.

NOTES:

1. The term "specialized" needs some attention here. Although, for my purposes, it meant "took a course in translation" (see question 9 of the questionnaire), it was misunderstood by almost all the respondents who related the term to the idea of "their only activity" or "how long they are in the activity". So, I decided to take the term "specialized" according to their interpretation.

3. TRANSLATION CHARACTERISTICS FOR SUBTITLING AND DUBBING

3.1. INTRODUCTION

All three media - cinema, video and television - make use of both subtitling and dubbing translations: the former type is mainly present in cinema and video pictures while the latter type is mainly present in TV pictures. Whenever these two types of translation are used simultaneously, no matter which medium, the result will usually be that the audience will be overloaded with two different texts, in short, a "pândega esquizóide", as the quotation below so well defines:

Dublados e legendados, como os que o SBT exhibe - presumivelmente para uma seleta audiência de surdos, cegos e idiotas - resultam quase sempre numa pândega esquizóide, com o dito brigando com o escrito.

(Augusto, Folha de S. Paulo, 13/3/88)

Even the same type of translation but released by different media may present some discrepancies, that is, the subtitling rendering of a given film will have one version for the cinema and another version for the video; or, the dubbing rendering of a given film will have one version for the video and another version for television. Such differences are due to a number of characteristics, peculiar to each type of translation and to each medium.

These characteristics (or specificities) are present in

every film translation process, and so influence - either direct or indirectly - the quality of the translation product as far as they can function as constraints to the translator in the film rendering process. Nida (1964) has already commented on the fact: "The translator for motion pictures is subject to restrictions sometimes even more severe than the ones of poetry or songs" (p.177-8)

In general, the characteristics (or specificities) of the subtitling and dubbing types of translation are congruent, and so, they can be presented side-by-side.

In order to present such characteristics in a clear way I suggest a taxonomy in which they are grouped according to the environment which defines them and to the manner they can influence the linguistic aspect of the film translation. The characteristics inherent in the film rendering process are then classified as follows:

- a. The selection of films to be translated: ILI,
- b. The translator's place of work: ILI,
- c. Time limits: ILI
- d. Remuneration: ILI,
- e. The equipment supplied by the laboratories: ILD,
- f. Number of characters available for subtitling / Phonological synchronism for dubbing: IMD,
- g. Subtitle speed on the screen / Speaking length synchronism: IMD,
- h. Review: ILD,
- i. Censorship: EADD,

in which ILI means that these characteristics (a, b, c and d) are defined internally by the laboratory environment (IL) and that they can influence the linguistic aspect of the film translation indirectly (I), as they relate to working conditions; ILD means that these characteristics (e and h) are also defined internally by the laboratory environment (IL) but that they can influence the linguistic aspect of the film translation directly (D), as they represent the starting (characteristic e for SL decoding) and the ending (characteristic h for TL encoding) points of the actual translation process; IMD means that these characteristics (f and g) are defined internally by, this time, the medium environment (IM) and that they can also influence the linguistic aspect of the film translation directly (D), as they impose technical rules to be followed by the translator when rendering a film; and finally, EADD means that this characteristic (i) is defined externally by the audience and/or distributor environments (EAD) and that it can influence the linguistic aspect of the film translation directly (D), as it imposes lexical changes to be made by the translator when rendering a film.

Before discussing each characteristic separately, it should be mentioned here (see 2.1.) that among the twenty-one respondents there are ten subtitling translators (all of them from video laboratories), six subtitling and dubbing translators (MB and CC from video labs; DS, EB and RO from TV labs and SRS from cinema labs); and five dubbing translators (MR, GB, CA, DA and FR from television labs), which means that

sixteen people have contributed to questions about subtitling rendering and eleven people have contributed to questions about dubbing rendering.

3.1.1. THE SELECTION OF FILMS TO BE TRANSLATED: ILI

If translators had decided to follow Karl Dedecius' recommendation already mentioned (in Campos, 1987:43) "Não traduza por escolha de outrem", it would have been very difficult for the cinematographic industry in Brazil to survive.

Considering the fact that the translator's reality is quite different from the ideal, what actually happens is that no film translator has the right to choose the film to be rendered, except for those who, besides being translators, also occupy supervisor positions in the translation departments of the laboratories. The great majority (90%) cannot select the films to be rendered as against two people (10%) who can: one being the head of the translation department of Videolab (MO) and the other the dubbing director of Álamo (GB).

The reasons for this seem obvious: the clients (distributors) give the films for translating to laboratories which, in turn, distribute them among available translators. Needless to say that the unfavourable economic situation of film translators and the fact that the majority are free-lancers do not permit them the luxury of refusing the task.

The fact that translators do not select the films to be translated produce, nevertheless, some negative consequences. Although 84% of the 90% of translators say that this fact does not impair their translating performance, 50% of the respondents agree that the quality of the film translation might be better if performed by someone who appreciated the screenplay as a whole, that is, its genre, content and writer, which somehow coincides with the theorists' statements, such as Campos's (1986:71)

(...)para traduzir bem qualquer texto, o tradutor deve sentir-se de algum modo atraído ou motivado, ou pela forma ou pelo conteúdo dele, ou pelo autor, ou pela cultura a que se refere o texto a traduzir.

Unfortunately, actual practice rarely favours this situation and it frequently turns the film translating activity into "uma verdadeira penalidade" (Paes 1988:65). SRS, the cinema translator, is a case in point. Although he may be considered the privileged translator among the respondents for he is the only one who is credited for his film translations, he told me at an interview (11/05/90) about how dissatisfied he felt when he had to translate the so called pornographic films, in which he even insisted on not being credited. MO, from Videolab also comments on this topic:

Não há nada mais aborrecido (sic) do que desempenhar um trabalho que não nos agrada. Quando o tradutor gosta do filme, automaticamente ele se empenha mais na tradução, até porque ele assimila melhor o conteúdo do mesmo.

Most of the respondents (57%) seem to share MO's opinion

for they have defined the experience of translating a film they did not enjoy as "boring".

Thus, the fact that almost none of the translators select their films makes this characteristic of the film translation process function as a real constraint which may, therefore, reflect indirectly on the quality of the film translation product.

3.1.2. THE TRANSLATORS' PLACE OF WORK: ILI

When mentioning the advantages of the translating activity, Rónai (1981:88) says "Pode ser exercida em casa (...). Quando praticado num emprego fixo, na maioria dos casos é realizado em condições condignas".

It is true that most respondents (71%) work at home while a small number (29%) are asked by their employers to work in their offices. Contradicting what Rónai says, the latter situation, however, may cause negative reactions because of lack of comfort (such is the case of DS who works in a tiny office) and lack of individual equipment, which makes translators spend more time when rendering a film with equipment different from theirs. For these translators, this situation may also function as a constraint during the film rendering process, which may indirectly reflect on the quality of the translation product.

3.1.3. TIME LIMITS: ILI

It is a known fact that time limits in any translating activity are short, and cinematographic translation is not an exception. Some of the reasons for the urgency that also characterizes the activity of translating films appear in Set.

As empresas de duplicação são obrigadas a oferecer serviços de tradução e legendagem às distribuidoras, que por sua vez ficam à mercê da burocracia alfandegária - que muitas vezes atrasa a entrega de um lote de filmes por até seis meses.

(1990/5:47)

When these films reach the distributors, they start pressing laboratories to translate and subtitle the films in a very short time, which may vary from twenty-four hours to three days: "Quando pedimos uma legendação, estamos correndo contra o tempo" (p.49), says Luís Carlos Procópio, director of Mundial. According to Schwartzman (Folha de S. Paulo, 02/08/89), translations for dubbing suffer from the same urgency, and time limits may also vary from the minimum of twenty-four hours on. The consequences of such an industrial rhythm of work are easy to predict: hurried translations full of errors.

For a large number (48%) of the video and television subtitling and/or dubbing translators the average time they have for rendering a film is one week. Although the president of Associação dos Tradutores Técnicos de São Paulo, Áurea C. T. Dal Bó (in Set, 1990/5:40), thinks that it is impossible to achieve a good translation product in such a short time, the

respondents say that the one-week time limit may still be reduced depending on: (1) the number of films to be translated and the number of translators available: such is the case of Curt & Alex and Herbert Richers whose translators have to render a film in two and a half to three days and three days respectively; (2) the translator's experience in the activity, which naturally reduces the average one-week time limit: such is the case of 80% of the respondents who are able to translate films in less time (around three days) than that allowed by laboratories; (3) the availability of reviewers in the laboratories, who can minimize the translators' work.

It should be mentioned that when distributors ask laboratories to either subtitle or dub a film, they are, actually, asking for a number of services, among which film translation is just one. So, in spite of the fact that the high statistics of (2) suggest that the one-week time limit is enough for translators to perform their task, they may also suggest, together with everything else that was said before, that this average time limit comprises not only the translation of a film but also the reviewing, the subtitling/dubbing, and the duplicating. This can be confirmed by the fact that more than half of the respondents (53%) said that they would like to be given more time for translating films.

Although the cinema translator SRS is among those who claim for more time, he is the only one who is given fifteen days to translate a film. This can possibly be explained by the facts that: first, cinema distributors demand higher quality work; second, he himself reviews his translations; and

third, he is autonomous, that is, there are no intermediaries between distributors and himself, and so he can negotiate time limits directly according to the complexity of the film and without the interference of laboratories, which only profit from the number of films duplicated and not from the quality of translations, as the quotation below states:

(...) ela (tradução) não dá lucro. Na melhor das hipóteses, o preço cobrado por esse serviço empata com o capital que nele foi gasto. A duplicação é que traz lucros aos laboratórios.

(Set, 1990/5: 48)

Thus, considering that laboratories fix time limits for a translator to render a film according to their interests, and that it is very difficult for a translator to go through the steps of the translating process (seeing the film, actual translating, reviewing) in such short periods of time, it follows that the time limits imposed on film translators function as constraints in the film rendering process, which will indirectly influence the quality of the final product, as 76% of the respondents agree on.

3.1.4. REMUNERATION: ILI

Rónai ("Decálogo do Tradutor", 1981:88) says that low remuneration is one of the disadvantages of the translating activity. Low remuneration is also presented as one of the

characteristics of film translating, since many respondents (43%) corroborate Rónai's statement, as opposed to 33% that say that they are reasonably well paid and to 24% that say that they are well paid.

These statistics deserve some discussion. Among the people that consider themselves reasonably well paid there are three heads of translation departments/reviewers of video labs (TD, MO, VMD), and the cinema translator SRS, who is a special case. This means that when considering the answers of these people from video labs we should take into account their position in these labs as well as the fact that they are not paid only as translators. Considering the cinema translator's answer, it should be taken into account that although he may be the most privileged of the respondents in terms of working conditions, he considers himself only "reasonably well paid". Concerning the people (five) who consider themselves well paid, it is interesting to note that four are from the same video lab (Duplilab) and that one of them remarked "É apenas neste laboratório que os tradutores são bem pagos".

Regarding the medium, it can be said that video translators, who are mostly subtitling translators, are the best paid in the field of cinematographic rendering, followed by the cinema translator SRS. On the other hand, television translators, who are mostly dubbing translators, are the worst paid in the field of cinematographic rendering. According to recent data, video translators were receiving from four thousand and two hundred cruzeiros to six thousand and three hundred cruzeiros per film (Set, April 1990), "o que não chega

a 25.000,00 cruzeiros por mês" (p.47); television translators were getting about four thousand cruzeiros (Leitão, 05/04/1990) per film while, according to SINTRA price index, they should be getting over eighteen thousand cruzeiros; DS, from Herbert Richers, was being paid one thousand and three hundred cruzeiros (data from 09/05/1990) for a thirty-minute animated cartoon.

In view of the remuneration received by film translators and the fact that 71% of them have the film rendering activity as their only job, it becomes almost impossible for these translators to put into practice Karl Dedecius' (in Theodor, 1986:25-6) recommendation "Non sordidi lucra causa", interpreted by Theodor as "Você deve traduzir não 'em virtude', mas 'apesar de'". On the contrary, the film translators' dissatisfaction will be immediately reflected on their work, as is commented on by Aubert:

Pressupõe-se, com efeito, que o serviço mal pago pode redundar em serviço mal prestado, o que, se nem sempre é verdade, tende a confirmar-se pelo que se nota na média da produção de traduções nos segmentos editorial e fílmico, precisamente aqueles em que a remuneração do tradutor se apresenta, no geral, menos satisfatória.

(1988:39)

Some facts that contribute to such low remuneration in the field of cinematographic translation are: (1) the one already mentioned that film translation is not a source of profit for the laboratories; (2) that the profession of translation is not officially recognized, as mentioned by the respondent MR from SBT, which is an argument used by SBT as a

justification for the low salaries paid to translators; and (3) the fact mentioned by Campos that almost none of the translators are credited for their work

(...) o que se ouve dizer, em geral, é que se trata de uma "versão brasileira" de tal ou qual laboratório cinematográfico especializado. Esse anonimato acoberta, por um lado, os maus tradutores; e, por outro lado, permite a esses "laboratórios" e empresas afins, usuários do trabalho de tradutores despreparados, pagar-lhes muito menos do que teriam de pagar a profissionais conscientes da tradução.

(1986:27)

When Campos calls film translators "despreparados", he is also referring to one of the consequences laboratories suffer for the low pay given to film translators, which is mentioned by Salathiel Lage (in Rocha, Isto é, Senhor, 24/01/90), director of the Centro de Dublagem of SBT: "O problema é que todo tradutor de filmes quando atinge um nível excelente de profissionalismo muda de ramo. Por quê ? Salário." (p.68). The result is obvious: experienced translators leave the activity largely in the hands of the non-experienced ones. Another consequence which is also a consequence of the first one is the production of bad quality translations which, in Rubens Edwald Filho's opinion, are also the result of low remuneration, besides other things.

The stated causes of low remuneration in cinematographic translation as well as the consequences originated from it seem to put an end to the well-known dilemma: "Is translation badly paid because it is a low quality work or is it a low quality work because it is badly paid ?" Facts undoubtedly point to the

second option. This is also reinforced by: (1) the fact that 43% of the respondents think that low remuneration influences the quality of their work; and (2) the opinion of Rifka Beresin (at IV Encontro Nacional de Tradutores, 03/04/1990), a translator of Hebrew literature, who thinks that adequate remuneration can produce better quality translations.

It is undeniable that this fourth characteristic of the film rendering activity also acts as a constraint in the film translation process, influencing, therefore, the quality of the film translation product indirectly.

3.1.5. THE EQUIPMENT SUPPLIED BY THE LABORATORIES: ILD

The basic equipment for the two types of translation - subtitling and dubbing - is the copy of the film in a VHS tape and its original script. A cassette with the recorded actors' talks is also considered basic, but only for dubbing translators, as they are concerned with synchronism between the Portuguese version and the English original speech.

Although the equipment described is basic, only the copy of the film is received by all the respondents. Among the eleven dubbing translators, eight (73%) receive the cassettes; the script, which is almost always sent to the respondents, may present some complications. The first problem that may occur with scripts is that sometimes they are too detailed. According to Cortiano (1990:159), this type of script is called "international screenplay" or "script for export", which

"contains explanations of the more obscure slang or syntax". Although it may help translators, the script will make them spend some of their already short time selecting what the relevant scenes for translating are.

Another instance in which the script does not match the speech sequence is when it comes incomplete, which is a more serious problem. According to Set (1990/5:48) this type of script is called "script da pré-produção", which will make translators not only look for the blanks but also fill them in. This task may produce dreadful results like the one about which DS from Herbert Richers told me at an interview (09/05/90). Two new girls working with an incomplete script were asked to fill in the missing parts. As they could not understand the English spoken text they simply invented them and the result, said DS, was a disaster.

The most serious problem is when there are no scripts available for translators. The ways of overcoming such a difficulty are 1. to have a good understanding of English, which is expected from all film translators, and 2. to rely on visual communication, an advantage film translators have over book translators and which helps them grasp linguistic communication. If both aids are put into practice, the final result will be a happy marriage between image and sound/subtitle, but if one of the two aids does not work, the final result may be a disastrous divorce between image and sound/subtitle. A good example of the latter case is a scene in the film Gente Diferente (whose original title is Shy People) (1989), released by América Video Films and subtitled by

Audiolar laboratory. The scene is the following:

Grace and her mother live in a big city and decide to visit some relatives who live in a distant place nearby a marsh. The relatives are very simple and ignorant people. Once Grace finds herself alone with one of the men of the house and she offers him cocaine. It was his first time, so he did not know he had to sniff instead of swallowing the drug:

Grace: Ready. Ok.

subtitle: Ok. Pronto.

(the man opens his mouth)

Grace: No, not through your mouth. (actual English text)

Open your mouth. (misunderstood English text)

Abra a boca. (translated subtitle)

(the man shuts his mouth)

Grace: Through your nose. (actual English text)

Here is your dose. (misunderstood English text)

Aqui está sua dose. (translated subtitle)

(the man sniffs the drug)

Grace: Breathe deep.

subtitle: Respire fundo.

In dubbing translation such a type of inadequacy is not so easy to detect once we do not have access to the original soundtrack; however, a more attentive audience may perceive some problems in the dubbed version, as in a scene in Jean-Luc Godard's film *O Desprezo* (Set, 1990/5:47). The film is dubbed in English and the scene is a conversation between a French movie director and an American producer, mediated by an

interpreter who repeats everything the Englishman says without translating anything into French at all. Of course this type of mistake would have been avoided if the script containing the French text had been given to the English-Portuguese dubbing translator who, assisted by the original script, could have reproduced the French text into his translated text.

Although it may be thought that the absence of the script is not a strong argument for justifying so many poor versions, it should be mentioned that some originals are quite difficult to understand due to the actors' pronunciation, quality of the copy of the film, soundtrack noises, etc; and also considering the short limit of time translators are given to do their task, a good quality product becomes almost impossible to be achieved.

Thus, the fact that translators do not always receive the script of the film to be translated (many respondents have complained about that), and even when they do receive it, it may be incomplete, (SRS (11/05/90) remarked that "Traduzir pelo roteiro não dá"), makes the equipment supplied by laboratories function as a constraint during the film rendering process, which will directly influence the quality of the linguistic aspect of the final product.

There are other tools which sometimes translators have access to. Among dubbing translators, two of them (10%) use the laboratory tape-recorders. Among both dubbing and subtitling translators, seven (33%) are given sheets of paper, four (19%) use dictionaries, two use typewriters, four receive equipment for computers (e.g. disks), one uses a video cassette, one uses

a TV monitor and two use a "visor", which is a kind of small TV screen on which the film is projected.

All these statistics unfortunately mean that besides being badly paid, translators also have to spend their own money on some of the equipment mentioned. It is true that some of these tools are part of any translator's arsenal, such as the typewriter and the language dictionaries. It is also true that many of the respondents (71%) work at home, which makes it impossible for laboratories to provide more sophisticated equipment to all translators.

Finally, concerning the quality of the equipment provided, 57% of the respondents have classified it as "good".

3.1.6. NUMBER OF CHARACTERS AVAILABLE FOR SUBTITLING / PHONOLOGICAL SYNCHRONISM FOR DUBBING: IMD

Space on the screen available for subtitling varies according to the medium. Considering the information from some respondents as well as from some articles in newspapers and specialized periodicals, the average space available is two lines ranging from 24 to 30 characters for each line for the video medium, and a maximum of 35 characters for the cinema medium.

Contradictory as it may seem, cinema subtitles are shorter than video ones because of a simple fact: video films are watched at home, which makes it possible to rewind any part the viewer has missed, to replay the whole film or even to

re-rent it. Cinema viewers do not have such resources at their disposal, and so the subtitle must be even more summarized in order not to spoil the visual communication of the film. This may cause negative reactions towards cinema renderings, such as Rubens Edwald Filho's (30/10/90): "No cinema é bem mais curto, por isso comédias ficam sem graça (...) No cinema eles traem porque não traduzem quase nada".

In sum, whatever the medium, video or cinema, captions will always be shorter than their originals. That is, whenever the original content exceeds the number of characters available for captions, translators will have to summarize the actors' speech, trying to follow what Longhi (Informática, Folha de S. Paulo, 12/07/1989) calls "padrões internacionais": the least possible number of words and short sentences, which immediately leaves out the critics' criterion of evaluation according to literal production.

Then, the number of characters defined by each medium represents an actual constraint on the film translation process. And, the denser the content of the film, the greater the difficulties this constraint will impose on the rendering process, as Rubens E. Filho (30/10/90) himself remarked that he had many problems with the film *Gata em Teto de Zinco Quente* (1958) for it had many dialogues which had to be cut because of the space available on the screen. Needless to say that such a constraint will act even more severely on the translation process of cinema films.

So, it is fair to conclude that this characteristic/constraint of the subtitle translation activity

will have great direct influence on the linguistic aspect of the final product, and consequently, on its quality, as 48% of the respondents have pointed out.

In dubbing translation, however, the problem does not lie in the translators' ability to summarize the original text but in their ability to synchronize the sounds of two phonologically different languages as regards syllable reduction, English being characterized by the reduction of unstressed syllables whereas in Brazilian Portuguese no such reduction occurs. Nida (in Brislin, 1976:62) has already considered this activity of synchronization of cinema dialogue as that in which one of the most rigid sets of constraints occur: "Not only must the corresponding expressions be pronounceable within approximately the same time span, but the movement of the lips must be closely matched." In his book (1964:178) Nida suggests that, in order to have a satisfactory result, translators should make "a number of formal adaptations without destroying the meaningful content". DS (09/05/90), from Herbert Richers, somehow shares Nida's view saying that for good synchronism translators have, most of the time, to adapt to the original instead of translating it, for example, the best translation/adaptation for the English sentence "Let's go" would be "Vamu nessa" instead of "Vamos embora", he says. Of course, style was not considered in his example. Another good option of translation would be "Vom'bora", which would be phonologically even closer to the original "Let's go".

In view of the difficulties imposed by synchronism between the actors' lip movements and the Portuguese

translation, translators for dubbing try to follow certain rules: "manter o mesmo número de sílabas que o original, o mesmo número de tônicas e só conservar a idéia do original" (Laura, no date: no page no.). According to the dubbing translators' data, for the sake of synchronism, 18% are "always" obliged to modify the translated text while 55% do it "frequently". As was already expected, owing to the phonological differences between English and Portuguese, such modifications are characterized mainly by omissions of parts of the original (75%).

It is then obvious that for most of the respondents (64%) the task imposed by the television medium of synchronizing English and Portuguese phonologically represents an actual constraint for the dubbing translation process, which will be directly reflected on the quality of the linguistic aspect of the dubbing translation product.

3.1.7. SUBTITLE SPEED ON THE SCREEN / SPEAKING LENGTH SYNCHRONISM: IMD

According to Longui (Folha de S. Paulo, 12/07/1989) each line of a subtitle usually lasts one second on the screen, so a two line subtitle (the maximum allowed) is supposed to last two seconds. Other people are not so precise about the subject and say that the subtitle must be on the screen "time enough for the viewer to read it".

As can be observed, subtitle speed is closely connected

with the number of characters allowed. That is, the content of the original must be summarized not only to fit on the screen but also to enable the viewer to read it in such a short time. That is why "the shorter the better" is a primary condition on subtitling rendering, whose objective is not to overload the viewer with reading. Besides, the fact that the subtitle has to match the action of the film also contributes to the relationship succinct captions/fast reading.

This matching between subtitle and action is what Longui calls subtitling synchronism, a technical procedure achieved through the use of the time code, a device which helps translators mark the start and the end of each talk, which is then inserted in the film according to its corresponding action.

However, despite all the technology available, the content of a film may spoil the whole thing. Such is the case of the video version of *Citizen Kane* (1941) by Orson Welles. Its content is so dense that the viewer gets lost with so many captions to read in so little time plus a number of disconnected visual images. MO, from Videolab, agrees that overcoming the subtitle speed on the screen constraint depends to a great extent not only on the content of the original text but also on the translator's ability to "enxugar a fala" ('cut the speech down to its bare bones'). In general, this is a challenging constraint to the respondents, who think it exerts great influence (67%), even greater than the number of characters, on the quality of their work.

In dubbing translation the length of time of the

Portuguese version has to coincide with the original soundtrack. So, the translators' task is here also twofold: besides translating the original content s/he has at the same time to achieve synchronism between the Portuguese version and, in Nida's words (1964:178), "the (*English*) speaking-script, with attention to the overall corresponding length", which means that dubbing translators already try to adapt the translated text to dubbers.

There is a close relationship between phonological synchronism (discussed in 3.1.6.) and the speaking length synchronism, which have both to be achieved in the dubbing translation process. Once phonological synchronism between the Portuguese version and the actors' lip movements has already been achieved by the dubbing translator, speaking length synchronism between the Portuguese version and the original soundtrack is likely to occur as a natural consequence. Thus, whenever the former presents any problem, it will be reflected on the latter, and any failure in this process is immediately detected by the TV film audience.

As the speaking length synchronism depends largely on the phonological synchronism, and as the latter represents an actual constraint on the dubbing translation process, it is then clear that the former also represents a constraint on this process which will be directly reflected on the quality of the dubbing translation product.

3.1.8. REVIEW: ILD

It is unanimously agreed among theorists and the respondents that any translation must be submitted to review, otherwise it is "courting calamity" (Newmark, 1981:58). It is also agreed among theorists and respondents that the review should be done by another translator, because besides also being specialized in the activity, as José P. Paes (1988:58) suggests

Para uma crítica procedente e eficaz, tenho impressão que outro tradutor é a pessoa mais indicada. Porque é um colega de ofício, sabe as dificuldades desse ofício.

the translator/reviewer is not in frequent contact with the translated text, so s/he is able to detect subtle mistakes that the translator/author is not able to, such as mistakes owing to distraction, wrong interpretation, etc. Nogueira (1984:89) comments on this: "Idealmente, a tradução nunca deveria ser revista por quem a fez, já que é sempre mais fácil notar os erros dos outros do que os nossos próprios".

In real practice it seems that only subtitling translations for the video medium are reviewed since eleven out of the twelve video subtitling translators said there was a reviewer in the laboratories they work for, as opposed to the cinema subtitling translator SRS and to the eight television dubbing translators, who said there was no reviewer in the laboratories they work for.

The people in charge of reviewing subtitling

translations at the video laboratories are, according to Table 1 (see 2.1.), TD from TVTEC, MO from Videolab and VM from Duplilab. MF (28/03/90) from Curt & Alex, said that although there was no reviewer in this laboratory, the subtitling translation was checked by the client, TV Cultura. Concerning cinema subtitling translation, SRS says that he himself reviews his work, which is justified by the fact that he is very respected as a cinema translator (he is the only respondent who is credited), and also by the fact that cinema translators are given longer time limits to perform their task (as can be seen in 3.1.3.).

Cases in which the subtitling translation is reviewed by the client, that is, the distributor, may sometimes prove to be ineffective since the distributor rarely has a thorough knowledge of the SL and so, the translation is "(...) more often than not, only checked for spelling errors and other surface aspects" (Cortiano, 1990:160). Such is the case of the subtitling translation of the film *Hiroshima, Mon Amour*, which presented many inadequacies. When justifying such inadequacies, the director of Sagres - the distributor responsible for the review of the film - implicitly makes clear the risk any translation product runs if reviewed by inefficient and careless distributors:

(...) Gastamos uma fortuna na tradução, e isso só pelo interesse de fazer um lançamento de qualidade. Revisamos o filme aqui, mas não entendemos francês muito bem, assim como a maioria do público.

(Set, 1990/5:49)

Thus, considering that subtitling translations may be ineffectively reviewed by incompetent people, it may be said that whenever this situation occurs, the quality of the subtitling translation product will be directly affected.

Some ways of overcoming this problem were put into practice in the cinema medium long ago by some screenplay directors and writers, such as Stanley Kubrick and Woody Allen, who demanded that the translations of their films be checked by themselves with the help of interpreters, according to Elza Veiga (in Schild, Jornal do Brasil, 08/11/1984), an experienced translator for the cinema.

In the video medium, some distributors are hiring people especially for reviewing translations. Video Arte, for example, hired the film critic Rubens Edwald Filho who, unlike translators, is even credited in the films as "supervisor de legendas": "A Video Arte pediu exclusividade", he (30/10/90) explains. This fact, however, again raises the question about who is able to produce an effective review. Considering everything that has been said about this question, it may be concluded that this decision taken by distributors has relative merit. Besides, it can also bring some negative consequences to translators, such as the devaluing of the translator as a reviewer, which makes people other than translators occupy the translators' position, and the devaluing of the activity of translating once it is the reviewer who is credited and not the translator, which results in the reviewers assuming superior positions in relation to translators.

Some translators such as Leitão (05/04/1990) believe

that to solve the problem of ineffective reviews translators should be given longer time limits and extra pay and so, they themselves would review their work, as it is the case of the cinema translator SRS.

Regarding the review of dubbing translations, the situation is worse. When asked the reasons for the fact that the dubbing laboratory did not have a reviewer available, some of the dubbing translators' answers were: "o laboratório não está interessado nesse tipo de revisão", "ignorância da chefia", "em nosso meio não há costume de se fazer revisão", "o laboratório não quer ter despesas extras", and so on.

What actually happens is that after being translated, the film goes directly to the dubbing director who, according to translator Leitão (05/04/90) "toma para si a versão, modificando por sua conta". So, instead of the translated texts being corrected by a reviewer or by the translators themselves, they are evaluated by the dubbing director during the dubbing process. Angela Bonatti (in Schwartzman, Folha de S. Paulo, 02/08/89), Herbert Richers dubbing director, confirms this when explaining the dubbing process: she says that the talks of each film are divided into loopings which correspond to twenty seconds each. Each looping has to be ready in three minutes during which the dubbing director corrects and adapts the translation, rehearses dubbers and records the Portuguese version.

In the case of a poor synchronized dubbing translation, the 'correction' by the dubbing director, once it does not spoil the message, is justifiable. Nonetheless, according to

the respondents, this does not seem to be the case for 40% of them (including very experienced translators) have "sometimes" noticed modifications in their translated texts after being dubbed, while another 20% have "always" or "frequently" noticed modifications in the dubbed version. In the opinion of 67% of the latter, such modifications have somehow altered the original content. Respondents also complain that some dubbing directors do not even know English, which may put the original content at risk. Thus, it is clear that altering the original content only to fit the actors' lip movements will produce nonsense as the result will be a good synchronism of an unintelligible text.

There are still cases, according to Rocha (Isto é, Senhor, 24/01/90), where the dubbers themselves modify the translated text simply because they refuse to use more sophisticated words and change them on their own account, and even absurd cases where dubbers fail to do the correct reading of the translated text. These are responsible for the fact that four out of ten films present problems in their dubbed version. About the former case a dubber (in C.B., Auto-Falante, 1978:8) remarks: "Não repetimos as inflexões e os maneirismos dos estrangeiros. Damos a nossa interpretação. A gente adapta, cria e o papagaio apenas repete", which may sometimes produce satisfactory results, such as the expression "heim, nenem?", created by an anonymous dubber, which fitted very well the police agent Kojak who liked to suck lollipops. Nevertheless, such a practice among dubbers is clearly subject to inadequate results.

As a conclusion, it may be said that the fact that dubbing translations are arbitrarily modified in the dubbing process without the support of their authors comes to prove the direct influence dubbing has on the quality of the linguistic aspect of the final product. This, in turn, will be responsible for the critics' negative reactions to innocent translators, such as Tarso de Castro's

Alguns dos momentos mais brilhantes do bestialógico nacional são vividos diante dos enlatados, dublados em vibrantes vozes nacionais e traduzidos por intérpretes do mesmo quilate (...)

(Folha de S. Paulo, 05/10/1980)

3.1.9. CENSORSHIP: EADD

Censorship was once responsible for many 'treacheries' in film translation, either by omitting parts of the original content or by changing the meaning of the original message, as attested in the following quotation:

(...) nos robó todas las referencias a la guerra española de los labios de Bogart o de Orson Welles, pudo convertir adulterios en amistades (De aquí a la eternidad), madres en madrastas (El irresistible Henry Orient), prostitutas en bailarinas (El puente de Waterloo) y lesbianas en ni si sabe qué (La habitación in forma de L).

(Santoyo, 1985:150)

Although this type of censorship is not a regular practice at present, it seems that another type of still exerts some influence on the activity of film translation, as

suggested by S. Augusto (Folha de S. Paulo, 13/03/88:1) when discussing the advantages of subtitled films over dubbed films: "Mas elas (*legendas*) ao menos permitem que alguns ouvidos façam as correções cabíveis e peguem em flagrante as intromissões da censura".

It is now fair to ask what type of censorship journalist S. Augusto is referring to. The translators who work for the video medium explain that the censorship which now exists in the film rendering activity is imposed by the distributors, and that it relates mainly to moral matters, such as adultery, homosexuality, etc. According to their answers, it seems that each distributor dictates rules that have to be followed by the translators. Reviewer Rubens E. Filho (30/10/90), for example, said that the translator of Video Arte is not allowed to use certain rude words such as "merda", unless it is strictly necessary. VM, from Duplilab, said that sometimes the distributor (Warner) can alter the already translated text.

For translator SRS, censorship, which is also imposed by distributors in the cinema medium, is a problem mainly whenever social matters (e.g. "drugs") are concerned. As regards the use of rude words, he invented, a long time ago, a different and good-humoured way of translating them: through making puns, such as "vá à mesbla" or "fofa-se" (in Schild, Jornal do Brasil, 08/11/1984). At present, there are some distributors that allow him to translate these words; however, there are still some dictatorial clients, like the one SRS (11/05/90) told me about, that very recently did not allow him to use the

word "bunda" in a film and it had to be changed to "traseiro". This means that if, on the one hand, distributors do not want to shock the audience, they are, on the other hand, ridiculing the translators' work.

Because of that, SRS agrees that this type of censorship is a limitation to the translating process, which is directly reflected on the quality of his translation product.

In the television medium, as expected, censorship has always acted more severely, a fact which sometimes produced even funny results, as Santoyo (1985:152) illustrates

En Mogambo, película dirigida por John Ford y estrenada hacia 1953, se desarrolla una historia de adulterio. El matrimonio lo forman los personajes representados por Donald Binden y Grace Kelly. Para que la relación de ésta con Clark Gable no fuera adúltera, la censura española - a través del doblaje - convirtió a los esposos ¡ en hermanos! Resultó entonces que hermano y hermana dormían en la misma tienda y se conducían enteramente como si fueran marido y mujer. Se evitaba así el adulterio, pero se caía en el incesto.

As most of the dubbing translators agree (five out of eight), including the dubbing director GB, current censorship still acts as a severe constraint in the dubbing translation process for the television medium, but it is mainly imposed by the audience, as translator EB remarks "ai vem a Liga das Senhoras Católicas reclamar como um palavrão passa na TV naquele horário", and it acts mainly in questions related to morality.

As a result, most TV dubbing translators have to replace rude words with milder terms as well as minimize other 'heavy'

vocabulary, which, depending on the film, may result in unintelligible utterances. Such is the case of a film about drugs in which, as V. de Sá (Folha de S. Paulo, 13/08/88:1) illustrates, "um viciado em cocaína faz qualquer coisa para obter 'farinha'; gangs de adolescentes usam seringas para injetar 'remédio' (...)".

As observed, censorship that functions as a constraint in the subtitling and dubbing translation processes is imposed externally either by the distributor (in the video and cinema media) or by the audience (in the television medium). The consequence of this is reflected, although to a small extent, on the quality of video subtitling translation products and, to a great extent, on the quality of cinema subtitling and television dubbing translation products.

It is of utmost importance, however, that the extent to which censorship influences the process and the product of translation should be questioned. If it is assumed that the act of translating is a linguistic as well as a cultural act, then the translation product should be contemporaneous with the language and the cultural community it refers to, trying to express the reality of each period. It is the translation text called by Arrojo (1986:24) "palimpsesto". Thus, censorship should not commit the mistake of minimizing reality the way it does, as Santoyo (1985:150) puts it: "la censura ha intentado suavizar los términos más contundentes que se utilizan en la vida cotidiana".

From the characteristics of subtitling and dubbing translations already presented, it may be observed that all of

them function as constraints which translators have to cope with during the actual rendering process. It is also observed that these constraints may influence the quality of translation products indirectly, when they refer to working conditions; or directly, when they refer to the linguistic aspect of the SL and TL texts.

Finally, these characteristics have a very important role for any film translation analyst. Besides helping in the analysis of the errors found in film translations (see Chapter 4), they also represent the variables which define the quality of the translation product. These characteristics serve then as the basis for the definition of a good film translation product which, in turn, serves the critic as the starting point of any translation evaluation. A tentative definition of a good film translation can now be given.

3.2. GOOD QUALITY FILM TRANSLATION: A DEFINITION

In general, it is agreed that a good translation must account for the semantic, pragmatic and stylistic levels, as observed by Aubert (1989:117):

(...), nas traduções tidas como "boas" ou "satisfatórias", se observa uma tendência (valor mais estatístico) no sentido de uma maior incidência de fidelidade, i.e., de aproximação entre os dois textos, nos níveis hierárquicos mais elevados, transfrásticos (retórico-estilístico e semântico-pragmático).

Any text or piece of text has a message to convey. At the semantic level, the most important element of the message is its denotative or "basic literal" meaning, that is, "the relation between signs and what they stand for" (Bassnett-McGuire, 1980:27).

However, the semantic content of a message cannot be interpreted alone without taking into account the context of situation in which it is produced and the participants involved. Thus, the pragmatic content or contextual meaning of a message conditions the semantic content for it helps translators to interpret the function (illocutionary force) an utterance performed by a given participant has in a given communicative situation. According to House (in Cortiano, 1990:33), pragmatic meaning has priority over semantic meaning: "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." This can be illustrated by the video version of the film *Elvira, Mistress of the Dark* (whose Portuguese title is *Elvira, Rainha das Trevas*), 1989, released by Paris Films and subtitled by Videolar laboratory. The scene is a conversation between Elvira and a relative. As she inherits a big house from her aunt and as she desperately needs money, her relative asks her:

Relative: Are you interested in selling it ?

Subtitle: Você está interessada em vender a casa ?

Elvira: Does a chicken have a beak ?

Subtitle: Galinha tem bico ?

Elvira: Of course I'm interested.

Subtitle: É claro que eu estou interessada.

In "Does a chicken have a beak ?" it is clear that Elvira's intention, or the illocutionary force of her utterance, was not of obtaining a yes/no answer from her relative about whether a chicken had a beak or not, as the literal translation conveyed in the subtitle suggests, but of expressing to her relative how stupid and obvious his question was once he knew she was in a bad economic situation. Thus, according to the context, the illocutionary force of Elvira's utterance would be better expressed if its translation were, for example, "O que é que você acha ?". A more careful translation, however, would be one in which a TL cliché, equivalent to the SL cliché "Does a chicken have a beak ?", were reproduced in the captions, such as "Macaco gosta de banana ?" or "Pássaro voa ?", which would then preserve the flavour of the original utterance.

At the stylistic level, nevertheless, the concern is not with what is said but with how something is said. Style is understood as the variation in language which ranges from casual to formal according to use, that is, according to the type of situation (formal/informal), the participants' social role in a given situation, the topic (technical/non-technical), the location, the relationship between participants (i.e. the degree of affectivity: frozen to intimate), and the effect the addressor wishes to create on the addressee (i.e. tone: e.g. 'imperative').¹ Such stylistic varieties can be lexical (different words or expressions), grammatical (different sentence structures) and phonological (especially intonation).

They can also be realized by means of metaphors, puns, rhymes, expressive values of certain words, rhetorical and connotative effects. All stylistic varieties are called by Neis (? :102) "os meios formais disponíveis em cada língua". Once style is realized through formal features, Taber (in Neis, p.102) defines it simply as "a tradução dos valores formais".

Another language variety which is important to mention for it comprises all types of style is the dialect. Dialects vary according to the user and can be characterized as temporal (e.g. old/modern English), geographical (e.g. Liverpool dialect/Birmingham dialect), socioeconomic (i.e. according to the user's social class, education, ethnic group, sex and age), and individual (i.e. idiolects).² Dialectal features can also be lexically, grammatically or phonologically marked by means of words, sentence structure and pronunciation different from other forms of the same language.³

It is then clear that the actual message of a text can only be grasped by also taking into account the environment in which such a message is produced, as well as who produces it, and in what manner.

The close relationship set up between the semantic, pragmatic and stylistic elements makes them indispensable not only for interpreting the message of a SL text but also for conveying it in the TL. Thus, the translator's aim is to build all these elements into the TL text, as stated by Nida (1964:170) when considering the essential elements for a translation:

(...) avoid failures when adjusting the

message to the context, incorporate positive elements of style which provide the proper tone of the discourse, which reflects the author's point-of-view (irony, sarcasm..). Individuals must be characterized by the appropriate selection and arrangement of words, so that features of social class and geographical dialect be evident.

Whenever the translator succeeds in capturing all these elements in the SL text, s/he, at the same time, achieves the ultimate goal of any translation: to produce an effect on the TL receptor equivalent to that produced on the SL receptor. For Thieberger (1972:121) "É apenas na medida em que o tradutor for capaz de atualizar o receptor, mesmo longínquo, que a tradução atinge o seu objetivo". This is what Nida (1964) calls The Principle of Similar or Equivalent Effect, and about which he says:

Whether of poetry or prose, translating must be concerned with the response of the receptor: its ultimate purpose, in terms of its impact upon its intended audience, is a fundamental factor in any evaluation.

(1964:162)

However, there are cases in which this principle cannot be followed because they are independent of the translators' competence. According to Catford (1965), these cases may be of two different natures: 1. linguistic, when the TL text has no formally corresponding feature, "Linguistic untranslatability occurs typically in cases where an *ambiguity* peculiar to the SL text is a functionally relevant feature - e.g. in SL puns" (p.94); 2. cultural, "a situational feature, functionally

relevant for the SL text, is completely *absent* from the culture of which the TL is a part" (p.99). These cases point to the importance of the semantic/pragmatic element of a text, which may define to the translator the degree of translatability possible between SL and TL.

Although Nida's principle is considered the ultimate purpose of any translation and so indispensable to any evaluation, its achievement is difficult to verify since it is based on the TL receptor's response, as Newmark (1981) says, "on the psychological factor" in the TL receptor. It is a mentalistic, therefore subjective concept. Newmark, however, refers mainly to literary receptors, book readers, whose feedback in terms of translation adequacy is really difficult to get, unless they are interviewed for this specific purpose. What these receptors usually do is to make general comments about the plot and the characters of the prose or poetry.

Differently from TL book receptors, either positive or negative feedback from TL (Portuguese) film receptors - cinema, video and TV viewers - is easier to get. It is usual to find viewers complaining about the omissions of parts of the original in the subtitled versions or the poor synchronized dubbed versions for television. It is also usual to find both bilingual and monolingual viewers complaining about minimized translations such as "Seu filho da mãe" while the original soundtrack spells out in a loud voice "You son of a bitch", or to see the viewers' odd facial expressions on hearing a meaningless joke, which made all the actors laugh except them, or puzzled at the strangeness of some words or sentence

structures which are not natural, indeed even nonsensical, in films dubbed in Portuguese. Although all these reactions from the audience serve, as Theodor (1986:120) says, as the norms for an appropriate translation, it is evident that some of them have no basis in the characteristics of the film translation activity, for example, the 'IMD Number of characters available for subtitling' characteristic, which can justify the omission of parts of the original; or the 'EADD Censorship' characteristic, which justifies so many minimized translations.

Positive feedback, on the contrary, can be immediately observed simultaneously with the presentation of the film. Everybody has, at least once, cried at a love story or drama, laughed at the jokes in a comedy, felt apprehensive at a moment of suspense or even clapped at the hero's bravery in an adventure. All these reactions point to the fact that the principle of equivalent effect was accomplished.

In such cases, as well as in any other instance of film translation, the satisfactory realization of this principle does not depend only on the linguistic textual material translated. In any film there are two types of material: the *linguistic*, which consists of textual components (i.e. the actors' utterances which have to be translated) and auditory components (e.g. intonation, terminal contours, tone of voice); and the *extra-linguistic*, which consists of visual components (e.g. the actors' gestures and facial expressions, their costumes, the scenery). Only the sum of these provides the viewer with an intelligible message in the TL, as Thieberger

states:

A tradução de um cenário de filme não faz-se sem referência contínua ao filme. A parte extra-linguística é fixada pelo original e o tradutor recria a parte linguística do enunciado para formar um todo com a parte extra-linguística e imutável.

(1972:123)

The visual components will reveal to the TL receptor the context of the film, such as the actors' environment and social role, as well as the channel of discourse, which may be either direct (e.g. face-to-face or telephone conversation) or indirect (e.g. through the radio). Since these components are visual, they are directly grasped by the TL receptor from the screen. In the case of the channel of discourse, the subtitling translator will only have to convey the corresponding subtitles either using or not using different typesetting while the dubbed version has to account for the specific sound of each channel, that is, a radio program cannot sound like a face-to-face conversation. Anyway, the channel of discourse will already be visually addressed to the TL receptor and, in the dubbed version, the sound effect will be the dubbers' responsibility, not the translators'.

The auditory components are handled differently by the subtitling and dubbing translators. Formal or informal, technical or non-technical, affective or non-affective styles can usually be reproduced in subtitles while tone, rhythm, stress and intonation can be directly perceived by the TL receptor once s/he has access to the original soundtrack in a

subtitled film. Nevertheless, the translator may opt to mark , for example, by means of different typesetting. In the dubbed version both style and all these phonological features have to be present.

Dialectal features in subtitling translation, mainly geographical and individual, are usually difficult to reproduce since the translator works from the spoken to the written mode of discourse; however, as the TL receptor has the original soundtrack at his/her disposal, the translator generally leaves these features to be perceived by him/her. Temporal dialect is usually characterized by the use of the second person singular and plural pronouns (i.e. "tu"/"vós") and by the use of words either more or less sophisticated. Socioeconomic dialectal features are perhaps the easiest to convey graphically and they are mainly marked by different words and spelling. Such is the case of the sentence "That's the truth, Ruth", spoken many times by a disc jockey of a black community in Harlem in the film *Do the Right Thing* (Spike Lee, 1989), and translated into "Essa é a verdade, *cumpadi*". In dubbing translation, the fact that the TL receptor does not have access to the original soundtrack, important dialectal features cannot be put aside by the translator since visual components alone would not be enough to reproduce the message of the text. A case where the geographical and socioeconomic dialectal features are extremely important for the Portuguese version is the serial *Primo Cruzado*, TV Globo, which is translated by DS from Herbert Richers. At an interview (09/05/90) he said that he tried to adapt the innocent and simple nature of the protagonist to the

ways of the people from the interior of Minas Gerais, and that this adaptation demanded lexical as well as phonological changes.

Thus, it is only when the textual component is adequately rendered by the translator and when the TL viewer makes a bridge between the translated utterances and/or the auditory components and the visual components that the principle of equivalent effect is achieved. As a conclusion, Cortiano (1990:18) says:

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 (...) will hopefully result in an effect equivalent to the one the film produced in its original viewer.

Then, it may be affirmed that the role of the TL film receptor is much more active if compared with the TL literary receptor, since the former participates directly in the formation of the message in the TL and without whom the whole communicative process would fail. Maybe it is because of this fact that the principle of equivalent effect in cinematographic translation is easier to detect.

In order to arrive at the definitions of good quality subtitling and dubbing translations according to these considerations, it is necessary to take as a starting point that the 'ILD Equipment' characteristic does not present any problem.

Any type of film translation - either subtitling or dubbing - has an artistic character; and in terms of Theodor's (1986) definitions of "tradução", "versão" and "recriação", it may be said that the essence of film translation is best characterized as "versão", which he defines as:

Trabalho de transposição, exato e artístico (...). Tem, ao mesmo tempo, de conservar a harmonia do todo, transportado para outro idioma, assim como as suas qualidades estéticas e, em se tratando de poesia, procurará aproximar-se, inclusive em métrica e rima do original. É aquela tradução que se esmera em observar a fidelidade semântica, a situação contextual e as propriedades estilísticas, sem atentar contra as boas normas do idioma II.

(Theodor, 1986:88)

In both subtitling and dubbing translations "a fidelidade semântica" (the semantic content) and "a situação contextual" (the pragmatic content) have to be realized by "TL equivalents not with 'the same meaning' as the SL items, but with the greatest possible overlap of situational range" (Catford, 1965:49), as demonstrated in Elvira's utterance. "As propriedades estilísticas" have to be realized in the two types of translation as far as they provide TL viewers with important elements for their grasping of the message. It should also be mentioned here that the 'EADD Censorship' characteristic has to be carefully handled by the translator, who has to evaluate the censored term or expression according to the medium and to the viewers it will be available to. Whenever this term or expression is important for conveying the message, it has to be fully reproduced in the TL.

So, the subtitling translation or version succeeds if

the translator manages to capture the semantic, pragmatic and stylistic elements in *relevant textual utterances*, since the IMD 'Number of characters available for subtitling' and 'Subtitle speed on the screen' characteristics oblige him/her to disregard textual material whenever it is excessive.

The dubbing translation or version succeeds if the translator manages to capture the semantic, pragmatic and stylistic elements in *adapted textual utterances* since the IMD 'Phonological synchronism for dubbing' and 'Speaking length synchronism' characteristics oblige him/her to synchronize the syllable sounds and the sound length of actors' utterances of two different phonological languages, once one language (Portuguese) substitutes for the other (English) in the dubbing process.

Equivalent effect in the subtitled version is achieved by the sum of well-translated relevant textual utterances, auditory and visual components, as Cortiano states:

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 fill in gaps that the captions have left open.

(1990:18)

Equivalent effect in the dubbed version is achieved by the sum of well-adapted and synchronized textual utterances and visual components.

In this way, film translation will be able to fulfil the already mentioned (see 1.1.) four basic requirements which any

translation must meet, as stated by Nida (1964).

Finally, the 'ILD Review' characteristic cannot be disregarded, that is, a good quality translation product is also supposed to be one which is adequately reviewed.

In the next chapter, the characteristics as well as the definitions of a good quality product in subtitling and dubbing translations will be put into practice in the analyses of parts of films both suggested by the respondents and randomly selected by me.

NOTES:

1. Definition based on Richards, J.; Platt, J. and Weber, H. Longman Dictionary of Applied Linguistics, 1985, and on Catford, J.C. A Linguistic Theory of Translation, 1965.
2. Based on Chiu's (1973) expanded model of language dimensions in Cortiano, E.D. "A Model for Assessing the Quality of Videofilm Translation", 1990, p.23.
3. According to Longman Dictionary of Applied Linguistics (op.cit.).

4. THE FILM TRANSLATING PROCESS

4.1. SEEING THE FILM

In literary translation, it is unanimously conceived as indispensable that the entire text should be read before it is translated. The reading, preceded by the translator's knowledge about the genre, topic, objectives of the SL text and type of TL receptor, can provide the translator with a firm basis to determine the intention of the author, the quality of the writing as well as the style of the text. Having learnt that much about the text, the translator will be in a better position to assess the degree of fidelity possible.

Apart from slight differences, film translation can be approached in this respect from the literary point-of-view. It is essential for the film translator to know the genre and topic of the film s/he is going to translate. Both will help him/her to determine the objective of the SL text and, according to this objective, to form an idea about the degree of fidelity expected in the translation. For example, if the film is classified as *comedy*, the translator's objective will be that of entertaining the receptors, and so s/he "will have a freer attitude toward form and content" (Nida, in Brislin, 1976:60); if the film is classified as *documentary*, the translator's objective will be that of informing and sometimes convincing the receptors and so, s/he "will consider much more factors of clarity and impact" (Nida, op. cit.), as can be

observed in the film *O Homem que Viu o Amanhã* (1981), whose narrator (Orson Welles) tries to convince the receptors of the true value of Nostradamus' prophecies by making a link between them and the events of our days.

Unlike TL literary translation receptors, TL film receptors are very heterogeneous, mainly concerning the television medium, which makes it difficult for translators to define who is going to see what film. The only secure criterion translators have to identify receptors of a given film is age. TL film receptors are then divided into children, adolescents and adults. Of course the genre and topic of a film enable the translator to predict possible receptors; however, inferring film viewers' preferences seems quite a subjective task.

Armed with this information - film genre, topic, objective and receptor - the film translator is ready for the next step of the process: seeing the film. Now the translator is able to get acquainted with the situation of the film, its participants' social role and the style of their speech. Each speech represents a unit of translation which will serve the translator as the basis for apprehending the content of the message through:

- a. o valor de cada um dos itens lexicais;
- b. a combinatória dos valores de conteúdo de cada item lexical;
- c. as relações de significação cristalizadas nas estruturas sintáticas;
- d. o valor da posição e altura tonal ocupada pelo núcleo da melodia da frase (ou o valor de pontuação, grifos...);
- e. o contexto, o conjunto de mensagens precedentes em que a mensagem em questão se enquadra;
- f. a situação extra-linguística (social, cultural, psicológica, etc).

(Aubert, 1978: 86-7)

The respondents also seem to consider the film seeing step as essential, for most of them (81%) said that it is part of their translating process, which contradicts Rubens Edwald Filho when talking about his subtitling review procedure: "Recebo a cópia do filme já legendado e o script em português e inglês e vejo o filme, o que o tradutor não faz e comete erros de contexto".

The main reason given by the respondents about the necessity of seeing the film before translating is the type of script sent to them, which usually presents divergencies in relation to the spoken text. The four respondents (19%) who said they did not see the film before translating it were ID, MO, VM and DS. The reason given by the first three translators was that they also work as reviewers at the laboratories, which makes it unnecessary for them to see the whole film before its translation; they see it during the review. Although DS has not justified his answer, it may be said, based on everything already mentioned about him, that his years of experience in the activity, the amount of work done at Herbert Richers, and the time limit are somehow enough to excuse him from this step of the rendering process.

4.2. THE TRANSLATION OF TITLES

From all the critical articles on film translation, perhaps the one that most presents no justification in actual

practice is Ruy Castro's (Video News/73, pp.53-56) about the translation of film titles: "Desculpe a nossa falha - Adaptados ou recriados, os títulos de filmes sofrem de tudo nas mãos dos tradutores", which is characterized by the exaggerated ironical and unpleasant tone of his comments:

Primeiro, esses tradutores assistem à fita para saber do que ela trata; depois compõem aquelas legendas que explicam o que os atores estão falando como se fossem maritacas; e, finalmente, escolhem um título que tornará o dito filme irresistível aos seus olhos, seja nas marquises dos cinemas ou nas chapeiras das locadoras. Aliás, a escolha do título é a parte mais importante do trabalho deles (...) Deve ser por isso que os tradutores brasileiros sofrem, gemem e se descabelam até inventar um título tão atraente que muitas vezes, tem tanto a ver com o título original quanto um banguê-banguê com um desenho animado.

(p.53)

Surprisingly enough, only very rarely few of the respondents who work at the television medium are allowed to translate film titles. Generally, according to all the respondents, they are only asked to give about five suggestions of possible titles for a given film; they also explain that it is the distributor's and sometimes even an advertising agent's responsibility to choose the titles. If, on the one hand, this fact points to the critic's ignorance on the subject, this type of article, on the other hand, serves to increase the depreciation of the film translator's work to the lay reader.

Owing to the fact that the respondents are hardly ever asked to translate titles, their answers in the questionnaire about the topic were limited and based on personal observation. Because of that, I see no point in discussing the subject in

depth, and have decided just to make some generalizations based on the respondents' answers and on my personal observation on the three-hundred and twenty-six cinema, video and TV titles I have collected from 1989 on.

Whether translated by distributors, advertising agents or by the translators themselves, film titles are mostly translated, according to 60% of the respondents, after the translation of the film. Cases when titles are translated before the translation (40%) occur mainly with cinema films, which are re-translated for the video and TV media but whose cinema titles are kept for the public's immediate identification of the film.

Concerning the criteria most used for translating titles, the respondents (33%) indicated as the main criterion that of causing impact. SRS completed his answer saying that "o título tem que ser chamativo para a bilheteria, é assim no mundo inteiro, é um critério puramente mercadológico". The second criterion mentioned by the respondents (22%) and which is closely connected with the idea of causing impact is that of producing a creative title. The third and last main criterion mentioned (17%) was that of creating a title which relates to the message of the film, which again does not mean that it will not have the function of causing impact. For titles which consist of proper names or abbreviations, it seems that the main criterion, according to 73% of the respondents, is to keep the original but complete it with a subtitle which gives the idea of the film.

Coincidentally, in my observation of the film titles

collected, the great majority (a hundred and sixty-two) present a translation related to the message of the film, which usually differs from their originals by the use of more appealing words, undoubtedly aiming at calling people's attention. TL *romantic* film titles, for example, generally present the term 'love' which is absent in the original: e.g. *Breathless* (1983)/*A Força do Amor*; *Out of Africa* (1985)/*Entre Dois Amores*; *9 1/2 Weeks* (1985)/*9 e 1/2 Semanas de Amor*; *Rebel* (1988)/*Quando o Amor é Mais Forte*. TL *thriller* titles always present terms related to 'tragedy', absent in the SL: e.g. *Road House* (1988)/*Matador de Aluguel*; *Plainclothes* (1988)/*Assassinato em 2º Grau*; *Everybody Wins* (1990)/*O Crime que o Mundo Esqueceu*. There are even titles that are suggestively translated while their originals do not, at least apparently, suggest anything at all: e.g. *The Graduate* (1967)/*A Primeira Noite de Um Homem*; *Rita, Sue and Bob too* (1987)/*Rita, Sue e Bob nu*; *Cousins* (1988)/*Um Toque de Infidelidade*.

The collected titles formed by proper names have two types of different versions: either the proper names are kept and a subtitle is added, or the proper names are left out and another title is created. In abbreviated titles, these two procedures are also usually used.

I could also observe from my collected data that there is a current tendency to translate titles literally, some even with their styles preserved in the Portuguese versions (e.g. *Driving Miss Daisy* (1989)/*Conduzindo Miss Daisy*), others not (e.g. *No' Better Blues* (1989)/*Mais e Melhores Blues*).

Other minor points observed in the collected titles will

not be discussed once, for reasons already mentioned, they are not relevant to this study.

4.3. FILM TRANSLATION PROBLEMS AND SOLUTIONS

4.3.1. INTRODUCTION

When asked to mention the main linguistic difficulties which are found in films and which have to be dealt with during the translating process, the respondents marked: 'dialects' (19%); 'slang', 'technical terms', 'idiomatic expressions' and 'cultural/linguistic differences between SL and TL' (14% each); 'ambiguous terms' (9%); 'polysemous terms' (7%); 'obscene terms' and 'rhymes in subtitled songs' (2% each).

Dialects apart, linguistic difficulties which refer to style seem to be evident not only in the high statistics but also in their degree of difficulty. This is corroborated by the respondents' answers about films they considered difficult to translate and the type of difficulty present in such films, which again point to style as the respondents' main problematic area in film translating, represented by 'technical terms' as the most difficult stylistic feature to deal with (35%), followed by 'slang' and 'literary language' (15% each). Together with these stylistic features, 'puns' were also mentioned by 15% of the respondents as a linguistic problem of difficult solution.

Although 'dialects' comprise all types of style, it was

not mentioned among the most difficult problems to deal with in the translating process for it is handled by translators in a particular manner. Because of the fact that, in subtitling translation, translators work from the spoken to the written mode of discourse, leaving the original soundtrack at the receptors' disposal, dialects which are not relevant to the characterization of the actors are rarely reproduced in the captions. This goes with Cláudia de Ávila's words (23/07/91), the translation supervisor of the new TVA in São Paulo, who said that the main criterion for subtitling translations in TVA was "deixar a tradução limpa" ('to keep the translation transparent'), which means that neither different dialects nor styles are reproduced. Even so, some examples of dialects reproduced in subtitling translations can be observed, as in the film *The Color Purple* (*A Cor Púrpura*, 1985) whose dialectal features will be analysed in 4.3.2. . But, in general, the reproduction of dialectal features is not a common procedure among subtitling translators.

Dubbing translators, however, are more concerned about dialects for their receptors do not have access to the original soundtrack, which makes impossible for these receptors to identify any linguistic characterization of the actors, unless it is reproduced, at least slightly, in the Portuguese version. A good example is the already mentioned TV serial *Primo Cruzado*.

The respondents pointed out 'technical terms' as the most difficult stylistic feature to deal with. I believe that the difficulty lies in the relationship time limit/availability

of sources of information. According to Regina Alfarano (Encontro Nacional de Tradutores, 02/04/1990), a translation teacher at USP, it is essential for translators to get, as quickly as possible, the necessary information for their performing of the task. However, the topic of a film may require the use of a highly technical language (e.g. in films about the expeditions of Jacques Cousteau), whose sources of information (i.e. technical dictionaries or people specialized in the subject) are not always at the translators' immediate disposal - this obliges the translators to look for precise information in the least possible time. The time limits imposed by laboratories being usually short, the task of coping with the technical terms that frequently appear in films makes the translator's work even harder. Because of that, consulting people specialized in a given subject and technical dictionaries are two of the four procedures most used by the respondents (63% for the former and 47% for the latter) to solve translation problems.

Consulting English dictionaries is, in turn, the first most common procedure used by the respondents (79%), but, this time, for a different reason: with the help of the film context of situation, English dictionaries can easily solve problems of 'slang', 'literary language', 'idiomatic expressions', 'polysemous and ambiguous terms' in very little time. Consulting translation colleagues is also a common procedure used by the respondents (56%) and which, together with English dictionaries, has the advantage of immediate availability. 'Puns' are also considered difficult to handle for there is no

formal procedure for the translation, which depends rather on the translators' sensitivity and imagination and mainly on the linguistic proximity between SL and TL, which in most cases rarely occurs.

Other problems mentioned by the respondents as frequent in films require different solutions, which depend on various factors. 'Cultural and linguistic differences between SL and TL' always require some adaptation in the TL. The extent to which adaptations are made depends a great deal on the relevance of the SL term, expression or allusion in the message as well as on the translator and laboratory. While, for example, subtitling translators tend to be more cautious when making adaptations in the SL message, doing so only when extremely necessary, dubbing translators tend to make adaptations even when they are unnecessary, as in the example given by Cláudia de Ávila (23/07/91) of a dubbing translation in which "Hyde Park" was changed to "Ibirapuera", a type of adaptation which she disapproves of and does not recommend to her translators at TVA. Other laboratories, nevertheless, seem to approve of such a practice, as can be observed in many dubbed films for TV Globo, especially the ones translated by Herbert Richers laboratory, from which examples will be analysed in 4.3.2. .

The translation of 'obscene terms' has already been discussed in Chapter 3 (3.1.9.), in which it was seen that the procedures used to translate these terms follow the criteria imposed by either the audience or the distributor. 'Rhymes' in subtitled songs will not be dealt with in this analysis for I

observed that most songs in the films analysed were translated literally; furthermore, 'songs' constitute a particular area in the translation field which is not the concern of the present study.

It is now time to look at the film translation problems and their solutions.

4.3.2. THE ANALYSIS

Following Nogueira (1984), who says that the process of translating is a process of making decisions, the objective of this analysis is to look at the decisions which the film translators made when they faced certain translation problems. In this way, part of the translating process - the linguistic aspect - can be studied, while its psychoneurological aspect still remains a challenge. This argument is supported by Aubert (1981:17), who says:

O processo engloba todo um aspecto psiconeurológico, sobre o qual é difícil afirmar algo de concreto e comprovável. É possível, contudo, inferir alguma coisa sobre a natureza propriamente linguística do processo, a partir do confronto entre os textos inicial em LP e terminal em LC. Desse confronto ressalta que na passagem do texto LP para o texto LC ocorrem, a cada passo, desvios dos mais variados tipos, (...) desvios esses frequentemente imbricados numa mesma opção de tradução.

Thus, I will attempt to look at the "desvios" which occurred as a result of the film translators' process of decision-making, that is, during the process of encoding the

semantic, pragmatic and stylistic contents of the SL message into the TL, which may have been influenced by either the characteristics of the film translation process, or the lack of linguistic and/or cultural correspondence between SL and TL, or by the translator's linguistic incompetence.

The analysis will be divided according to the problematic areas which characterize the "desvios" found in the films analysed. Among both the films suggested by the respondents and those randomly chosen by me, I have selected twenty-six films whose problems I have found most interesting for this analysis. Although most of the films are well known, a summary of the plot of the most relevant films to the analysis is given in order to better situate the parts of the films analysed in their overall context.

- a. *All that Jazz / O Show Deve Continuar*, (1979), video version translated and subtitled by Audiolar laboratory.
This film is an autobiographical musical about Bob Fosse, an American director and choreographer who revalued the jazz genre in the 60s and 70s. (Set/10:23)
- b. *Citizen Kane / Cidadão Kane*, (1941), video version; and cinema version retranslated in 1991 for the celebration of its 50th anniversary.
Citizen Kane has been considered the best film in the cinematographic history and it is classified as a classic. Mr. Foster Kane is a press magnate who gets political prestige because of his fortune. However, his life begins to change after he decides to marry, for the second time, an opera singer. They go to live in a palace in Xanadu, but their life there is lonely and frustrating, and Susan decides to leave him. He then stays alone in Xanadu till his death. The film creates a mystery about Kane's last word: "Rosebud", whose meaning is only discovered at the very end of the film. (Folha de S. Paulo, 22/05/91:5-7)
- c. *Colors / As Cores da Violência*, (1988), video version translated and subtitled by Magnetron S/A laboratory.
This film is about the violence between street gangs in the suburbs of a big city in the USA.
- d. *Dances with Wolves / Dança com Lobos*, (1990), cinema

version.

This western is about a war hero, John Dunbar, who decides to live in a frontier wasteland, where he meets and, later on joins the tribe of the Sioux Indians.

- e. *Down-by-Law / Daumbailó*, (1986), cinema version.
This film is considered a cult movie. It is a good-humoured story about two Americans and one Italian who were put in the same jail and, encouraged by the Italian, they all decide to escape from prison. The film is, above all, about the decadence of American society.
- f. *Elvira, Mistress of the Dark / Elvira, Rainha das Trevas*, (1989) video version translated and subtitled by Videolar laboratory.
This comedy is about Elvira, who works in a horror show for a TV programme of a big city, and who receives the news that she has inherited a property from her aunt in a small city. She goes there, but the inhabitants of the small city do not approve of her way of being and dressing, which is that of a kind of punk witch, and forbid everyone, mainly the children who are fond of Elvira, to have any contact with her.
- g. *Henry V / Henrique V*, (1989), video version translated and subtitled by TVTEC laboratory.
This second adaptation of Shakespeare's play for the cinema tells the story of the battle of Agincourt, in which the young king Henry V and his few men bravely beat the king of France, Charles VI, and all his men. (Set/5:11-13)
- h. *Play it again, Sam / Sonhos de um Sedutor*, (1972), video version.
This comedy is about a cinema critic (Woody Allen) who, after being abandoned by his wife, tries to overcome his insecurity with women helped by an imaginary advisor: Humphrey Bogart. The most comic scenes are the ones in which he tries to seduce some of the friends of his best friend's wife. As the title in English suggests, this film is a tribute to *Casablanca*. (Cinemin/55:34)
- i. *Reds / Reds*, (1981), video version translated and subtitled by Videolab laboratory.
This historical romantic drama tells the story of John Reed, a communist journalist and activist who has a romance with the feminist writer Louise Bryant during the Russian Revolution in 1917. (Veja São Paulo, abril 1991:78)
- j. *Roxanne / Roxanne*, (1987), video version translated and subtitled by TVTEC laboratory; television version translated and dubbed by Herbert Richers laboratory.
In this romantic comedy C.D. Bales, the head of the fire brigade of a small town, falls in love with Roxanne, a student of astronomy who has just arrived in town. But C.D. does not want to confess his love because of the complex he has about his huge nose. Roxanne then falls in love with

Chris, a handsome fireman, though not intelligent. He asks C.D. to help him write love letters to Roxanne. C.D. then expresses all his secret feelings in the letters signed by Chris. Roxanne loves the letters and thinks Chris is a poet until she finds out the true author of the letters.

- k. Sammy and Rosie Get Laid / Sammy and Rosie, (1987), video version translated and subtitled by TVTEC laboratory. Also considered a cult movie, this film explores the visit of a third-world politician (Rafi) with a mysterious past to his estranged son, Sammy, and Sammy's social worker wife, Rosie. As Rafi attempts to get to know his son again, he finds out the true nature of Sammy and Rosie's 'open relationship'. But they also find out about him and the forms of 'persuasion' his beliefs have led him to adopt. (Sammy and Rosie Get Laid - The Script and the Diary, 1988: book back cover)
- l. SBT FILM, dubbed version for the TV on 17/09/90
- m. SBT FILM, dubbed version for the TV on 06/03/91. It is a comedy about the disorders caused by the bad students of a driving school.
- n. Sea of Love / Vítimas de uma Paixão, (1989), video version translated and subtitled by Videolar laboratory. When investigating the murders of two men, which occurred in similar circumstances, the police agent Frank Keller (Pacino), from New York, finds out that both men had put rhymed ads in magazines in order to look for female companions. In order to attract the possible murderer, supposed to be a woman, Frank and his colleague Sherman also put rhymed ads in magazines. But the divorced Keller gets affectionately and sexually involved with one of the suspects, Helen. (Set)
- o. Shy People / Gente Diferente, (1989), video version translated and subtitled by Audiolar laboratory. Grace and her mother live in a big city in the US and decide to meet some relatives who live in a distant place nearby a marsh. The relatives are very simple and ignorant people with strange habits. The situation becomes more and more complicated as Grace introduces new habits into her relatives' lives, which they cannot understand.
- p. Supercarrier II / Asas de Aço, (1988), video version translated and subtitled by TVTEC laboratory. This adventure is about the feats of a new group of Air Force pilots in simulated attacks.
- q. The Big Blue / Imensidão Azul, (1988), video version. This film is about a businesswoman from New York who meets and falls in love with Jacques Mayol, a sea diver who cannot stand living out of the sea, in whose depth he feels like being at home. But there comes a time when he has to choose. (Movie, fevereiro de 89:17)

- r. **The Color Purple / A Cor Púrpura**, (1985), video version translated and subtitled by Duplitech laboratory.
This film tells the trajectory of a woman since her slavish position in relation to her husband until her total development as a human being, in which 40 years of a black community from the south of the United States are focused. (Set/5:36)
- s. **The Decline of Western Civilization Part II - The Metal Years / Os Anos do Heavy Metal**, (1988), video version translated and subtitled by TVTEC laboratory.
This is a musical documentary in which heavy metal players talk about their lives, past and future expectations. Their friends, fans, and mothers also participate in the film.
- t. **The Draughtsman Contract / O Contrato de Amor**, (1982), cinema version.
- u. **The Man who Likes to Sing**, dubbed version for the TV, on Corujão da Globo, September/90.
- v. **The Sheltering Sky / O Céu que nos Protege**, (1990), cinema version.
Three Americans arrive in Morocco in the 50s. Kit and Port are married and their marriage has reached a critical stage. Turner, their friend, just wants to enjoy himself. As they travel through the desert in the north of Africa, their lives change completely. (Folha de S. Paulo, 22/05/91:5-6)
- w. **The Silence of the Lambs / O Silêncio dos Inocentes**, (1990), cinema version.
In this film of suspense, Clarice Starling (Jodie Foster) is a young FBI agent who is in charge of finding a women's murderer, Buffalo Bill. She is helped by the clever psychopathic psychiatrist Hannibal Lecter, who is in prison for murders characterized by the practice of cannibalism. (Folha de S. Paulo, op.cit.)
- x. **When Harry Met Sally / Harry and Sally - Feitos Um para o Outro**, (1989), video version translated and subtitled by Videolar laboratory.
After getting his degree at the University of Chicago, Harry gives Sally, his girlfriend's friend, a lift to New York. During the trip, they talk about their different ideas about love and friendship. Five years later, Harry (now a political adviser) and Sally (now a journalist) meet casually at an airport, travel together but go their separate ways. Another five years later, they meet again in New York, but this time they become friends until they realize they are in love with each other. (Set/6)
- y. **Who Framed Roger Rabbit ? / Uma Cilada para Roger Rabbit**, (1988), video version translated and subtitled by Audiolar laboratory; video version translated and dubbed by SC São

Paulo laboratory.

Roger Rabbit is accused of being the murderer of the owner of Toontown, the city of all animated cartoons. Eddie Valiant decides to help Roger to prove his innocence in spite of the fact that he does not like "toons" very much, for one of them has killed his brother. The first suspect is Jessica Rabbit, Roger's wife, for she was seen by Eddie with the Toontown owner on the night of the crime. But she then helps Eddie and Roger, together with all the other "toons", to find the true murderer: judge Doom, who wants to destroy the whole Toontown.

- z. *Yellow Submarine* / *Yellow Submarine*, (), video version translated and subtitled by Duplilab laboratory.

This animated cartoon is about the Beatles' fantastic trip on board of the Yellow Submarine to Pepperland, which was attacked by the blue meanies who wanted to finish off with all the music there. Defined by the translator as having "trocadilhos intraduzíveis e piadas nonsense", this film is undoubtedly the most artistic one for its highly sophisticated language, which demands time and creativity from translators.

The analysis of the chosen cinema and video subtitled films is based on auditory perception, except for the film *Sammy and Rosie Get Laid* whose script I managed to find. Because of that, there are a few instances in which the English text of some examples in the analysis is not fully reproduced and which is indicated by four dots (....).

From now on, I will use the term *desvio* to refer to any kind of error no matter what their source is. It is possible that a type of *desvio* is involved in more than one problematic area. In this case, the *desvio* will be mentioned only in the area which best characterizes it.

It is assumed in the analysis that the viewers of these films are monolingual.

The symbol / will be used in the transcription of the Portuguese translations in order to separate captions which do not appear at the same moment on the screen.

4.3.2.1. PROPER NOUNS

As a general rule, film translators do not translate the characters' proper names. However, there are cases in which these names are purely metaphorical, part of the character's personality and therefore, must be translated into the TL with nearly the same connotative load of the name in the SL. Some good examples are:

In *Colors*, all the members of the gangs have nicknames, 'street names', as they call them. Nicknames may have a connotative meaning. In *Colors*, their translation is extremely important for it characterizes the function of each member in the gangs, as in:

- a. *Rocket*: he is the tough man of the gang, the one that shoots people and immediately disappears without leaving a trace. The literal translation *Foguete* would be satisfactory for it might suggest the association 'fogo'/'shoot', and keep the idea of rapidity. Without the translation, the semantic and pragmatic elements are unnecessarily lost, as in any other instance in which a metaphorical name is not translated.
- b. *High Top*: this is the gang dealer's nickname, who is always 'high' (intoxicated with drugs), 'on the top'. At a moment in the film he is caught by a policeman who asks his street name. As he says it, the policeman ironically asks him "Do you break into the tops of buildings ?", translated into

"Você arromba coberturas dos prédios ?". This is a typical situation in which the non-translation of the name results in the non-understanding of the situation. The visual component, through the policeman's face and cynical smile, and the auditory component, through the policeman's intonation, can inform the viewer that he is being ironical: however, the semantic element of the message is not captured in the TL while the pragmatic element is only partially captured for the viewers can perceive that the policeman is being ironical but they still cannot be sure about the reason of the irony. The solution to this problem, however, is difficult, once the translation into Portuguese should keep the same characteristics of the nickname: be short and preserve the reference to drugs and to the top of a place. Considering that the solution to this problem, if a satisfactory one exists, requires a lot of imagination from translators as well as time, it is then clear why the translator opted for not translating *High Top*. Another good procedure would be to maintain the name untranslated and omit the policeman's ironical utterance, which is not relevant in the film.

- c. *Pacman*: this is the name all gangs give to a young and impatient policeman who has no tact to deal with their members, sending them to prison whenever the slightest problem occurs. What the translator did here, actually, was an erroneous transcription of the nickname, once its original transcription is *Packman*, whose meaning is 'a man who packs people or things into a place' or 'a man who packs

a place'. However, even the right transcription would not add much to the viewer when reading in the captions "Ele é um verdadeiro Packman", uttered by some members of the gangs. Opposed to *High Top*, the translation of the metaphorical name *Packman* is indispensable once it conveys important information: the disapproving reaction of the gang's members towards the young policeman. Creating the effect of *Packman* in Portuguese is, nevertheless, a difficult task for it is impossible to reproduce its meaning in just one word. A suggestion would be to translate *Packman* into 'Cara da cana', in which 'cana' is a metaphor for 'prison' and from which the metaphorical verb 'encanar' is derived.

From the examples of this film, it is clear that the translation of metaphorical names is not an easy task, which sometimes may be rapidly solved (e.g. *Rocket*), sometimes may require some modifications in the original text (i.e. omissions in order to preserve *High Top*), and sometimes may require a lot of imagination owing to the dissimilarities between English and Portuguese. It is important, however, to mention that the translator has, right at the beginning of the film translation, to decide whether to translate the proper names or not, a procedure which s/he will adopt throughout the whole film. In the case of this film, almost all the names are metaphorical, and so the translator should have tried to translate them. However, it cannot be forgotten that the time limit available does not contribute to creativity, and that sometimes the non-translation or adaptation of proper names is a requirement

of the laboratories.

Another example in which the proper name characterizes the characters' personality but is not translated is:

In a SBT dubbed film on 06/03/91, in which the patient instructor of a driving school is replaced by an impatient, authoritarian and scaring female instructor whose name is Miss Savage. The translator simply transcribed the proper name into Portuguese /Savagi/, whose meaning and function were completely lost. The translator might easily have reproduced the instructor's connotative name if it were adapted into, for example, 'Senhorita Fera'.

There are, however, other examples in which the situation requires the translation of the proper noun for the pragmatic element of the message may be realized in the TL.

In Henry V, the king disguises himself in a coat to talk with the men of his troop in order to find out whether there is a traitor among them. He approaches a man who, not recognizing the king, treats him angrily and says:

M: "My name is Pistol called."
Meu nome é Pistol.

H: "It sorts well with your fierceness."
Condiz com sua ferocidade.

Since the viewer is not aware of the real meaning of the proper name, it becomes difficult for him/her to understand the king's comment. However, there is a problem with the translation of this name for, at the time at which the film is set, pistols did not exist yet and maybe because of that the translator opted for leaving the name intact. An adaptation of

translated, which sometimes produced weird combinations, such as "Lord of Canterbury"/Lorde de Cantuária; "King Pepine" transferred to 'Rei Pepino'; "Tenent Bardolf"/Tenente Bardolfo. Curious enough is the translation of "Poor sir John" into 'Pobre sir John', which does not follow the other procedure used throughout the film.

In the *Yellow Submarine*, the blue meanies who attacked Pepperland use the form "Your Blueness" to address their king. In "Blueness" two things are implied: the colour of the meanies and the fact that they are sad. Owing to the fact that the Portuguese language cannot capture these two meanings in only one word, the translator had to opt for just one of the two meanings while the other was left to be perceived by the TL receptor. "Sua Azuleza", I might say, produced a good effect and also permitted the association with the idea of 'realeza'. In *Who Framed Roger Rabbit ?* the translator opted to translate just the forms of address, such as "Baby Herman"/Bebê Herman; "Mr. Moroo"/Sr. Moroo, leaving names of shops (e.g. "Red Car") and firms (e.g. "Cloverleaf") untranslated, which, actually, were not relevant in the film, except for "Toontown", the town of all 'toons', as the animated cartoons were called. Because of the difficulty in reproducing the sound-effect and meaning of such a name in Portuguese and also because its meaning is visually and linguistically made explicit to the viewer during the film, its translation becomes unnecessary.

As regards the names of shops, they are generally translated in the dubbed versions and sometimes translated in the subtitled versions. In the film *Roxanne*, for example, the

owner of a shop is interested in Roxanne, who finds him a boring stupid person. As one day she was passing by his shop, he invites her to come in. The name of the shop appears on the screen and Roxanne, with an expression of disgust, does not accept his invitation. In the subtitled version, the name of the shop was not translated and the viewer could not realize what was so repulsive about the shop. In the TV dubbed version, however, the viewer has the information the video viewer lacks: "Todas as Coisas Mortas" is the name of the shop which refers to stuffed animals. With this information, the TV viewer is able to conclude that just a boring stupid person like that man would own a type of shop like that, and so the function of the notice is preserved in the translation, and its effect on the TV TL viewer is achieved.

When literary works are mentioned in films, the translator must always be very attentive to the fact that their titles may already have established translations, otherwise s/he is subject to shameful mistakes. A case in point is found in Roxanne when a man goes to a bookshop and asks:

"Did you do that copy of 'Being and Nothingness' by Jean...Jean Paul Sartre?", whose translation for the video and for the TV are respectively, "Fez aquela cópia do.../'Nada Ser' de Jean.."; "Já separou o livro 'O Ser e o Nada' de Jean..", in which the first option clearly shows the translator's carelessness.

As regards the names of places, in the films analysed I observed that they are either transcribed or changed to their generic names; therefore, there is no point in analysing them.

4.3.2.2. STYLE / DIALECT

Two main types of stylistic desvios were observed in the translation of films.

The first type is the use of a style different from that of the original. In a TV dubbed film on SBT on 17/09/90, a policeman says to another policeman:

P: "Encontrei esse gay que pode falar sobre o outro gay."
 G: "Você tem um jeito de usar as palavras !" (*the gay complains, offended*)

Based on the gay's comment and on the well-known convention that the word *gay* is a gentle way of referring to male homosexuals, it may be inferred that the policeman was rather more offensive in the original than its translation suggests. In this way, the pragmatic element of the policeman's utterance, whose function was to be offensive, was not preserved in the translation for the style was changed from 'impolite' to 'polite'. A satisfactory translation would be *bicha* or *viado*, which would capture both the stylistic and pragmatic elements. However, the fact that this is a film for television and so might have been influenced by the censorship from the distributor, who in turn might have feared a negative reaction from the gay community, cannot be disregarded as a possible reason for this inappropriate translation.

In *Reds*, during a quarrel between the protagonist couple, John, who is very angry, suggests that Louise is "fucking" somebody else. This rude and offensive word was translated into "fornicando", although its English form "fornicating" was not used by John. Since they are a couple and the quarrel is in an

informal rather insulting style, the formal or Biblical word *fornicando*, does not seem to be appropriate in this situation. The translator might have been influenced by the period of time in which the film is set, during the Russian Revolution; however, a Portuguese term which would best preserve the informal style as well as the insulting function of the English term is "trepar".

The same problem occurs in *Sammy and Rosie Get Laid*, also in a quarrel between Rafi and Rosie, who is now furiously asking the man about his political forms of persuasion:

RO: "(...) weren't red chillis stuck up their arses ?"
 (...) enfiavam pimenta pelo corpo ?

The minimization of the informal and rude term *arses* may be said, in this case, to be a result of the distributor's censorship as many other terms in this film are either minimized or omitted, as in a conversation between Rosie and her friends:

EVA: "Carrots are certainly more attractive than ding-dongs.
 And more prolific in vitamins..."
 Cenouras são mais atraentes / E tem mais vitaminas,

in which the slang *ding-dongs*, which refer to the male sexual organ, is omitted.

Also in this film, another case in which the style is differently reproduced in Portuguese is the way Danny, who later becomes Rosie's lover, introduces himself: "Danny, my name is.", which is an interesting example of a change in the unmarked thematic structure, which aims at causing a sort of impact or at giving himself more importance. A similar effect would have been produced with "Danny, é meu nome.", instead of "Meu nome é Danny", the conveyed translation.

If we consider Etienne Dolet (in Bassnett-McGuire, 1980:54) who says that "the translation should use forms of speech in common use", and Nida (1964:120) who says that "translators must deal with a medium of communication in constant process of change: language must fit reality unless it is useless", then it must be agreed that the style reproduced in the following translations are out of place and time.

In *Play it again, Sam*, when trying to seduce Linda, his best friend's wife, Allan says:

A: "You really are an unusually beautiful person"
 Você é extremamente bela.

"Really, you really are"
 Deveras, você é...

in which *Deveras* is too formal for a conversation between close friends, and it could be replaced by "Verdade", for example.

Other odd instances of the use of inadequate style in the TL are:

Also in *Play it again, Sam*, when getting dressed to meet a new girl Allan, very nervously, says:

A: "I wish she'd seen me before"
 Oxalá ela me conhecesse.

In the cinema version of *Citizen Kane*, the protagonist says:

K: "I wish I knew..."
 Oxalá soubesse...

In *Henry V*, the French prince says:

H: "Would it were day"
 Oxalá fosse dia

In these examples, the use of the word *Oxalá*, mentioned by three distinct persons (an ordinary cinema critic, a magnate and a king), in different periods of time (70s, 40s, 15th century) immediately points to the inappropriateness of the term used in the three instances, without any criterion related to

people, place or time. Satisfactory translations would be, for example, "Gostaria que ela já me conhecesse", "Se eu soubesse...", and "Quisera fosse dia", respectively.

The second type of desvio consists in the use of two different styles in the translation while the original text is characterized by the use of just one style. In *Colors*, the original style, colloquial and full of slang and swearwords, is mostly well reproduced in the TL, but there are a few examples in which the captions do not reproduce the style of the original, although this does not mar the translation at all. In the utterance "My bro was afraid", the colloquial short form *bro* is translated into "irmão" unnecessarily for the Portuguese language has the word "mano", which could fit better the style of the film.

In *All that Jazz*, however, the mixture of different styles in the same utterance produces a weird version in the TL. The scene is a conversation between Joey, the choreographer, and Kate, his girlfriend. He is jealous because she will have dinner with a dancing classmate, so he asks her about the guy:

J: "Straight or gay ?"

Normal ou 'gay' ?

K: "What do you mean ?"

O que quer dizer ?

J: "I mean is he looking to get laid or is he looking for Mr. Right ?"

Ele quer ir para a cama ou quer ser comido ?

K: "He's straight."

Ele é normal.

It can be observed that in *Ele quer ir para a cama ou quer ser comido* ? there is a mixture of styles, *ir para a cama* is less obtrusive while *ser comido* is informal and even rude. The situation in which this example occurs as well as the terms

used in the original are totally informal: *to get laid* is slang, *Mr. Right* is also slang, and it denotes the personification of the male sexual organ as the most usual slangy terms *Mr. Jones* and *Mr. Tom* do. Thus, *ser comido* fits the situation very well while *ir para a cama* also may suggest the idea of going to bed to sleep. Joey's real intention is to know whether the man intends to have sex with Kate, and as she does not understand his intention at first, he then makes the direct question, which could have been better translated into: "Ele quer comer ou quer ser comido?".

Apart from these problems, there are many instances in which the translations are praiseworthy. In *Henry V*, the translator manages to reconstruct very well the king's formal and refined style, as in "Read them and know"/*Lede-as e ficai sabendo*; "see"/*vede*; "Go and bring them"/*Ide e trazei-os*; "There I'll be before thee"/*Lá estarei antes de ti*. In *Citizen Kane*, the highly refined style is well reproduced in the cinema version, mainly for the celebration of its 50th anniversary, while the video version does not present any of these more elaborate lexical and syntactical forms: "Tê-las-ia"; "contar-lhe-ei"; "m'a devolva"; "não lh'os direi outra vez"; "Doravante tudo será como você quer"; "cabograma".

Concerning informal style, good translation examples are found in: *The Sheltering Sky*, when Kit says to Tunner "You sissy" translated into "Seu fresco", in accordance with the period of time of the film; *The Metal Years*, when slang is used to address the audience in a show, as in "Hello, suckers!"/*Olá, trouxas*; "chicks"/*minas*; in *Sammy and Rosie Get Laid*, when Rafi

says to Rosie "Now you're talking like a damn dyke", *dyke* is translated into "sapatão" and not into the formal "lésbica".

As regards dialects, *The Color Purple* is one of the few films whose dialect is reproduced in the subtitles. The dialects used in the film are mainly geographical and socioeconomic for the film focuses on a poor black community in the south of the United States. The dialect and its translation are presented below:

a. phonologically marked:

The actors sometimes present a pronunciation different from the standard:

Celie's father says to her:

"Celie, you have the ugliest smile I have seen /sai / for ages."

Celie, cê tem o riso mais feio do mundo,

in which the translator used the non-standard spelling of another word to compensate for the different pronunciation of *seen*.

In "It's gonna rain /rai / in your head", the translator could have also used the non-standard spelling, such as *chovê*, to represent the deviant pronunciation of *rain*; however, s/he opted to translate it simply as "Vai chover na sua cabeça".

The original sometimes did not present any deviation from the standard form but, even so, the translator decided to represent the dialect also through the different spelling of some words:

"Maybe you could give me a sign." (*Celie is talking to God*)
Quem sabe o Sinhô pode me iluminar.

"It's bad luck to cut a woman's hair."

Dá azar cortar cabelo de *mulé*.

b. grammatically marked:

Some original sentence structures, characterized as being different from the standard or wrong, were marked in the translation either phonologically by the non-standard spelling of words, or grammatically by weird phrase and morpheme combinations, as in:

"Ain't you done yet ?"
Num acabou ainda ?

(*Celie to her sister Nancy*)

"But I say: I'll take care you with God help."
Mas eu digo: Vó cuidar de você, c'a ajuda de Deus.

"Botar as galinha no galinheiro." (correct in the original version)

"Ando precisando *dumas cortina*, mas num tenho tempo de fazer." (correct original version)

In *Yellow Submarine* there is a very peculiar character, Jeremy, who speaks an idiolect which nobody understands, but which the translator tries to reproduce literally in the captions: "Ad hoc ad hic et qui pro quo". As Jeremy also speaks English, the Beatles find out that he is very talented and highly cultured. His English spoken style is highly intellectual, characterized by the use of sophisticated words and by the use of rhymes. The rhymes should be captured by the translator whenever possible for they are Jeremy's most evident stylistic feature. Nevertheless, the translator seems to have adopted the procedure already mentioned by Cláudia de Ávila of keeping the subtitling transparent, leaving such a stylistic feature to be

perceived by the TL receptor. Thus, the translator concentrated only on the denotative meaning and, even so, some misinterpretations occurred:

When the Beatles ask Jeremy who he is, he answers:

(the fact that I could not understand the whole English text just by listening to it did not affect the analysis of this example)

"Eminent physicist, polyglot,	sub: Eminente físico,
catechist,	poliglota, capitalista
Prizedbotanist,	Eminente botánico,
highsatirist,	Satirista mordaz,
talented piano	Pianista talentoso,
Good dentist, too."	Bom dentista também.

The fact that *catechist* was mistaken for *capitalist*, may suggest that the translator did not receive the script, which certainly might solve this phonological problem in little time. I myself had to listen to the word *catechist* many times in order to be sure that the conveyed translation was semantically incorrect. Concerning Jeremy's intellectual style expressed in rhymes, at least in this example the same stylistic effect could be preserved in the translation simply by means of changing the syntactic structures of the phrases, as in:

"Eminente físico, poliglota, catequista,
Eminente botánico,
Mordaz satirista,
Talentoso pianista,
E também, bom dentista."

In other instances of Jeremy's speech, however, his rhymed style does not seem so easy to convey in the translation because of the phonological non-correspondence of linguistic items between SL and TL, as in the scene in which the Beatles find Jeremy again after the battle against the blue meanies:

Ringo: "Jeremy, is it you ?"

Jeremy, é você ?

Je: "I think you'd better inquire the guards"

Melhor indagar aos guardas

"For when I was captured they took all my cards."

Tiraram meus documentos.

4.3.2.3. CULTURE-SPECIFIC ITEMS

These are items which are related to the extralinguistic reality of the SL and which may or may not have a counterpart in the TL; because of that, they represent a difficulty for the film translator and a threat to the principle of equivalent-effect. In the films analysed, the culture-specific items were verified in:

a. the name of a game: in a scene in Supercarrier II a pilot who is at the command of an aircraft says to the other pilot "Monkey say, monkey do", translated literally into "Macaco diz, macaco faz". Although the literal translation can satisfactorily guide the TL viewer in the interpretation of the pilot's utterance, telling the other pilot who would give the orders and who should obey, there is a similar type of game in Brazil which is expressed by the equivalent "O Rei Mandou Dizer". The use of such an equivalent by the translator would minimize the TL receptor's unnecessary effort to grasp the SL message. The non-use of the TL equivalent by the translator may possibly be due to his/her little time to perform the task, which made him/her opt for the literal rendering; or due to the translator's unawareness of the existence of a TL equivalent.

b. the name of a place used metonymically:

At the beginning of *Sammy and Rosie Get Laid*, Rafi is on a plane, going to England to visit his son, Sammy. The captain's voice addresses the passengers: "Your attention please, we are approaching down to Heathrow", in which *Heathrow* is the London airport, and it is used metonymically, as a reference to London for, whoever arrives in Heathrow arrives in London. For the TL viewer who does not possess such information, *Heathrow* may mean any city once, up to this point in the film, s/he does not know where Rafi is flying to. Because of that and also because *Heathrow* is peripheral to the context, the translator opted to reproduce in the caption only the place referred to: "Atenção, estamos chegando em Londres".

c. proper nouns used metaphorically:

When talking about the great consumption of alcohol and drugs by the metal players in *The Metal Years*, Alice Cooper says:

"I've a whisky bottle of the size of the Empire State Building in front of me all the time", in which he uses the image of one of the highest buildings in the world situated in New York, to emphasize both the size of the whisky bottle and the enormous quantity of alcohol he drinks every show. Either because some TL viewers might not know the building, or because the literal translation would exceed the number of characters available on the video screen, the translator opted to convert the metaphor about the size of the bottle into its sense, a procedure suggested by Newmark (1981:80), which resulted in the following translation: "Tenho sempre

uma garrafa de uísque enorme na minha frente".

d. proper nouns used in similes:

In Roxanne, C.D., the man with the huge nose, is in a pub telling the people there all the jokes he knows about big noses. The jokes are divided into topics. One of them is:

"Fashion: you know you could deemphasize your nose using something larger"

Moderna: Sabe, poderia disfarçar seu nariz usando algo maior (video subtitled version)

Moda: Você podia tirar a atenção do seu nariz se usasse alguma coisa maior (TV dubbed version)

"like Wyoming."

como Wyoming. (video subtitled version)

como o estado de /Uaiomen/ (TV dubbed version),

in which the simile *something larger like Wyoming* is literally reproduced in the video subtitled version, leaving the TL viewer puzzled about the word *Wyoming* for it has no counterpart in the TL. In the TV dubbed version, however, the translator assists the TL receptor by adding the information that it is a state, thus making it possible for the TL viewer to understand the simile in C.D.'s joke.

e. proper nouns used as qualifiers:

In a scene in *Sammy and Rosie Get Laid*, Rafi is in Alice's house, his old girlfriend. Alice asks him:

"Shall I make some more Earl Grey tea?"

Quer mais chá?

"What about a piece of Jamaica rum cake?"

Quer um pedaço de bolo?

in which *Earl Grey* and *Jamaica rum* are English types of tea and cake. Even if there were counterparts in the TL, they would not be important for the context, and the translation conveyed above would still be adequate.

f. proper nouns used connotatively:

Still in *Sammy and Rosie Get Laid*, at a party given by Sammy and Rosie for Rafi, Rosie disappears with Danny, her new lover, and Sammy seems to be worried and jealous about this. As Rafi notices this, he goes to Sammy and ironically says: "And where is Lady Chatterley?" translated into "Onde está sua madame?". Since Lady Chatterley's story is well known by most film viewers, there was no need for the translator to omit such a name for the TL shares the connotative load of this name with the SL. *Madame*, nevertheless, loses the connotative meaning that *Lady Chatterley* implies: a woman of many men, but, even so, the pragmatic element of Rafi's utterance is preserved, and Rafi's ironical suggestion that Rosie has disappeared with a man once more is conveyed to the TL viewer.

g. proper nouns with different referents in adverbials:

In *Play it again, Sam*, the hypochondriac Allan is talking to himself as he walks in the street:

"My damn analyst is vacationing"
 Meu analista está em férias

"Where do they go every August?"
 No verão...

"They leave the city"
 Todos saem da cidade

"Every summer the city is full of crazy till Labour Day"
 E a cidade fica cheia de loucos até o outono.

The nouns *August*, *summer* and *Labour Day* refer to the SL culture, whose summertime and Labour Day celebration occur on dates different from those of the TL culture: June, July and August and on September 2nd, respectively. Since the TL

shares the same reality but at different times of the year, the translator adequately adapted the SL nouns to the TL reality, so that *every august* was translated into *no verão*, and *till Labour Day* was translated into *até o outono* once the celebration of Labour Day coincides with the beginning of autumn in the U.S.A..

h. in the verse of a song:

In Roxanne, at the first date she has with Chris, whom she supposes to be the author of the love letters she has received, she asks him:

R: "Say something romantic"
Diga uma coisa romântica

At this point the video subtitled version and the TV dubbed version diverge. The video version is literally translated while the TV version is presented as follows:

C: *(hesitating, trying to remember something)*
"Detalhes tão pequenos de nós dois são coisas muito grandes p'ra esquecer"
R: "Isso não é de uma música ?"
C: "É. Transformaram em música."
R: "E você escreveu a letra ?" *(she ironically asks)*
C: "Não. Mas eu gosto dessa música."

In the original, the man mentions a line of an American song that is translated literally for the video, which makes it very difficult for the TL viewer to grasp that Chris is plagiarizing an American romantic song. It is only when Roxanne recognizes it that the TL viewer grasps the comic aspect of the situation. In the TV version, on the other hand, the comic effect is immediately understood through the adaptation of the SL piece of music to a verse of one of Roberto Carlos' romantic songs.

i. foreign nouns:

The foreign nouns which appear in TL texts are called "estrangeirismos" and are defined by Barbosa (1990:71) as "vocábulos ou expressões da LO (língua original) que se refiram a um conceito, técnica ou objeto mencionado no TLO (texto da língua original) que seja desconhecido para os falantes da LI (língua da tradução)". In *The Big Blue*, there is a scene in which the businesswoman's boss asks her about a workmate, and she answers: "His son is being *barmitzvah* for tomorrow". The first time I saw this film, as a TL viewer, the translation into "Amanhã é o *barmitzvah* do filho dele" made me suppose that, owing to its spelling and pronunciation, the term had a Hebrew origin. When trying to understand the meaning of the term, which I thought I could only find in a Hebrew dictionary, I approximated the spelling of the term to a TL term with a similar spelling, which made me suppose that *barmitzvah* could possibly mean 'batizado', a word which fitted the context perfectly. Not satisfied yet, I looked it up in an English dictionary, which, to my surprise, described it as "a ceremony and celebration that takes place on the thirteenth birthday of a Jewish boy, after which he has the status, religious duties, and responsibility of an adult man". The fact that this term was found in an English dictionary means that this "estrangeirismo" has been transliterated into English.

Once the term *barmitzvah* is not essential to understand the utterance in the context of situation, as the woman's intention is to tell the boss that her workmate will not

come to work on the following day, the translator's transference procedure seems to be adequate; besides, giving the meaning of *barmitzva* in the captions would require a larger number of characters than the number available on the video screen. Furthermore, the transference serves to preserve the style of the SL. The TL receptor may then go through the same procedure as I did to grasp the meaning of the "estrangairismo": inferring that this is a Hebrew term which refers to a Jewish celebration, which seems enough for the intended purpose of the utterance. Even if the TL viewer goes further and associates the term with 'batizado', as I did, this will not impair his/her understanding of the function of the utterance in the context of situation in which it is produced.

4.3.2.4. CONVENTIONAL AND IDIOMATIC EXPRESSIONS

Tagnin (1989:12-3) distinguishes between two types of expressions: conventional expressions and idiomatic expressions.

Conventional expressions are those used as a norm, a habit, depending on each social situation, and whose meaning is transparent, that is, it is the sum of the meanings of its components, as for instance "Merry Christmas", which is a greeting which is a social convention at Christmas time. Such an expression is also said to be conventional because of its form, that is, the adjective *Merry* and not *Happy* was conventionalized according to language use; because of that, *Happy Christmas* is not commonly used as *Merry Christmas* is.

There is another type of expression which is also said to be conventional owing to its form, but whose meaning is "not transparent", that is, it does not correspond to the sum of the meanings of its components. This is what Tagnin calls *idiomatic expression*, "no momento em que a convenção passa para o nível do significado" (p.13). She gives the example of "by and large", in which the two words *by ...large*, in this order, linked by the conjunction *and*, were conventionalized by language use and no other variation in the form of this expression (e.g. *large and by; by or large*) is accepted. It is then an idiomatic expression for its TL meaning ('em geral', 'usualmente') is not transparent and so, cannot be translated word-for-word.

The author then concludes that every idiomatic expression is also conventional, but that conventional expressions are not always idiomatic.

Now the analysis of such expressions in the films may be presented. Although the translation of conventional/idiomatic expressions is one of the few problems pointed out by critics, few were the examples I found in which the translation was inaccurate.

There were cases in which idiomatic expressions were translated literally, an absolutely inadequate procedure once the meaning of such expressions is not transparent, as defined above. In the cinema version of the film *The Draughtsman Contract*, "the heart of the matter" is translated into "o coração da matéria", which is totally out of context. In the TV dubbed version of *The Man Who Likes to Sing*, there is a scene

in which the man is going to sing on the stage for the first time. As he hesitates, his friend asks him "O que foi ?", and the man answers "Borboletas". It is clear that the original text was "Butterflies" from the expression "I've got butterflies in my stomach", which means that the man is nervous, and so it could have been translated into "Estou nervoso".

There was a case, however, in which the literal translation of the idiomatic expression was felicitous. It appears in the film *Who Framed Roger Rabbit ?* and the scene is a conversation between Eddie Valiant and the president of Toontown, watched by Dumbo, the well-known animated cartoon elephant:

P: "The best of that is they work for peanuts" *(and he throws some peanuts to Dumbo)*
 O melhor é que eles trabalham por amendoins. *(subtitled version)*
 O melhor é que eles trabalham em troca de amendoins. *(dubbed version)*

E: "I don't work for peanuts"
 Eu não trabalho por amendoins. *(subtitled version)*
 Mas eu não trabalho por amendoins. *(dubbed version)*

The expression *work for peanuts* means 'to work for nothing or little money', which is what the president of Toontown meant. In spite of the fact that this expression was translated literally, the visual component which shows the president throwing peanuts to Dumbo indicates to the TL viewer that *peanuts* are the only payment the animated cartoons, at least the animals, receive for their work. The TL viewer immediately realizes that this form of payment is unfair and abusive, which is reinforced by Eddie's answer to the president of Toontown.

Thus, the translation achieves its objective. On the other hand, if the visual component described were not present or if the animated cartoon was not an animal but a human figure, the literal translation of the idiomatic expression would fail and it would have to be replaced by something like "Eles trabalham por migalhas" or "Eles trabalham por muito pouco". Considering the two translated versions, I would say that the dubbed one is preferable for it best explains the meaning of the context of situation through *em troca de amendoins* and *Mas eu não...*

There were cases in which the idiomatic expressions were partially literally translated, also producing bad results. Going on with peanuts, there is a scene in the video version of *Citizen Kane* in which he and his employees are celebrating the success of the *Inquirer*, Kane's newspaper, and everybody starts singing a song which was written for Kane, who comments "You buy a bag of peanuts in this town, you get a song written about you", translated into "É só comprar amendoins e já fazem uma canção". *É só comprar amendoins* is undoubtedly an awkward way found by the translator to express Kane's modesty in relation to the great success of his newspaper. The sentence sounds neither good nor natural in Portuguese, which puts the stylistic and pragmatic elements of the message at risk. A translation closer to the contextual meaning would certainly achieve a better effect on the viewer, such as "Basta um pouco de sucesso e já fazem uma canção para você".

In *Henry V*, the king, feeling desolate about the death of some of his few men says "Confident French do the English play a dice", translated into "Franceses jogam os ingleses no dado",

in which the contextual meaning still remains obscure. If it was considered that the English were on French territory, with little to eat and drink, subject to illnesses because of the bad weather, and that 'playing a dice' is a game of chance which involves risk, a better translation would be "Os confiantes franceses lançam os ingleses à própria sorte".

Although the meaning of conventional expressions is said to be transparent, there were also cases in which their literal translation was inadequate. At the beginning of the film *Yellow Submarine*, Fred, the conductor of Pepperland musical band, asks Ringo for some help to beat the blue meanies. As Ringo decides to help him, Fred says:

F: "God bless you"

Deus te abençõe

R: "Should I sneeze?"

Eu espirrei ?

Considering Ringo's answer to *God bless you*, it is clear that the translation *Deus te abençõe* does not fit this context. *God bless you* is a situational formula used mainly to thank someone and as a polite formula said to someone who has sneezed. The problem here lies in the fact that both functions are present in this context: while Fred's intention was to thank Ringo for having agreed to help him, Ringo's intention was to express to Fred that thanking him was not necessary, and Ringo expressed that through a joke which the main functions of *God bless you* allowed him to make. The Portuguese translation should then also allow for the two functions of *God bless you*. When a person sneezes, Brazilian Portuguese speakers usually say either 'Saúde' or 'Deus te crie' or 'Deus te ajude', or even

the three together. Of these expressions, the one which is closer to the function of thanking is, perhaps, the second one. So, 'Deus te crie' seems to be the right choice in this context, for it can preserve the function of thanking and thus, the Portuguese text becomes comprehensible to the TL viewer.

Another case in which the literal translation of a conventional expression did not seem adequate appeared in the film *Elvira, Mistress of the Dark*. Elvira is talking to her boyfriend about the troubles she has had with the people of the small city who do not like her. She then says "I do better with nightmares", translated into "Faço melhor com pesadelos". This is a case of an expression which is conventional due to its form and which is related, according to Tagnin (1989), to the syntactic level of conventionality. *Do better*, or its simple form *do good* is a phenomenon called "coligação verbal", in which the combination of a verb and an adjective occurs naturally. Since this is not an idiomatic expression, its meaning can be easily inferred from the sum of its components; nevertheless, this does not mean that a literal translation will be appropriate to convey the message in the TL. The problem with *Eu faço melhor com pesadelos* is that it does not sound natural in Portuguese for this is not the conventionalized way we, Brazilian Portuguese speakers, say it. Natural ways of expressing the same idea in Portuguese would be "Eu me saio melhor em pesadelos" or "Me dou melhor com pesadelos", which preserve Elvira's disappointment as well as the ironical reference she makes to her acting in a horror show.

Within idiomatic expressions, there is another type of

expression defined by Tagnin (p.47) as "less idiomatic": those metaphorical expressions whose image is easily decoded. In *Sammy and Rosie Get Laid*, Rafi asks Rosie "What about the sound of little footsteps, eh?", in which the image *little footsteps* is immediately associated with children. Instead of creating a similar image in Portuguese, the translator opted to convey the sense of such an image in the subtitle, translating the utterance simply as "E as crianças?". This procedure affects the stylistic element of the original utterance, characterized by the indirect way Rafi asks Rosie about the possibility of her having a baby, which points to the fact that he did not want to sound intrusive.

Also in this film, there is a scene in which Sammy is in bed with Anna, his lover. Sammy is worried because he has to pick Rafi up at the airport and he is late. Anna then says:

A: "You'll get pimples on your tongue for telling lies, you couch potato. You mean your wife's got the dinner on and you gotta go home."

Não acredito numa palavra. Sua mulher o espera para jantar.

S: "My wife. It's funny, Anna, the more Rosie hears about you, the more she's knocked out by you."

(subtitle not of interest here)

A: "That's another one right there."

Tem outro bem ali.

Again the translator chose to translate the sense of the image *get pimples on your tongue* although Portuguese has the corresponding metaphorical expression *o seu nariz vai crescer*. Besides, the style used by Anna in the original, intimate and slangy, is completely obliterated in the translation, which, without the help of the visual component, could even suggest that the lovers were arguing. It is worth reminding, however, that such a type of translation can be a demand of the

laboratory. It is also observed in this segment that the translator rendered Anna's second utterance into *Tem outro bem ali*, which refers to the image of Anna's first utterance which, in turn, was not rendered by the translator. The result is an incoherent piece of text. If the translator's option were to be maintained, Anna's second utterance should be omitted. If the style were to be preserved, I would translate Anna's first utterance as, for example, "O seu nariz vai crescer, seu mentiroso. / É sua mulher que está te esperando", just to be concise; and her second utterance as, for example, "Olha, seu nariz já está maior!".

Together with these problematic translations, many are the examples in which the conventional/idiomatic expressions were effectively translated into Portuguese. To mention just a few: In *The Metal Years*, when talking about drugs the Aerosmith singer says "We've used drugs for so many years" - *Usamos drogas por tantos anos* / "You know, you you blow up the punch card" - *Sabe, você esgota sua cota*. In *The Sheltering Sky*, Kit has a strange dream on her first night in Morocco, but she hesitates to tell it to Tunner who, encouraging her, says "Dreams are my cup of tea" - *Sonhos me interessam*. In *Supercarrier II* and *Colors* the expression "let's rock and roll" appears, and in both films it is translated adequately according to the context: in the first, a pilot says to another on their first simulated air attack "*Vamos deitar e rolar*"; in the second, a policeman says to the other one "*Vamos agir*". Also in *Colors*, the oldest policeman says to the youngest one "Do you think I'm over the hill?" - *Acha que estou velho?*

Acabado 2. In *Play it again*, Sam, when thinking about his finished marriage, Allan says "Two years of marriage down the drain like that" - *Dois anos de casamento por água abaixo*. Finally, in *Sammy and Rosie Get Laid*, when telling Rafi about Sammy's work, Rosie says: "He's got a lot of freelance work - actors, disc jockeys, photographers - the cream of the scum use Sammy" - *Ele trabalha muito/ atores, músicos, cantores/ As finas flores*.

4.3.2.5. PLAY ON WORDS

Play on words or puns are defined as "the use of words that have more than one meaning, or words that have the same sound but different meanings, so that what you say has two different meanings" (Collins Cobuild English Language Dictionary, 1987). Once this device is characterized by the particular choice and arrangement of words and sounds, which aims at producing a particular effect in the conveyed message as well as on the receptor, I took as a guiding principle that puns should always be reproduced in the TL, except when there is no possible correspondence between SL and TL or when the denotative meaning has priority over the pragmatic one.

When Harry met Sally:

The first time Harry meets Sally she tells him that she is going to be a journalist. The second time they meet Harry asks her:

H: "You were going to be a gymnast"

Você ia ser ginasta

S: "A journalist"

Jornalista

H: "That's what I said"

Foi o que eu disse

In this scene Harry intends to make fun of Sally by changing *journalist* to something which her serious and conservative nature would never allow her to try as a profession. To that effect, Harry uses a word with some similar sounds to *journalist*, and as he speaks very fast, both words seem to sound alike. These characteristics are then important to be conveyed in the translation once they define Harry's comic tone. However, the translator opted for the denotative meaning although Harry's intention could have been reproduced in Portuguese. The denotative meaning here is partially relevant, that is, it had to be preserved only in *journalist*, which was information already given to the TL viewer. The denotative meaning of *gymnast*, on the other hand, did not have to be preserved, but only its function, which was the relevant element in that scene. *Jornalista* could then produce a good sound-effect with any word ended by the suffix *ista* and characterized as an unusual profession, such as 'malabarista'. This way, the TL viewer would not have to make the unnecessary effort of picking up elements from the original soundtrack in order to appreciate the whole scene.

Sea of Love:

As Sherman thinks his friend Keller is a lonely man, he tries to convince him to meet his sister-in-law. One of the arguments used by Sherman was "No kids no cats", whose formal features, the repetition of *no* and of the phoneme /k/ in the short words *kids/cats* (alliteration), characterize the impact of the information, whose function is of reinforcing the idea that Sherman's sister-in-law is a good 'catch'. The translator

attempted to preserve the denotative meaning of the information, which is of much importance here, reproducing only one of the formal features : "sem filhos nem gatos". Although I consider the translator's option an adequate one, the alliteration "in *kids and cats* could also be preserved if the translator deviated just a little from the denotative meaning and substituted 'garotos' (a plural generic noun) for *filhos* (a plural male noun), as in: "sem garotos nem gatos".

In another scene of this film, in which Keller and Sherman decide to put an ad in a magazine in order to find the two men's murderer, supposed to be a woman, Keller says:

K: "The girl likes rhyme in it. We put one with the rhyme in it"

Poremos um com rima.

"Moon June spoon sand dune"

Lua, rua, nua

Although this is not to be considered a pun, I found it worth mentioning for the denotative meaning of the message is not relevant, but its sound-effect, which was adequately reproduced by the translator through the use of words which though different from the original kept the sound-effect or function intended in the English version.

Dances with Wolves:

The scene is the first meeting of the American with the tribal chief. The chief introduces himself and waits for the American to say his name:

A: "John Dunbar"

John Dunbar

I: "John Dunbear ?" (*the indian repeats with the wrong pronunciation*)

John Dunbear ?

A: "No" (*the American says quickly as if he was frightened*)

"John Dunbar"

The function of this pun made with the sounds of the American's

name is to create a funny effect, caused by the fact that *bear* means 'hunt' for the Indians, who kill bears in order to get food and clothing from their pelt. Since the American knew about these Indians' custom, he promptly answered *no*, fearing he would become the Indians' game. As this pun is made on a proper noun, it is impossible to reproduce it in Portuguese, and the only resource left to the translator was to reproduce the pun in *italics*, which excluded all the monolingual viewers from the understanding of the situation.

Down-by-Law:

The two Americans and the Italian are in jail, impatient. As the Italian knows just a few words of English, he asks the two Americans how the word 'gritar' (he does it through mimics) is pronounced in English. The two Americans answered "scream", which the Italian found a nice sound similar to 'ice-cream' and then he begins to shout "I scream, you scream, we all scream for an ice-cream", which all the men in the prison also started shouting together with the Italian, creating a funny situation. The Italian's words are translated literally, a procedure which may express either the translator's own initiative, considering that the viewers have the original soundtrack at their disposal, or the laboratory's. In spite of the fact that the literal translation can be considered a correct procedure for "I scream, you scream, we all scream for an ice-cream" constitutes a common verse frequently uttered by English native-speaking children, it seems fair to affirm that most TL viewers probably lack this information. Besides, concerning the function of this utterance, it is observable that it seemed to

show the Italian's pleasure in discovering two phonologically similar words in English, with which he could even construct a rhymed sentence. It is clear then that its function, and not its literal meaning, is the most important information. Reproducing this information in the TL would certainly require some sort of deviation from the original and, in this particular example, a great deal of imagination for the translator would have to find in the TL a term which could express the idea of something delicious to be eaten or drunk implicit in *ice-cream* and which could also rhyme with 'gritar' or 'berrar', the TL equivalents of *scream*. The only TL sentence I could think of which would somehow produce a similar effect to that of the original and which would require some grammatical adaptation is "Eu grito, você grita, ele grita por uma birita".

Elvira, Mistress of the Dark:

Feeling sad for having to avoid being with Elvira, the children from the small city try to explain to her that they were forced to act like that. A girl says:

G: "It's the principal"

É o diretor

E: "All right, the principle"

Certo, é o princípio

"Friends should be together"

Amigos devem ficar juntos

Because of the identical pronunciation of the English words *principal* and *principle*, such a confusing situation could be conveyed. In Portuguese, however, the literal translation of the words cannot produce the same effect. The procedure used in some of the above examples of deviating from the denotative meaning to preserve the sound-effect cannot work in this

particular case, and two are the reasons: first, because the semantic element has primacy over the pragmatic one; second, because there are no counterparts or synonyms in the TL which can express the intended meaning in the intended function. The pun is then left intact and expected to be perceived by the TL viewer through the original soundtrack.

The Metal Years:

A case similar to the above occurs in this film. A woman drum player says:

"I have a prescription for a happy life"
Tenho a receita para uma vida feliz

"which is sex, *drums* and rock'n roll"
sexo, bateria e rock'n roll,

in which the minimal pair *drugs*, taken from the original common saying, and *drums* made the pun possible. Again the denotative meaning is of primary importance in this situation. Besides, it would be linguistically impossible to preserve the intention of the original. Considering that people who see this film are fond of this type of music and are also familiar with the English names of instruments, which always come on the covers of records, and that the common saying referred to is well-known in Brazil, I believe that this pun is not as difficult to be perceived by the TL viewer through the original soundtrack as the one in *Elvira, Mistress of the Dark*..

Roxanne:

Chris is outside Roxanne's house (she is at the window), trying to excuse himself for saying stupid things about her body. C.D. is hidden, whispering to Chris what he should say to Roxanne.

Both video subtitled and TV dubbed versions are here transcribed, subtitles appearing first.

- R: "Why did you say those things ?"
 Por que disse aquilo ?
 Então por que disse aquelas coisas ?
- CD: "Tell her you were afraid"
 Diga que estava com medo
 Diga que estava com medo
- G: "I was afraid"
 Eu estava com medo
 Porque eu estava com medo
- R: "Of me ?"
 De mim ?
 De mim ?
 "What do you mean you were afraid ? Afraid of what ?"
 Como assim com medo, medo de quê ?
 Que estória é essa de medo ? Medo de quê ?
- CD: "Tell her you were afraid of words"
 Diga que estava com medo dos termos
 Diga que estava com medo das palavras
- G: "What, what, what ?" *(he cannot hear CD well)*
 O quê ?
 Quê ? Quê ? Quê ? Quê ?
- CD: "Words"
 Termos
 Palavras
- C: "Because I was afraid of worms, Roxanne, worms"
 Estava com medo dos vermes, Roxanne. Vermes.
 Eu estava com medo das larvas, Roxanne, das larvas
- R: "Worms ?"
 Vermes ?
 Larvas ?

In this scene the funny situation occurs through the phonological similarity between *words* and *worms*. Since the function of this situation is to make people laugh, counterparts of *words* and *worms* had to be found in the TL for the sound-effect to be achieved. This seems to be one of the rare cases in which the translator did not have to deviate from the denotative meaning so much in order to reproduce a pun in the TL. It is observed that the subtitling and dubbing translators proceeded inversely, that is, while the subtitling translator opted to slightly change the denotative meaning of *words* and preserve it in *worms*, the dubbing translator opted to

preserve the denotative meaning of *words* and slightly deviate from it in *worms*, which, in my opinion, produced a better result.

Who Framed Roger Rabbit ?:

In a scene of this film, Eddie tries to shoot the villain in the story; however, the animated cartoon bullets go in the opposite direction. Eddie then says "Dum dums", which is equally reproduced in the video subtitled and dubbed versions. In the dictionary, *dum-dums* is defined as a type of soft bullet that causes large and serious wounds; however, Eddie's intention was to express his disappointment about those ineffective bullets through the colloquial 'dum' which, according to the Slang and Euphemism dictionary (1982) is an euphemism for 'damn'; and 'dums', the 'bullets', trying to say something as "Droga de balas". Although this pun requires time and imagination to be solved, Cortiano (1990:34) has already proposed a way of expressing it in the TL: "Ora, balas".

Yellow Submarine:

At the beginning of the film, the blue meanie says "Today Pepperland goes blue", which expresses an ambiguity through the identical pronunciation of *blue* and *blew*, and whose meanings are related to the situation, that is, Pepperland will turn blue and sad because all the meanies are blue in colour and mood, and Pepperland will be destroyed. In view of the impossibility of reproducing such an ambiguity in the TL, the translator opted to convey just one of the meanings: "Hoje Pepperland vai pro espaço".

The same type of ambiguity appears in another scene but, this

time, the translator has made an inappropriate choice. The Beatles, Fred and Jeremy reach the sea of holes (the screen is white full of black spots). Since Jeremy is the genius among them, John asks him:

J: "Hey Jeremy, what do you know about holes ?"

O que sabe sobre buracos ?

(Jeremy answers in a snobbish tone)

"There are simply no holes in my education"

Não há buracos na minha educação

J: "You mean you haven't composed a whole book"

Quer dizer que não compôs um livro inteiro ?

Since the ambiguity caused by the identical pronunciation of *hole* and *whole* in the last utterance was impossible to convey in the TL, the translator should not have opted for expressing the denotative meaning of the second in the captions, which resulted in a nonsensical piece of text. If I were to translate it, I would opt for "um livro sobre buracos", the more contextual meaning, or "um livro esburacado", which somehow would compensate for the original pun and produce a more coherent text. Another option would be to substitute 'furos' for *buracos* in all segments and 'um livro furado' in the last one, which could express some ambiguity.

Another ambiguity present in the film is in the scene in which the Beatles are all travelling in the submarine and Ringo asks

Fred:

R: "What would happen if I pull this lever ?"

O que acontece se eu puxar essa manivela ?

F: "You musn't do that !"

Não faça isso !

R: "(...)cause I'm a born lever puller"

Eu preciso. É de nascença.

In the pronunciation of *lever puller* we may find a clear allusion to "Liverpool", the Beatles' place of birth. This is again a pun linguistically impossible to convey in the TL. The

translator, nevertheless, has definitely done right when rendering the utterance simply as *É de nasceça*, which preserves at least a slight reference to Liverpool. The original soundtrack is, in this case, the main resource available to help TL viewers grasp the intention of the original utterance.

In another instance of this film John sees a school of whales approach the submarine. He then says to Ringo:

J: "There's a school of whales"
Uma escola de baleias

R: "Don't they look they're too old for school ?"
São velhas pra escola

J: "University, then"
Universidade, então

R: "University of whales"
Universidade de Baleias

in which the two meanings of the word *school*, a place where people go to study and the collective of whales, made the pun possible. Because of the impossibility of reproducing such a pun in the TL, the translator opted for the meaning of *school* which better coheres with the context of situation. It is worth observing that a reference to the University of Wales is also made through the identical pronunciations of *Whales* and *Wales*.

Another usual pattern in this film is formed by the repetition of different words with similar sounds (generally minimal pairs), such as in:

F: "You've got to stay clear"
Terá que desviar, certo ?

R: "Stay clear ?"
Desviar ?

F: "Yes, stay. Hear ?"
É. Desviar, certo ?

R: "Yes, dear."
Desviar ... ,

in which the translator solved the problem simply by choosing

two lexical items to play with in the TL.

Some other minor puns with the sounds of different words also occur ; some of which achieved a good effect in the TL because of the correspondence between the SL and TL words while others would certainly require more time to find a solution. For instance:

"Beatles to battle!"
Beatles, à batalha!

"Yes, let us mix, Max"
Sim, vamos misturar, Max.

"It's a pair of kick kick boot beasts"
São botas chutadoras.

4.3.2.6. POLYSEMY

According to Santos (1986:XXI), ineffective translations of polysemous words may be due to two reasons: "(...)quem não se acostuma a desconfiar da existência de mais de um sentido ou a não levar em conta o contexto". Either one or the other may then have been responsible for the translation of *audience* into *audiência* instead of *público* in the video and cinema subtitled versions of *Citizen Kane*, and also for the inadequate translations of the following examples:

In a scene in *Shy People*, Grace offers her Walkman to the people from the marsh. Grace's cousin's wife, though anxious to try it, offers the Walkman to her husband first by saying "Do you wanna a turn, honey?", translated into "Quer se virar, meu bem?" instead of "Quer ouvir primeiro, meu bem?", to which the man answers "No".

A different type of polysemous terms, defined by Santos (op.cit.) as those that "não contém formas polissêmicas mas palavras cujo sentido também será determinado pelo

contexto: apresentam o mesmo sentido em inglês e português mas podem não admitir tradução literal", occurs in *Yellow Submarine*. As the submarine has conked out, John says:

J: "Maybe we should call a road service"

Vamos chamar o serviço de estrada

R: "We're not subscribers"

Não somos assinantes.

In Brazil, people do not say that they are *assinantes de um serviço de estrada* but *sócios*, for example, *sócios do Touring Clube do Brasil*. So, *assinantes* does not fit this context, once it does not express the Brazilians' actual use of the word.

4.3.2.7. FALSE COGNATES

Inadequate translations of false cognates are undoubtedly the translator's fault, either because of his/her linguistic incompetence or lack of interest to check the terms. Fortunately, it seems that neither of these is a characteristic among film translators, for few examples of inadequate translations of false cognates were found.

In a scene in *Sammy and Rosie Get Laid*, Sammy is describing to

Rafi what he and Rosie do in London on the weekends. He says:

"Then we go to the bookshops and buy novels written by women."

Depois compramos *novelas* / escritas por mulheres.

In another scene, Sammy is talking to Anna. He asks her:

"What would you do if you discovered that someone close to you, a *parent* say, had done some stuff that was horrific and unforgivable?" (he is referring to Rafi)

O que faria se descobrisse coisas horríveis sobre um *parente*?

Since he does not want to mention Rafi, he uses the word *parent* which refers to *um pai ou uma mãe*. So, the translation above would be adequate only as "O que faria se descobrisse coisas horríveis sobre seu *pai ou sua mãe* ?.

When the Beatles, Fred and Jeremy reach the sea of holes in Yellow Submarine, George asks clever Jeremy:

G : "How many do you think there are *at all* ?"

Quanto acha que são *ao todo* ?

JE: "Enough to fill the Albert Hall."

O suficiente para encher o Albert Hall.

The translator was deceived by the function of *at all* in the sentence, which is purely emphatic, and translated it literally. If the emphatic function were kept through the translation of *at all* into *afinal*, for example, Jeremy's rhyming style would even be preserved in the TL:

"Quanto acha que tem, *afinal* ?"

"O suficiente para encher o Albert Hall."

4.3.2.8. OBSCENE TERMS

Although the translation of obscene terms has already been discussed under the head of Censorship (Chapter 3), a few generalizations will be made here concerning the films analysed.

Video films which are older productions, such as *All that Jazz*, still show the marks of censorship. More recent video and cinema films do not seem to be so much affected by any type of censorship, although exceptions are found, such as *The Metal Years*, whose language is full of obscene words which are left out from the subtitles every time they are mentioned. As an example, there is a scene in which a heavy metal player says:

"In a hotel in Arizona I found out that oral sex was illegal"

(*literal translation*)

"I love to eat pussy"

Eu adoro comer...

In this particular example, an ambiguity is originated by the omission of the translation of *pussy*, since *Eu adoro comer...*

may also mean 'I love to have sex' in Portuguese. The problem with omissions in a film like this, intended to show the heavy metal players' lives, who they are, what they do and think, is that they somehow defeat part of its objective. An opposite case is *Colors*, in which all obscene terms are preserved.

Obscene terms in films for television are, as expected, generally minimized or omitted, as could be observed in the SBT film mentioned in 4.3.2.2. .

4.3.2.9. MISUNDERSTANDINGS

I decided to call misunderstandings those errors which are not characterized as belonging to difficult areas of translation; on the contrary, they are not predictable errors. They can occur in any part of the text, mainly when there is noise, such as the interference of other sounds, the actors' unclear pronunciation, etc. If translators received the scripts of all films or if some scripts were not incomplete, I would say that there is no apparent reason for this type of error to occur. However, it is evident that only the lack of the script or an incomplete script would make translators commit the types of errors cited below, subtleties of the oral speech which could not be grasped through the ear.

In *The Metal Years*, the interviewer asks the singer "Why do you put down scarves on the microphone stand?", translated into "Por que não põem esses xales no microfone?", while on the screen the scarf is hanging on the microphone stand. Of course the translator should have made use of the visual component; however, it is also fair to infer that the time limit to

translate this film may have been quite short.

In *Sammy and Rosie Get Laid*, the couple is talking about Rafi's visit:

R: "Your father announced how long he wants to stay with us.
One or two ..."

Uma ou duas

S: "Weeks"

Semanas

R: "Years, he said"

Ele que disse

S: "What?"

O quê ? ,

in which *one or two* is not *Uma ou duas* but "um ou dois" because of years; and in which *years* is understood as *yes*, not conveyed in the subtitle. The translation conveyed does not then cohere with Sammy's unpleasant surprise.

In *Elvira, Mistress of the Dark*, Elvira is in the kitchen preparing dinner. Suddenly, she comes to the door with a covered bowl and says to her boyfriend:

E: "It's up"

Sopa

B: "It smells great! What is it?"

Cheira bem! O que é ? ,

in which it is evident that if Elvira had said *soup* in the original, her boyfriend would not ask her *What is it?*

At the very beginning of *Yellow Submarine* the narrator says "Eighteen thousand leagues beneath the sea it lay or lie, I'm not too sure" translated into "A dezoito mil léguas abaixo do mar (Pepperland) ficava/ *porquê*, não sei bem", in which the translator confused the sounds of *lie* and *why*. Also in this film there is a scene in which Fred and the Beatles are on the submarine and time starts going backwards; Fred then says "Very soon we will disappear into our own substance", translated into "Logo desapareceremos em nosso próprio *suspense*".

It should be mentioned that this type of error, which I have called *misunderstanding*, can always be remedied by an effective review which, at least in these cases, does not seem to have been done.

4.3.2.10. MODIFICATIONS IN THE ORIGINAL TEXT

Modifications in the original text are either omissions or additions which are due to the technical characteristics inherent in the film translation process.

Considering subtitling translation, if we go back and look at the examples I have analysed, it can be observed that in every instance of subtitling translation the Portuguese text is shorter than its original, it is summarized. This is due to the already discussed IMD 'Number of Characters' and 'Subtitle speed' characteristics. When evaluating a translation, the extent to which such omissions are present must be carefully analysed in order to see whether the translator omitted superficial or important information; in the latter case, it should be seen whether the content was also altered because of such omissions. A good example is a scene in *Sammy and Rosie Get Laid*, in which Danny says to Rafi:

"Danny, my name is. But people who like me call me Victoria. People who don't like me call me jerk-off. I know these tube lines. Sometimes I ride the tube all day. It's my office, the Victoria Line. It's where I do my paperwork. Paperwork overwhelms me", translated into:

Meu nome é Danny. Chamam-me de Victoria / Ou até de outros nomes / Conheço bem estes caminhos. Ando muito por eles, in which the translator exceeded the task of summarizing the original therefore altering the content of the information about Danny. However, and fortunately for the TL viewer, this

is not indispensable information for the overall content of the film.

As regards dubbing translation, an examination of the dubbed versions analysed (see Roxanne in 4.3.2.5.) can also point to the modifications, either additions or omissions, the translator had to make to cope with the already discussed IMD 'Phonological Synchronism' and 'Speaking Length Synchronism' characteristics. It is observed that all dubbed versions have almost the same length and stressed syllables as their originals. When evaluating this type of translation, it is important to analyse to which extent the adaptations made of the content did not alter the original message. A good example of such a situation appears in *Who Framed Roger Rabbit ?*. In a scene, Baby Herman, an animated cartoon baby who has a man's voice and behaves as such, is in a baby buggy while a beautiful woman tries to light his cigar. Herman treats the woman with contempt, like a 'macho'. As Eddie approaches, Baby Herman tells the woman to leave them alone and slaps her on the buttock. Eddie then comments:

"The lady's male, eh ?"

Um homão, heim ? *(subtitled version)*

Belas pernas, heim ? *(dubbed version)*

in which the dubbed version, for the sake of phonological and speaking length synchronism, had the original content altered. In this case, it is necessary to make sure whether this adaptation was made in the translating or in the dubbing process as well as to which extent such an adaptation coheres with the overall context.

Through this analysis it may be observed that the main occurring types of problems I have identified in film translating coincide, apart from slight differences, with the most frequent and most difficult types of problems pointed out by the respondents. According to the number of examples and their difficulty of solution, the resulting hierarchy of the translating problematic areas identified in the analyses is presented as follows:

Play on words: most examples in which SL puns could not be conveyed in the TL were due to the lack of linguistic correspondence between English and Portuguese : either because the pun was made on a proper noun (Dances with Wolves), or because it expressed an ambiguity impossible to be conveyed in the TL (Yellow Submarine, the blue/blew, school and lever puller examples), or even because of the relevance of the denotative meaning over form (Elvira, Mistress of the Dark, the principal/principle example). Examples in which the pun could be conveyed in the TL were characterized mainly by the non-relevance of the denotative meaning (the examples in When Harry met Sally, Down-by-Law) ; however, the translator opted in all these cases to preserve the denotation, which may be due to the criterion adopted by many video laboratories for keeping the translation transparent, a criterion which is reinforced by some film translation reviewers, such as Rubens Edwald Filho, and critics.

Proper nouns: the practice of not translating the characters' proper names, even when they are metaphorical, may be due to either the difficulty this task may imply, which would require

more time than that available to translators, or, again, the demand of laboratories.

Culture-specific items: problems of ineffective translations of culture-specific items occurred possibly due to: a. the translator's unawareness of the existence of TL counterparts (Supercarrier II); b. the translator's underestimation of the TL viewers' cultural knowledge and decoding ability or the translator's own lack of cultural knowledge (Sammy and Rosie Get Laid, the *Lady Chatterley's* example); c. the technical IMD characteristic of the number of characters available for subtitling (The Metal Years, the *whisky bottle/Empire State Building* example), which is corroborated by the fact that the translator rendered the image into its correct sense.

Style / Dialect: problems related to lexical items which do not correspond to the current language used in the film (*Oxalá* in Henry V, Citizen Kane and Play it again, Sam), to different sentence structure intended to achieve a particular stylistic effect (*Danny, my name is* in Sammy and Rosie Get Laid), and to mixed styles (All that Jazz) were possibly due to the translators' linguistic incompetence. Problems related to the use of TL styles different from those of the SL, characterized by lexical minimization (*fuck* in Reds; *gay* in the SBT film; *arses* in Sammy and Rosie Get Laid) and omission (*ding-dongs* in Sammy and Rosie Get Laid) were possibly due to censorship from either the distributor or the audience. Problems of not reproducing the SL style in the TL, as *Jeremy's rhymed style* in Yellow Submarine, may be due either to the relevance of the denotative meaning which did not always make possible the

linguistic correspondence of stylistic features between SL and TL, or to the criterion adopted by some laboratories not to reproduce style.

Conventional / Idiomatic expressions: idiomatic expressions translated literally (The Draughtsman Contract, The Man who Likes to Sing), or partially literally, which resulted in weird TL text (Citizen Kane, Henry V), were clearly the translators' fault. Conventional expressions translated literally but which did not fit the TL language (*do better* in Elvira, Mistress of the Dark) or the intended function (*God bless you* in Yellow Submarine) were also due to the translators' inability. However, metaphorical expressions translated into their correct senses probably complied with the demand of laboratories (*little steps* in Sammy and Rosie Get Laid) or, depending on the case, with the number of characters available for subtitling (*You'll get pimples on your tongue* in Sammy and Rosie Get Laid).

Polysemy and False Cognates: these problems reflect the translator's linguistic incompetence as well as his/her carelessness towards the translating activity.

Obscene terms: minimizations or omissions are clearly a problem of censorship coming from the distributor influenced by the audience and the medium.

Misunderstandings: since they do not represent a translating problematic area but unpredictable slips caused by the interference of external noises, it is fair to conclude that they occur probably due to one of these reasons: incomplete or absent scripts, or the lack of review, for as the reviewers I

interviewed said they are given SL scripts, misunderstandings in reviewed translation products would not be likely to occur.

Modifications of the original: they will always occur whenever the TL text to be subtitled exceeds the number of characters available on the screen, and the TL text to be dubbed differs in stressed syllables and speaking length from the original. So, they are due to the technical characteristics imposed by the medium. Such modifications will represent a problem only when translators cannot cope with the technical characteristics and alter important information in the SL text.

Contradicting critics' current analyses of film translations which always point to the same types of problem, literal translation of idiomatic expressions or wrong choice of the meaning of polysemous words, this analysis shows that other types of translating problems also occur in the rendering process and that these are even more frequent and difficult than the problems that critics insist on pointing out. Also contradicting critics' view, there are many factors which contribute to the success or failure in the translation of such problems and the translator's linguistic competence is just one of these factors.

Based on all this, I now propose a procedure to be followed by critics when evaluating the translation of films. This procedure is not intended to be considered a model, but a list of important requirements which must be fulfilled by the translation critic in order to provide more objective, and therefore enriching comments on the specific area of film translating than the mere task of listing errors can provide.

Requisites which precede the actual analysis of film translation problems are:

- a. Any translation analyst should have a satisfactory knowledge of general translation theory.
- b. Critics should view film translation products as a result of translating processes, in which many variables are involved.
- c. These variables, which I have called in this study characteristics or specificities, should be known by every translation critic for they are inherent in every film translation process.
- d. Aware of the existence of such variables and of the extent to which they can influence the quality of the final product, film translation critics should dismiss the TL literal production as a primary criterion of film translation evaluations.
- e. Film translation critics should then base their analyses on these variables, as well as on the definitions of good quality subtitling and dubbing translation products, defined in the light of such variables.

When engaged in the actual evaluating process, film translation critics should start from the assumptions that:

- f. The ILI working condition characteristics may have had an active role in the translator's film rendering process.
- g. The ILD 'review' characteristic may not have been present in the translating process of the film in question.
- h. Concerning dubbed films, the modifications present in such a version may have been made in the dubbing and not in the translating process.

As regards the desvios found in the translation of films, critics should:

- i. Identify the problematic area in which the desvio appears.
- j. Taking into account the definitions of good quality subtitling and dubbing translation products as well as the principle of equivalent effect, classify the desvio into *necessary* or *superfluous* (Aubert, 1981:18).
- k. Analyse the translator's option in the light of the characteristics inherent in the translation process which may have influenced such an option.
- l. Suggest other possible options which might minimize the desvio.
- m. Finally, following Newmark (1981:37), "discuss the generality of the problem for future use".

In this way, film translation criticism would achieve its primary purpose, stated by Newmark (1981:181), as "improving standards of translation", and therefore, be useful to all film translators.

CONCLUSION

Through the examination of many articles on film translation criticism, I was able to find out that most of them are similarly structured: they basically consist of a list of errors which the critic subjectively comments on in an ironical tone, whose aim is above all to attack the translator and consequently, the translation activity. I was also able to observe that these criticisms are always oriented towards the translation product, the main criterion of evaluation being the closeness of the TL to the SL text.

I realized then that effective film translation criticism should be process-oriented, as I believed that there were many more variables in this process besides the translator's linguistic competence, which might also actively influence the quality of the final translation product. Therefore, a systematic study of the film translation activity was needed in order to understand its process, its inherent characteristics, which influence and determine the quality of subtitling and dubbing translations. Thus, the present study would provide the critic with more objective and realistic criteria for the evaluation of film translations.

Although theorists have a process-oriented view towards translation, just a few mention the problems of the specific area of film rendering which result in the lack of literature on this topic. Because of that and also because my intention was to gain insight into the film rendering activity, I decided that the most reliable source of data for this study would be

the film translators themselves.

So, twenty-one dubbing and/or subtitling translators for TV, video and cinema were given a long questionnaire divided into three parts (Appendix I). According to the translators' answers to the first part of the questionnaire, I tried to identify the type of professional who is in the film translation business at present. I observed that, in spite of the fact that they were very heterogeneous in relation to age, English academic background and practical experience, all of them seemed to fulfil most of the requisites of a good translator as defined by theorists.

According to the respondents' answers to the second part of the questionnaire I was able to identify the characteristics of the film translating process which, when analysed separately, proved to act as constraints on the translators' performing of their task. This fact reinforced my assumption that, besides the translators' linguistic competence, many other variables inherent in the film rendering process and unknown by critics contribute directly or indirectly to the success or failure of the translation product.

Based on these characteristics and on a theoretical background, I was able to formulate the definitions of good quality subtitling and dubbing translation products, which then would serve critics as the starting points for any film translation evaluation.

When analysing the film translating process according to the respondents' answers to the third part of the questionnaire, I could again find the wrong and biased ideas

reviewers and critics have about the activity of translating films. Contradicting some reviewers' thought, seeing the film is considered by most film translators as the primary step in their film translating process. Also contradicting some critics' thought, who blame translators for the inadequate renderings of film titles, the respondents have proved to have no participation in this activity whose responsibility lies most of the time with the distributors and even with the advertising agents. This fact shows the critics' unawareness of the actual film translation process.

In the analysis of the translating problematic areas of twenty-six films, both suggested by the respondents and randomly selected by me, I could put into practice the characteristics of the film translating process as well as the definitions of good quality subtitling and dubbing translation products, and demonstrate that they represent consistent and indispensable criteria for any evaluation of film translation once they make possible an effective analysis of the translator's option in translating, taking into account all the factors or variables or characteristics which might have influenced such options. Thus,, it may be concluded that many and more diverse are the problems which occur in film translating than the critics' evaluations suggest. So, the critics' practice of always listing the same types of problem and attributing them only to the translator's linguistic incompetence is quite a restricted and out-of-date procedure of evaluation.

In view of this and taking into account all the

information I got from film translation practitioners, I finally proposed a sequence of requirements to be followed by film translation critics aiming at assisting these critics in providing more realistic evaluations of film translation products.

As Arrojo (O Estado de S. Paulo, 22/6/91:3) says "dependerá dos pesquisadores e estudiosos da área o reconhecimento da legitimidade de seu objeto de estudo e a abertura de espaços próprios para ele (...)", I hope that the contribution of this research will be that of making people abandon the idea that film translation is an unimportant and easy activity which can be performed by anyone who has some knowledge of a foreign language. The events of the video revolution and the new UHF TV channels have certainly come to reinforce the idea that a new attitude towards the film translating activity must be adopted.

In order to contribute to the formation of this new concept I went through two different stages. First, I tried to concentrate mainly on film translators' perspective, who are the actual experts in the topic and whose claims are of the utmost importance for the improvement of the quality of the film rendering activity. The validity of this research lies then partly in the fact that the film translation practitioners' viewpoint about the linguistic and practical problems they face be known, understood and, at the same time, rethought in a different perspective. Thus, I hope this study will help film translators open the first door to what Arrojo (op.cit.) expresses as "mudar os destinos e as definições de

seu trabalho, colocando-o no espaço que merece na sociedade". It seems fair now to cite some of the respondents' suggestions for the process of revaluing their activity.

According to the respondents and to the cinema critic and subtitle reviewer Rubens Edwald Filho, the working condition characteristics, which somehow reflect the current biased view towards the film translation activity, seem to be the starting point for this process. In relation to the 'selection of films to be translated', film translation practitioners suggest that it should be balanced, as MO does in Videolab, that is, the distribution of films should be made according to the translators' experience (i.e. more difficult films to more experienced translators), and preferences of genre. 'Time limits' should obviously be longer and according to the degree of difficulty present in the film, and always based on the criterion stated by Aubert (1988:38) that "qualquer melhora qualitativa exige um prazo adicional". 'Remuneration' should undoubtedly be better and ideally equivalent to what Aubert (1988:34) calls "custo de produção":

Dizem respeito à produtividade do tradutor (relação hora/laudas) e ao material de consumo dispendido, também à sua infraestrutura operacional (local, máquinas, serviços públicos...), custos de depreciação de suas ferramentas de trabalho, de sua formação profissional e cultural, e de sua atualização. Espera-se que o valor recebido cubra esses custos, remunerando adequadamente sua hora de trabalho, e ainda deixe um saldo mais a ser investido no aprimoramento qualitativo e quantitativo.

Together with the working conditions characteristics,

the respondents also point to the necessity of demanding scripts from laboratories and distributors for they emphasize that the lack of the script may be confused with lack of linguistic knowledge in film translation evaluations. 'Review' is also indispensable to the respondents, and I suggest the procedure used in TVA as ideal: whenever the translator has a doubt while performing his/her task, the doubt is discussed at a meeting attended by the translator, Cláudia de Ávila, the translation supervisor, and Rubens Edwald Filho, the cinema critic, Video Arte subtitle reviewer and director of film programming in TVA. Not only this kind of review, but also temporal review is of great importance for, as commented on by Newmark (1981), if the TL receptor is alive, the translation should then be written in a language contemporary to that of the receptor.

Other important suggestions made by the respondents are: training for the newly hired film translators given by laboratories or even courses specialized in this activity; more rigorous selection of professionals by laboratories through admission tests; recognition of the quality of good professionals' work by laboratories; greater exchange among translators; and finally, the legal recognition of the profession of translating.

During the second stage, based on the analysis of the films, I tried to demonstrate the deficiency of the present film translation criticisms, characterized by the critics' lack of knowledge of the diversity of practical and linguistic problems inherent in the film translating activity. Then, the

validity of this research lies also partly in the fact that current film translation criticism, which apparently denounces the incompetent practice of this translating activity, itself proves to be incompetent because of its lack of a realistic basis. Thus, I hope that this study will also serve to picture the activity of translating films as a rich source of problem solving which can bring enlightenment to translation theory and therefore an activity which deserves the type of criticism defined by Newmark (1981:182) as "an exercise of intelligence and imagination".

Although I have tried to give an accurate description of the film translating activity, its wide scope constitutes in itself a limitation. Because of that, this study is to be viewed as a general guide, a starting point from which many other issues for investigation are proposed.

One of these issues would be to investigate each characteristic inherent in the process of translating films separately, and to make a comparison of the extent to which a given characteristic acts on the different media in which film translation is present: cinema, video and television.

A second issue for investigation would be a description of the process of decision-making which the dubbing and subtitling translators go through when rendering a film. This description would be possible by means of a tape-recorder which would accompany the translator throughout the translating process and, of course, it would depend on the translator's will to contribute with this investigation and to accept the task of reporting orally to the tape-recorder all the steps

s/he is going through while translating a given film. This investigation would possibly throw light on the psychoneurological aspect of the translating activity.

A third issue would be the researcher's personal observation of the dubbing process which would allow him/her to find out to what extent the translated text is modified in this process for the sake of the phonological and speaking length synchronisms.

Another interesting topic which was not discussed in depth in this study would be the comparison between video subtitled and TV dubbed versions of the same film. The observation of the translations of one specific film genre, which would present similar features, would also constitute interesting material of investigation.

Considering that the activity of film translation occupies an essential place in contemporary society, I finally would like to restate the importance of changing the present attitude towards it into a more realistic one, which would deserve the same seriousness and respect that critics demand from film translators but which they rarely make use of when discussing a translation product. It is then the film translators and researchers' responsibility to make this change occur, enabling the positive interaction among the theory, practice, and criticism of such a fascinating translating activity.

APPENDIX I

THE QUESTIONNAIRE

Eliana P. C. Franco
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Prezado(a) tradutor(a),

Estou desenvolvendo, na Universidade Federal de Santa Catarina e com o apoio da CAPES, uma tese sobre tradução cinematográfica.

Esta tese tem como objetivos:

Identificar os principais problemas linguísticos enfrentados pelo tradutor no processo da tradução de títulos e legendas de filmes em inglês;

Examinar os fatores externos que podem limitar e, consequentemente, prejudicar o processo da tradução;

E, sugerir soluções para minimizar tais problemas.

As várias críticas de jornais sobre a tradução de títulos e legendas de filmes se mostram artificiais a partir do momento em que apenas analisam o produto final, ou seja, o texto traduzido, responsabilizando o tradutor por todos os erros encontrados na tela. Minha tese, ao contrário, visa uma avaliação da tradução cinematográfica mais efetiva, direcionada ao processo real da tradução, em que fatores externos, e não apenas o tradutor, podem também ser considerados responsáveis pela "má qualidade" de alguns textos traduzidos. Assim, este questionário foi elaborado para o levantamento dos dados necessários para o estudo e com o intuito de captar a perspectiva do tradutor.

Por isso, sua colaboração é essencial para a execução desta pesquisa. Peço que o preenchimento do questionário seja feito com cuidado e especialmente com muita franqueza. As informações individuais permanecerão anônimas.

Solicito que o questionário devidamente preenchido seja devolvido, o mais tardar, até duas semanas após o seu recebimento.

Agradeço a sua colaboração e presteza em responder.

Muito obrigada

Eliana Paes Cardoso Franco
Tradutora pela Pontifícia
Universidade Católica de
São Paulo e candidata a
Mestre pela Universidade
Federal de Santa Catarina

9. Você já visitou algum país de língua inglesa ?

() não () sim

País	Duração da viagem	Objetivo da viagem

10. Como você avalia sua habilidade em

compreender inglês - muito boa boa regular ruim

falar inglês - muito boa boa regular ruim

ler inglês - muito boa boa regular ruim

escrever inglês - muito boa boa regular ruim

11. Como você avalia sua habilidade geral no idioma inglês ?

muito boa boa regular ruim

12. Como você avalia sua habilidade geral no idioma inglês de seus colegas tradutores ?

muito boa boa regular ruim

13. Como você avalia sua proficiência em

falar português - muito boa boa regular ruim

escrever português - muito boa boa regular ruim

14. Você acha indispensável para o tradutor de filmes fazer um curso de especialização em tradução ?

() sim () não

15. Quais os requisitos que você considera essenciais para o bom tradutor de filmes ? (assinale no máximo 3)

() falar bem o português e o inglês

() compreender bem o inglês

() escrever bem o português

() cursar uma especialização em tradução

() conhecer os usos e costumes dos falantes da língua inglesa

() conhecer os usos e costumes de sua própria língua

16. Você é tradutor

de legendas

de dublagem

ambos

17. Há quanto tempo você exerce essa atividade ?

menos de 1 ano de 1 a 2 anos de 2 a 4 anos

de 4 a 6 anos de 6 a 10 anos mais de 10 anos

18. A tradução de filmes é

sua única atividade

sua atividade secundária

No segundo caso, especifique sua principal atividade:

19. Você traduz filmes porque

é um trabalho bem remunerado

gosta, é seu hobby

precisa de uma segunda atividade (de preferência sem
horário fixo) para garantir sua subsistência

especializou-se em tradução

20. Que gênero de filme você mais gosta ?

drama aventura policial suspense

de guerra romance infantil erótico

comédia musical ficção documentário

21. Você escolhe os filmes que traduz ?

sim não

22. Em caso negativo, você acha que o fato de não escolher o

filme a ser traduzido prejudica seu desempenho na tarefa ?

sim não

23. Você acha que a qualidade da tradução de um filme pode ser

melhor se ele for traduzido por alguém que o aprecie ?

sim não

24. Você já deve ter traduzido filmes de que não gostou. Você definiria essa experiência como
- diferente surpreendente indiferente
 chata horrível
25. Qual(is) o(s) gênero(s) de filme que você mais gosta de traduzir ?
- drama aventura policial suspense
 romance de guerra infantil erótico
 comédia musical ficção documentário
26. Você sente algum tipo de discriminação, por parte da empresa para a qual trabalha, na distribuição dos filmes a serem traduzidos ; por exemplo, filmes de diretores famosos são dados apenas para tradutores mais experientes ou conceituados
- sim não

PARTE 2

27. Você recebeu algum tipo de treinamento no local onde começou a trabalhar como tradutor de filmes ?
 sim não
 Em caso negativo, você acha que esse treinamento poderia ter-lhe sido
 muito útil útil pouco útil não relevante
28. Você traduz os filmes
 sozinho(a) em equipe
29. Você traduz os filmes
 em casa no local de trabalho
30. Quais, dos equipamentos abaixo, lhe são fornecidos para o cumprimento de sua tarefa ?
 script
 cópia do filme (em fita vídeo ou rolo)
 fita cassete com os diálogos gravados
 visor de projeção do filme
 máquina de escrever
 gravador
 papel
 dicionários
 outros Especifique:
31. Você considera a qualidade do equipamento fornecido
 ótima boa regular má
32. Qual é o tempo máximo que lhe é permitido pela empresa para a realização da tradução de um filme de cerca de 90 minutos ?

33. Você acha que o tempo que lhe é dado para a tradução de um filme é suficiente para a realização de um bom trabalho ?
 sim não
34. Qual é o tempo médio em que você costuma traduzir um filme ?

35. Você gostaria de dispor de mais tempo para traduzir um filme ?
() sim () não
36. Quanto à remuneração de trabalho, você considera que o tradutor de filmes é
() muito bem pago () bem pago () razoavelmente bem pago
() mal pago
37. Você acha que a remuneração que recebe para a tradução de filmes influi, de algum modo, na qualidade de seu trabalho ?
() sim () não
38. Quantos filmes você costuma traduzir por mês ? _____
39. Você considera esse número
1.() alto 2.() suficiente 3.() baixo
- a. Caso tenha escolhido a primeira opção, a que você atribuiu a sobrecarga de trabalho ?
() número reduzido de profissionais
() baixa remuneração e conseqüente desinteresse pela atividade
() outros Especifique:
- b. Caso tenha escolhido a terceira opção, a que você atribuiu a pouca quantidade de trabalho ?
() muita competitividade
() bom salário, o que aumenta a procura
() outros Especifique:
40. Nós tradutores sabemos que o espaço de tempo que a legenda pode ficar na tela é um fator limitante na tradução de filmes, pois deve obedecer o tempo de fala dos personagens assim como conter todas as informações do texto original. Na sua opinião, a influência desse fator sobre a qualidade do filme traduzido é
() muita () pouca () muito pouca () não relevante

41. O espaço da tela também é considerado outro fator limitante para as legendas, que não podem ser muito longas, porém, devem conter as informações do original. Que grau de influência o espaço da tela exerce sobre a qualidade de seu trabalho ?
() muita () pouca () muito pouca () não relevante

As perguntas 42 a 47 são dirigidas somente ao tradutor de dublagem.

42. Você acha que o fato da tradução ser dirigida à dublagem dificulta o seu trabalho ?
() sim () não

43. Com que frequência você se vê obrigado a fazer modificações (adicionar ou omitir palavras) nos textos originais para uma melhor sincronia entre a fala dos personagens e a tradução ?
() sempre () frequentemente () às vezes () raramente
() nunca

44. As modificações mais frequentes são
() adições ao texto traduzido
() omissões de partes do texto traduzido

45. Você diria que a dublagem afeta a qualidade da tradução
() muito () pouco () muito pouco () não relevante

46. Você já notou alguma modificação na sua tradução feita na dublagem ?
() sempre () frequentemente () às vezes () raramente
() nunca

47. Em caso positivo, você acha que essas modificações prejudicaram, de alguma maneira, o conteúdo do texto traduzido ?
() sim () não

As perguntas seguintes são dirigidas a todos

48. Qual é a sua posição em relação à dublagem de filmes estrangeiros ?
 contra a favor
49. Você acha que a censura dificulta ,de algum modo, a tarefa de traduzir ?
 sim não
50. Em que aspectos a censura se mostra mais rígida ?
 religiosos
 políticos
 morais (quanto ao aspecto sexual)
 sociais (ex. drogas)
 outros Especifique:
51. Na tradução de palavras você
 omite
 troca por termos mais amenos
 usa as iniciais e reticências
52. Você acha que a censura influencia a qualidade de seu trabalho
 muito pouco muito pouco não relevante
53. Identifique - de 1 a 4 - o grau de influência que os fatores externos ao processo de tradução exercem sobre a qualidade de seu trabalho (1=NÃO RELEVANTE; 2=MUITO POUCA INFLUÊNCIA; 3=POUCA INFLUÊNCIA; 4=MUITA INFLUÊNCIA).

	1	2	3	4
curso profissionalizante				
treinamento no local de trabalho				
tempo para a realização da tarefa				
qualidade do equipamento				
remuneração				
número de profissionais				
espaço de tempo da legenda na tela				
espaço da tela				
dublagem				
censura				

PARTE 3

54. Ao traduzir um filme você usa o dicionário
- muitas vezes, mais de 10 vezes por filme
 - frequentemente, de 6 a 10 vezes por filme
 - às vezes, de 3 a 5 vezes por filme
 - raramente, de 1 a 2 vezes por filme
 - não usa
55. Você costuma ver todo o filme antes de traduzí-lo ?
- sim não
- Em caso negativo, por que ?
- não tem tempo
 - não acha necessário
 - depende do filme Que tipo ?
56. O título é geralmente traduzido antes ou depois da tradução do filme
57. Qual é o critério mais usado para a tradução de títulos de filmes ?
- a. gerais:
- ser fiel ao original (tradução literal)
 - traduzir apenas a mensagem do título original (ñ literal)
 - não traduzir o título, mas criar outro que esteja de acordo com a mensagem do filme
 - criar outro título com boa sonoridade
 - tornar a tradução mais criativa que o original, caso este não o seja
 - tornar a tradução mais curta que o original, caso este seja longo
 - criar um título que cause impacto no público
 - outro Especifique:
- b. compostos apenas de nomes próprios ou siglas
- mantém o título original
 - mantém o título original, mas completa com um subtítulo que dê a idéia do contexto do filme

(continua na outra página)

- () não mantém o título original, mas cria outro que dê a idéia do contexto do filme
- () outro Especifique:

58. Há casos em que o título em inglês é mantido, embora ele possa ser traduzido (ex: "Rain Man", "Absolute Beginners", "Robocop"). Como você justificaria esse caso ?

59. Na sua opinião, os títulos mais difíceis de traduzir são os que apresentam

- () expressões idiomáticas
- () termos ambíguos
- () metáforas
- () nomes próprios (incluem-se siglas)
- () textos longos
- () textos curtos
- () textos sem impacto
- () textos não criativos
- () diferenças linguístico-culturais
- () outro Especifique:

60. Gostaria que você mencionasse cinco títulos de filmes que já traduziu com seus respectivos originais em inglês, e que justificasse sua versão em português para tais originais:

61. Quanto às legendas, quais são as principais dificuldades linguísticas que você encontra na tradução ?
- () expressões idiomáticas
 - () metáforas
 - () termos ambíguos
 - () termos com vários significados
 - () gíria
 - () termos coloquiais
 - () diferentes registros
 - () termos obscenos
 - () dialeto
 - () diferenças linguístico-culturais
 - () termos específicos de um determinado assunto
 - () palavras com a forma parecida com o português mas com o significado diferente (falsos cognatos)
 - () outra Especifique:

62. Identifique, de acordo com o código de frequência, os procedimentos usados por você ao encontrar as dificuldades linguísticas assinaladas acima (MF=MUITA FREQUÊNCIA; F=FREQUENTEMENTE; PF=POUCA FREQUÊNCIA; MPF=MUITO POUCA FREQUÊNCIA ; NR=NÃO RELEVANTE)

	MF	F	PF	MPF	NR
consulta dicionários da língua inglesa					
consulta dicionários especializados					
consulta enciclopédias					
consulta gramáticas da língua inglesa					
consulta amigos tradutores					
consulta professores de cursos de inglês					
consulta falantes nativos da língua inglesa					
consulta pessoas especializadas no assunto de que o filme trata					
consulta livros para obter informações sobre o contexto do filme					

63. Você se preocupa em fazer adaptações culturais ?

() sim () não

64. Gostaria que você mencionasse dois filmes que considerou di_
fíceis de traduzir e o tipo de dificuldade encontrada em ca_
da um deles:

65. Alguma vez, a empresa para a qual trabalha, devido a seus in_
teresses, já devolveu um filme bem traduzido pedindo que você
fizesse algum tipo de modificação (ex. mudar o título para um
mais atraente ou amenizar termos obscenos na legenda) ?

() sim () não

Em caso positivo, isto refletiu na qualidade de sua tradução ?

() sim () não

66. Há, na empresa em que você trabalha, um(a) revisor(a) ou uma
equipe de revisores para 'avaliar/corrigir' a tradução de fil_
mes feita por você ?

() sim () não

Em caso negativo, você saberia dizer a razão pela qual sua em_
presa não dispõe desse serviço de revisão ?

67. Você acha que o serviço de revisão é necessário ?

() sim () não

Por que ?

68. Você sabe que os tradutores de filmes são frequentemente criticados por traduzirem: expressões idiomáticas literalmente (ex. "the heart of the matter" - "o coração da matéria") ; palavras de formas semelhantes ao português mas diferentes no significado traduzidas com o significado que parecem ter (ex. "actually" - "atualmente"), ou por não fazerem as devidas adaptações culturais, além de outros. Você acha que isso é resultado de
- () falta de conhecimento linguístico e cultural
- () falta de tempo para a revisão
- () pressa em acabar o trabalho, pois há muitos filmes para traduzir
- () outro Especifique:
69. Você diria que a má qualidade de algumas traduções é consequência muito mais dos fatores externos já mencionados (como 'tempo', 'remuneração', 'censura', 'dublagem', etc) do que dos problemas linguísticos, ou seja, do idioma em si ?
- () sim () não
70. Em caso negativo, então você atribui a má qualidade de algumas traduções de filmes a fatores de conhecimento puramente linguístico, cujo único responsável é o tradutor ?
- () sim () não
71. As várias críticas de jornais à qualidade da tradução geralmente responsabilizam o tradutor por todos os erros encontrados na tela. Você concorda com essa posição ?
- () sim () não
72. Qual, das opções abaixo, você identifica como a maior responsável pela má qualidade de algumas traduções ? (1 opção)
- () falta de profissionais em tradução
- () más condições de trabalho (falta de treinamento, má qualidade do equipamento, tempo limitado, má remuneração)

(continua na outra página)

- () fatores externos que limitam o texto a ser traduzido ,
bem como dificultam a tarefa de traduzir (dublagem, cen_
sura, espaço da tela, etc)
- () falta de conhecimento linguístico e cultural por parte
do tradutor

73. Você acha que a qualidade da tradução de filmes pode ser me_
lhorada ?

- () sim () não

Em caso positivo, apresente aqui suas sugestões:

74. Outros comentários e problemas que você queira levantar:

75. Telefone para contato: _____

Muito obrigada

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