

Lincoln Paulo Fernandes

Tim Burton's The Nightmare before Christmas
vs.
O Estranho Mundo de Jack

**A Systemiotic Perspective on the
Study of Subtitling**

**Florianópolis
1998**

**Universidade Federal de Santa Catarina
Pós-Graduação em Inglês e Literatura Correspondente**

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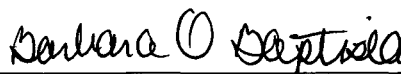
Lincoln Paulo Fernandes

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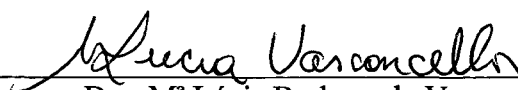
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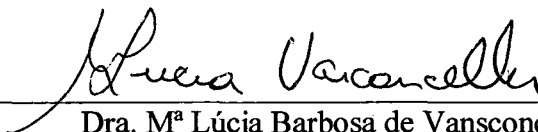


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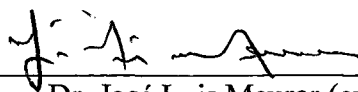


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Florianópolis, 24 de setembro de 1998.

To my eternal beloved,

Cris

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ABSTRACT

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**Prof. Dr. M^a Lúcia Barbosa de Vasconcellos
Supervisor**

Subtitling is an important area of Translation Studies. However, research in this field has concentrated on the technicalities involved in this activity, while overlooking the issue of how subtitles are constructed linguistically in accordance with contextual factors affecting their production and reception. This thesis sets out to examine *Tim Burton's The Nightmare before Christmas* and its Brazilian Portuguese subtitled counterpart – *O Estranho Mundo de Jack*, aiming to investigate two particular linguistic issues: the contexts of culture and situation, both in the source and target environments, as suggested by Steiner (1998) and Vasconcellos (1997); and language variation, as proposed by Delabastita (1990). This study analyses the implications and consequences of the shift from spoken to written mode of discourse in the subtitling as well as the implications and consequences of different treatment of the genre in the target context. The composite theoretical basis for the analysis is grounded in the Systemiotic view of language, drawing mainly on Ventola (1988) and Eggins (1994). It is argued that the change in mode of discourse affects meaning production in the translated text and that the different generic treatment affects registerial dimensions and, ultimately, lexicogrammatical choices in the subtitling.

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RESUMO

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Legendação é uma importante área nos Estudos de Tradução. Entretanto, pesquisas feitas nesse campo são sempre voltadas aos aspectos técnicos que fazem parte desta atividade (legendagem), conseqüentemente, negligenciando aspectos lingüísticos e contextuais durante sua produção e recepção. Esta dissertação se propõe a examinar o film *Tim Burton's The Nightmare before Christmas* e sua versão legendada em Português do Brasil – *O Estranho Mundo de Jack* – objetivando investigar dois pontos lingüísticos: os contextos de cultura e situação, sugeridos por Steiner (1998) e Vasconcellos (1997), tanto no ambiente de partida quanto no de chegada e variação da linguagem (registro). Este estudo analisa as implicações da mudança de registro falado para registro escrito durante o processo de legendação e, também investiga as implicações e conseqüências de um tratamento diferente do gênero do filme no contexto de chegada. A pesquisa foi desenvolvida dentro de uma perspectiva sistemíotica da língua, fundamentada em Ventola (1988) e Eggins (1994). Argumenta-se que a mudança no canal de comunicação ('mode of discourse') afeta a produção de significados no texto traduzido e que o tratamento diferenciado do gênero no contexto de chegada afeta as dimensões do registro, que, em última instância, vem por afetar as escolhas lexicogramaticais na legendação.

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ABBREVIATIONS

BT	Back-Translation
CSI	Cultural Specific Item
OEMJ	O Estranho Mundo de Jack
SFL	Systemic Functional Linguistics
ST	Source Text
TNBC	The Nightmare before Christmas
TS	Translation Studies
TT	Target Text

CHAPTER 1

INTRODUCTION

“A second important feature of the discourse on film translation is its highly heterogeneous character. A first and quantitatively largest group of authors on the subject consists of those actively engaged in film translation as professional translators. They provide us with essential first-hand knowledge of the technicalities of film translation and with many useful examples. However, the immediacy of daily practice also makes itself felt in these texts in a less serviceable manner in that they are usually devoted not just to the description, but also to the defence of certain translation practices. Predictably, the discussions usually centre on the dilemma ‘dubbing versus subtitling’” (Delabastita, 1990:97-98).

1.1 Introductory Remarks

In the context of Translation Studies, the area of film translation¹ seems to have been neglected. Delabastita (1990: 97) claims that the lack of scholarly interest in this particular form of translation is related to the fact that ‘social sciences tend to select their objects of study on the basis of cultural prestige, rather than intrinsic interest’. In other words, if one wants to study translation s/he would prefer to study translations of Shakespeare to translations of soaps, films, etc, which are less prestigious than the former.

Consequently, little research has been undertaken in this particular field. Moreover, the investigations that have been carried out are centred on the description of *technicalities* and the defence of certain translation practices by those who are engaged in the tricky task of translating professionally. Owing to that, discussions are often devoted to technical constraints of text compression (subtitling) and lip synchronicity (dubbing) and the implications of working conditions in the final translation product.

As an illustration, Franco’s (1991) master’s thesis, entitled *Everything you wanted to know about film translation (But did not have the chance to ask)*, describes, from the translator’s perspective, the characteristics of the film process such as *the selection of films to be translated, the translator’s place of work, time limits, remuneration, the equipment supplied by the laboratories, number of characters available for subtitling/phonological synchronism for dubbing, subtitle speed on the screen/speaking length synchronism, review and (ix) censorship*, which may (in)directly influence the final translation product (1994: 92-95). This description, based principally on working

¹ For the sake of economy, Delabastita uses the term “film translation” encompassing TV programmes as well. We will not share the same view in the present study. The term will be then used in its strict sense.

conditions, is made so as to assist film translation critics to provide more objective and realistic evaluations. According to Franco (1994: 92-95), these characteristics are:

Another view on the study of subtitling is that offered by Gottlieb's (1994) article *Subtitling: People translating people*. After describing the courses on subtitling offered by the new European Film College in Ebeltof, Denmark; the author (ibid.: 263-273) sets out to discuss some issues related to the study of subtitling such as (i) the fact that many authors on the field refrain from defining subtitling as a type of translation; (ii) the impossibility of subtitling equivalently *literary texts* in opposition to the possibility of translating equivalently *technical texts*; (iii) the polysemiotic character of subtitles, among others. Predictably, Gottlieb (ibid.) ends his discussion by giving a great deal of emphasis on the technical constraints of *reduction* factors, that is, the necessity of dialogue condensation controlled by time and space on the screen.

Similarly, Kovacic (1994) focus her discussion on *reductions*, by offering a set of cognitive notions that provide subtitlers with some guidelines to deal with them. In discussing the constraint of *reductions*, Kovacic says that

‘Reductions (...) are dictated by the extralinguistic requirements of the media: reduction depends not only on the speed of the dialogue, but above all on the systemic similarities and differences between source and target language’ (ibid.: 245).

As pointed out above, extralinguistic constraints seem to be the only factors that should be taken into consideration in dealing with reductions. Linguistic aspects are not considered at all.

The last illustration worth noticing is Dries's (1995) comments on guidelines for production and distribution in film translation. Her guidelines aim to inform producers and distributors on the importance of considering the requirements of dubbing and

subtitling to obtain a high standard of language transfer of their productions. Again, the discussion spins around the technical constraints involving the making of dubbing and subtitling, once more confirming Delabastita's claim that much of the research carried out in film translation is based on *technicalities*.

However important, the above traditional studies in film translation suffer from limitations in the sense that linguistic aspects seem to be only pertinent when discussing syntactic and lexical pattern length. Some of these limitations are discussed in the next section.

1.2 Gaps in Film Translation Studies

In his discussion on film translation, Delabastita points out that in many cases the dubbing and subtitling constraints above 'occupy a higher position in the translator's hierarchy of priorities than do considerations of syntax, style or lexicon' (ibid.: 99).

Despite their acknowledged importance in film translation, dubbing and subtitling constraints, however, should not always be on top of the researcher's set of priorities in describing the relationship between original and rendered films. There are plenty of other gaps concerning language investigation that need to be fulfilled. Within these gaps, two are of vital importance in this study: (i) language *variation* as suggested by Delabastita (ibid.: 102); (ii) the inclusion of *context of culture* and *context of situation* in translation studies as suggested by Steiner (1998:23) and Vasconcellos (1997:79), this suggestion being made in the context of Translation Studies in general, but pertinently applied to film translation as well. These gaps are discussed separately in the following subsections.

1.2.1 Language variation

In his discussion on film translation, Delabastita (ibid.: 102) suggests a series of issues, which also require special attention: the rendering of taboo elements; the

rendering of wordplay; language variation - local (dialect), social (register) and personal (idiosyncrasies) - the possible introduction of genre markers; among others. Within his suggestions, one particular issue seem to be vital for this investigation; namely, the treatment of *language variation*.

According to Halliday (1985:41), there are two main types of language variation: *register* and *dialect*; however, only the use-related variety of language (register) will underlie the descriptive and interpretative comments here made. That is, this study is primarily concerned with the rendering of particular language varieties related to use. This is distinguished from the regional, temporal and social kind of language variation called dialect, related to the language user. This distinction is shown in figure 1.1.

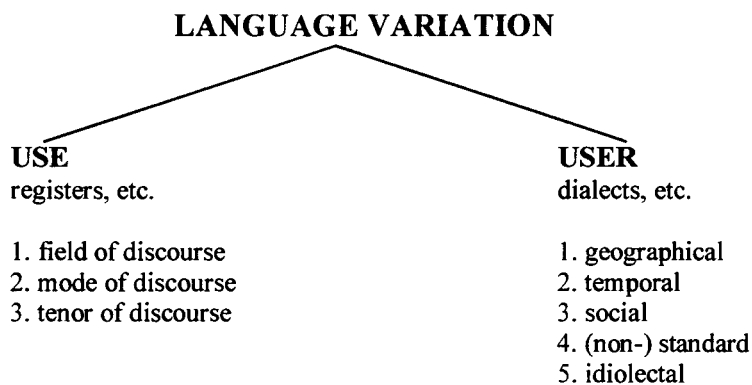


Figure 1.1 Use-related variation (Hatim & Mason, 1990:46)

In suggesting the investigation of language variation to film translation, Delabastita (ibid.) also points out that this particular issue requires special attention in the case of subtitles, since they involve a shift from a spoken to a written mode of language.

1.2.2 Context of culture and context of situation

The importance of the inclusion of the contexts of culture and situation in Translation Studies lies in the fact that those two more abstract dimensions of language, offer two other levels of meaning which seem to be crucial for the understanding of the translational phenomena, as pointed out by Steiner (1998: 23):

“We insist on the incorporation of the levels of context of situation and context of culture in a definition of translation.”

Although, there are studies in translation dealing with the contexts of culture and context of situation, such as the works of Hale (1997), Kiraly (1995) and Gallina (1992), as pointed out by Vasconcellos (ibid.:78-80), these studies are inserted in different contexts, that is, they are not related to the particular area of film translation. Hale (ibid.), for example, uses the registerial dimensions of the context of situation (field, tenor and mode) in the study of court interpreting. Kiraly (ibid.) in the attempt to develop an effective translation pedagogy, draws on the Firthian concept of Context of Situation to account for the linguistic choices in texts. And, finally, Gallina (ibid.) who explores the notion of context in the field of Interpreting.

Therefore, in an attempt to contribute to the fulfilment of the gaps in the study of language variation and context of culture and situation in film translation, this thesis proposes to explore both missing aspects between the film *The Nightmare Before Christmas* and its Brazilian Portuguese subtitled counterpart – *O Estranho Mundo de Jack*.

1.3 The Corpus

The corpus of the present study consists of the film *Tim Burton's The Nightmare before Christmas* (both the language as spoken by characters and as explored in songs, as

well as the script to the film) and its Brazilian Portuguese subtitled version; namely, *O Estranho Mundo de Jack*.

Tim Burton's The Nightmare before Christmas (© 1993 Touchstone Pictures) is a 76-minute stop-motion puppetoon, rated PG². It was directed by Henry Selick and produced by Tim Burton and Denise DiNovi in a partnership with Walt Disney Co. The screenplay, based on a story and characters by Tim Burton, was written by Caroline Thompson, whereas the film's music and lyrics by Danny Elfman. The script to the film was obtained from an Internet site called *Halloweentown*³, and according to the script transcriber, web designer Jeff Rizzo, it was taken from the film's captions⁴, which in turn were based on the film's original script.

* The story of the film takes place in a land where holidays come from. One town celebrates Halloween each year; another celebrates Christmas, and so on. Tired of Halloween after Halloween, Jack Skellington, Halloweentown's Pumpkin King, longs for something different to shake him out of his post-holiday blues. He finds it when he stumbles upon the colourful and happy Christmastown. It is, then, Jack's fascination for this tantalising town that makes him have 'Sandie Claws' kidnapped and stage his own Christmas, despite the warnings from rag doll Sally that it would be a disaster. Unfortunately, 'Sandie Claws's' kidnappers send him to Oogie Boogie's lair. Sally, trying to help Jack, goes to save Santa Claus from Oogie Boogie's hands, but she ends up his prisoner as well. Finally, after being shot down by the police, for pretending to be

² Classified as suitable for children subject to parental guidance. This classification is probably due to the fact that young children could be quite frightened by the inhabitants of Halloweentown.

³ (www.halloweentown.com/thescrypt.html)

⁴ Captions are transcriptions of dialogues in films and TV programmes presented simultaneously on the screen, to enable deaf people to understand what has been spoken.

Santa Claus, and for spreading fear and panic with malevolent presents, Jack in a moment of epiphany, recognises all the harm he has done. Finally, the story finds its way to a happy ending, when Jack returns to Halloweentown and sets things right, saving Santa Claus and his lovelorn Sally from Oogie Boogie as well as Christmas.

The subtitled script was transcribed manually from a videocassette version of the film entitled 'O Estranho Mundo de Jack' released in Brazil by Abril Vídeo (06/1995). The transcription took approximately 22 hours' work to be copied and typed.'

The reason for the choice of this particular corpus was not a random one. Because of the fuzzy generic boundaries of the ST and the mitigation of the macabre/sinister element in the images of the TT advertising, a suspicion, concerning the way in which the lexical items in the subtitles had been treated, was aroused.

Therefore, the interest in finding out whether the complexity involving the generic categorisation of Burton's film in the source context as well as the mitigating role of the Brazilian marketing manoeuvres had been lexically reflected in the subtitles, accounted for the choice of this particular film and its subtitled version as the corpus of the research. The next section presents the research questions of the investigation and the analytical procedures that will be made use of to answer those questions.

1.3 Research Questions and Analytical Procedures

As already mentioned, the present study looks at the question of generic configuration and the consequent register analysis in two particular texts. Therefore, the kind of analysis carried out in here is of a comparative nature, since it compares how differences in the two contexts – source and target – have a bearing on the lexical items of the two texts and how the change in the 'mode of discourse' affects meaning production in the subtitling.

Through a comparative analysis, then, the attempt to answer the following questions will be made:

- 1) Were the spoken language features kept in the written language?
- 2) How was formality/informality handled?
- 3) How were the prosodic features of the script translated?
- 4) Was there a different treatment of the generic nature of the film during the translation process? If so, would that be reflected in the subtitles?
- 5) How did the spoken-written transition occur in the subtitled text?

Considering these questions, the working hypothesis to be raised is that due to a different treatment of the genre in the target context the choice of its register was also affected. Consequently, the register variation in its turn controlled the choice of the lexical items, signalling the macabre/sinister element in the ST.

In order to answer the research questions above, the present research was carried out within the composite theoretical framework provided by Halliday (1989; 1985; and 1978), Ventola (1988), Eggins (1994) and Vasconcellos (1997), following a Systemic Functional perspective on language as social semiotic.

In brief, it is the concepts and notions, provide by the systemicists above, which underlie the theoretical framework delineating this investigation.

1.4 The Organisation of this Thesis

After these introductory remarks, Chapter 2 will discuss the theoretical framework informing the present study. This chapter introduces some basic concepts (genre, register, and discourse-semantics), which will be draw upon in the analysis. An extension of Vasconcellos's (1997:36) move towards a semiotic approach to Translation Studies will also be suggested in this chapter.

Then, Chapter 3 describes the ST and TT on the three semiotic planes (genre, register and language) suggested by Ventola (1988) to text analysis, so as to examine the mitigation of the macabre/sinister in TT. Chapter 4 discusses the shift from spoken to written language that occurs in subtitling, suggested by Delabastita (1990: 102) to film translation.

Finally, in Chapter 5, some concluding remarks are made summarising the whole work in terms of what I have and have not done and the conclusions I have reached. Based on what I have not done some suggestions will be made for further research.

CHAPTER 2

BASIC

THEORETICAL FRAMEWORK

“It is only by considering the text as a whole that we can see how it springs from its environment and is determined by the specific features of that environment” Halliday (1978:150).

2.1 Initial Remarks

This chapter aims to present the basic theoretical framework within which the corpus under investigation will be examined.

In the present study, the focus on language shifts away from the analysis of isolated linguistic features of the text towards a more extended view in which the text is related to its environment. Halliday (1978:69) calls this integration between language and its surroundings 'the total sociosemiotic cycle of language', as represented in figure 2.1.

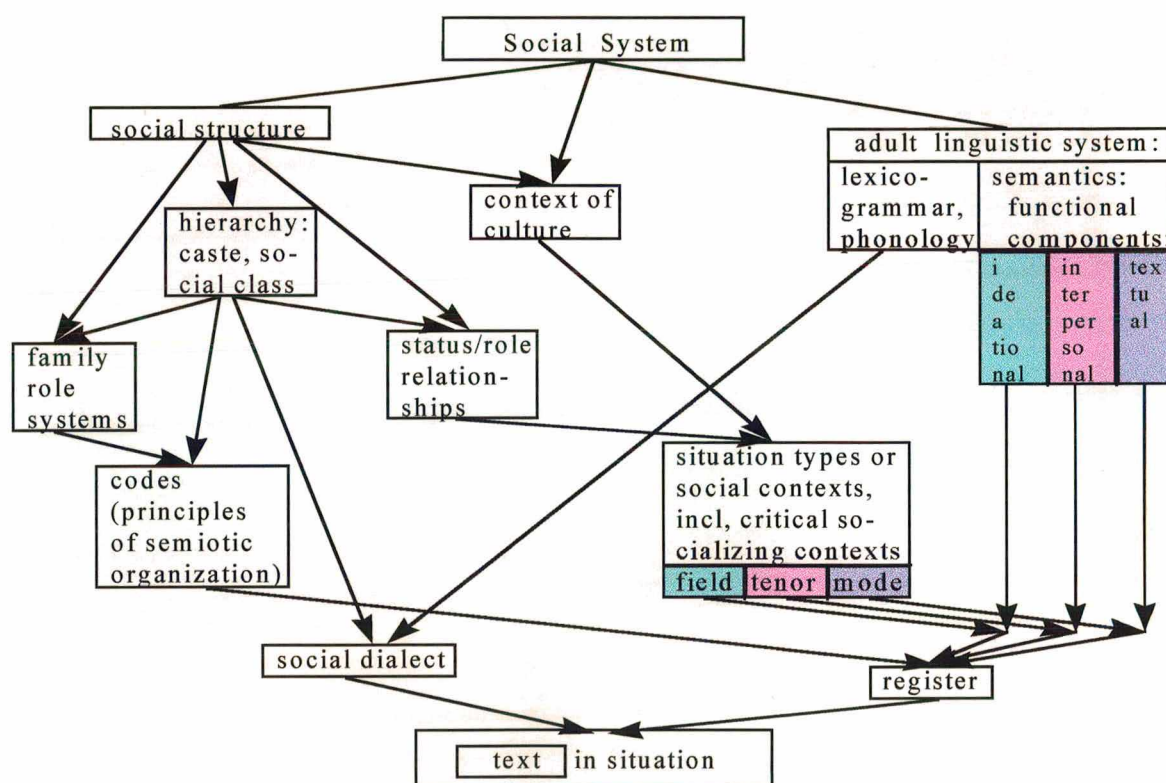


Figure 2.1 Halliday's schematic representation of language as social semiotic (1978: 69)

Halliday (ibid.: 150) claims that language consists of

the series of networks that extend from the social system (the culture as a semiotic construct), through the linguistic system on the one hand and the social context on the other, down to the wording and the sounds and written symbols, which are the ultimate linguistic manifestations of the text.

In showing the relationship of the text to its various levels of meaning, Halliday (ibid.:70) argues that a text is linked ‘upwards’ to higher levels of meaning and ‘downwards’ to the sentences which realise them. In this research, two of these levels are of vital importance – that of genre and that of register. In Halliday’s view, register is regarded as having a higher level of abstraction than genre, the latter being included as one of the register dimensions (see, for example, Martin 1992: 493-508, for a more detailed discussion).

Vasconcellos (1997:38), in her study of the relationship holding between a source text (ST) and a translated text (TT), proposes an extension and adaptation of Halliday’s schematic representation of language as social semiotic in approaching translation. To this aim, she offers an ‘up-side-down’ diagram of the translated text in situation, based on the total social semiotic cycle of language. This is shown in figure 2.2.

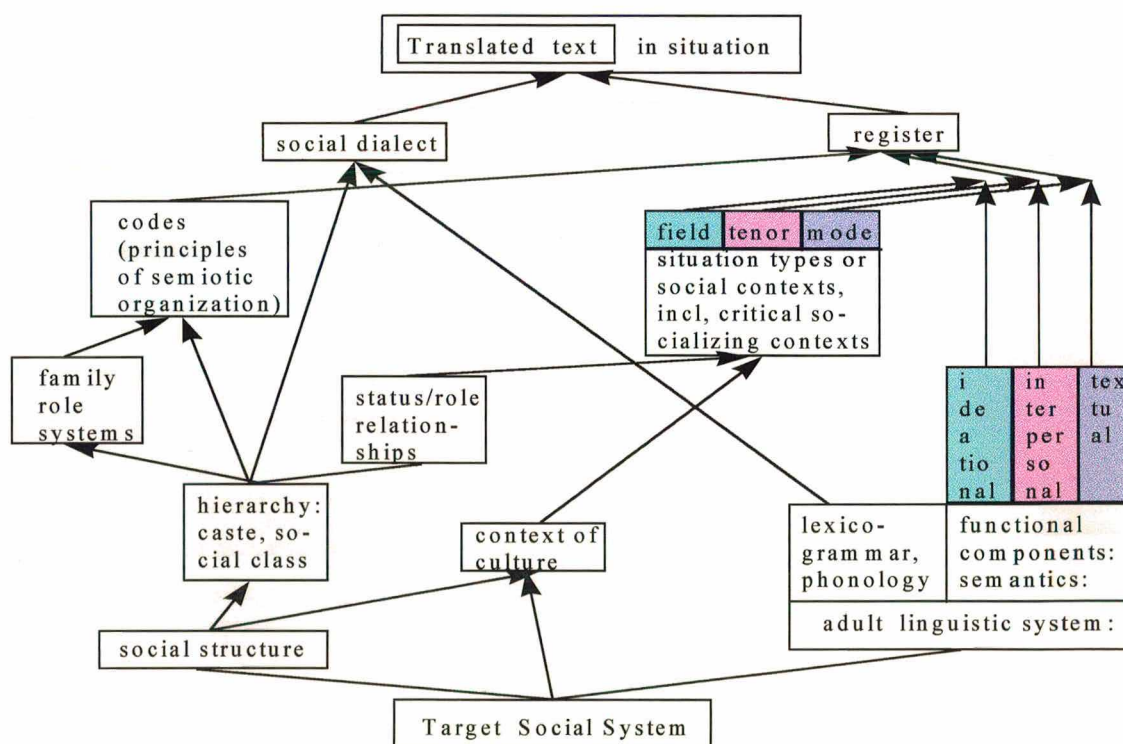


Figure 2.2 Proposed schematic representation of language as social semiotic in the translational context (Vasconcellos, 1997:39)

In this research, however, I would like to propose an alteration to Vasconcellos's (ibid.) 'up-side-down' diagram of the translated text in situation, by inverting the diagram back to its previous position, as shown in the figure below.

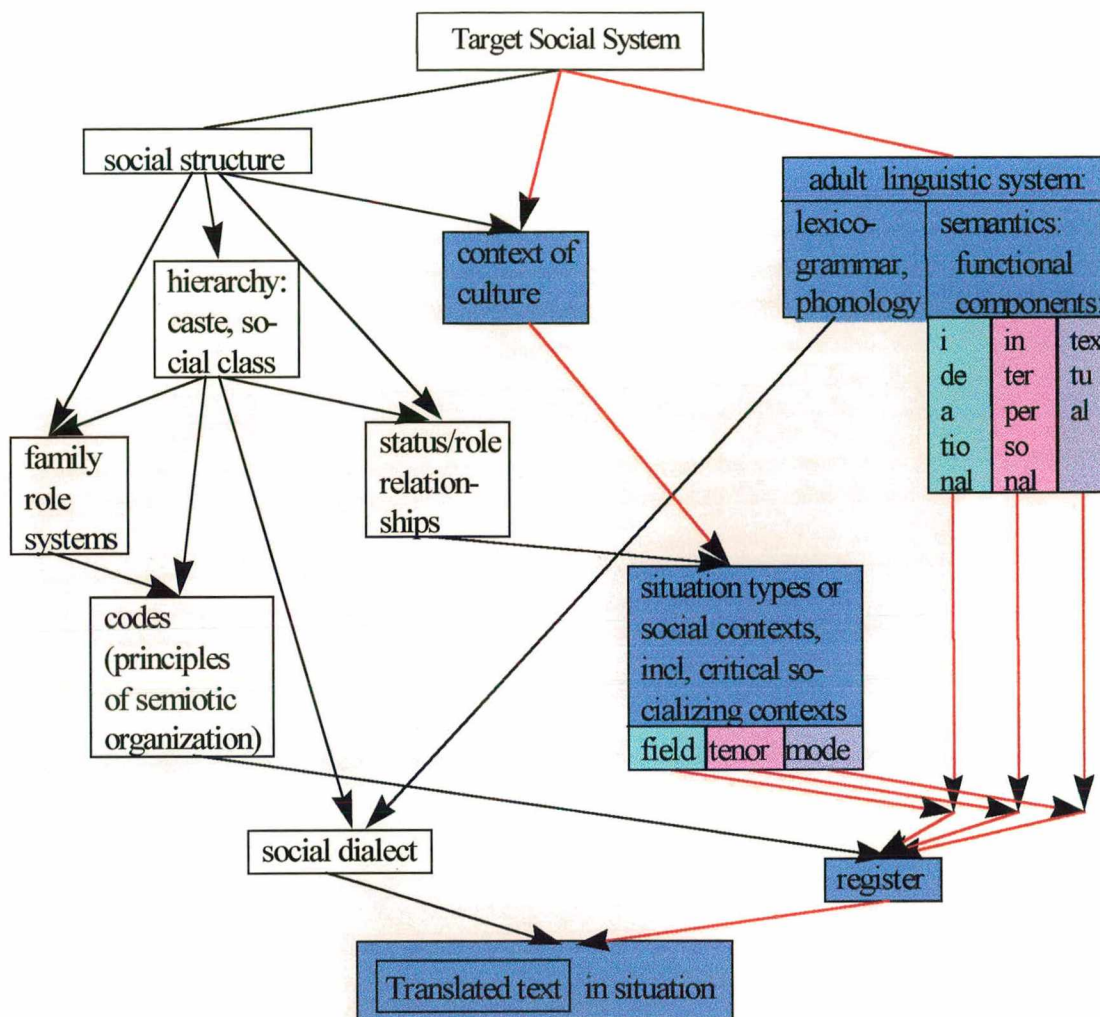


Figure 2.3 Proposed schematic representation of language as social semiotic in the translational context based on Vasconcellos's (1997:39)

The schematic representation above differs from Vasconcellos's (1997:39) in terms of orientation: Whilst Vasconcellos (ibid.:8) opts for starting the analysis of her corpus from the lexicogrammatical level, figure 2.3 proposes to start from 'the more abstract realms', namely, context of situation and context of culture.

Therefore, the reason for inverting the diagram is due to the fact that the claims here made are originated in the social system. In other words, the analysis of the corpus starts in ‘outside’ environments, so to speak, that is, those semiotic planes informing ‘the ultimate linguistic manifestations in the text’, using Halliday’s terms.

In addition, still borrowing Halliday’s (1994a: xvi) words, the sort of analysis carried out here ‘will take us further away from the language into more abstract semiotic realms’. And these ‘more abstract realms’, namely, context of culture and context of situation are the determinants in the choice of language within the target text.

The red arrows and blue boxes in figure 2.3 represent the track, which will be pursued in this investigation. I shall now set out to describe the thread of thought suggested by these arrows, introducing the relevant concepts. The first concepts are provided by Ventola (1988) who argues for a systemiotic approach to Systemic Linguistics, suggesting that language should be analysed on three semiotic communication planes: genre, register and language. Eggins (1994) will provide a more extensive discussion on *context of culture: genre, context of situation: register and language*.

However, it seems necessary to say that the view on these two notions informing the present work slightly differs from Halliday’s, in the sense that it considers genre to have a higher level of abstraction than register. This point of view subscribes to Ventola’s (1988) *systemiotic approach to text analysis*, in which she suggests the separate semiotics of the genre and register dimensions.

The importance of these two semiotic planes – as Ventola (ibid.:57) calls them – lies in the fact that they play a leading role in the selections of lexical features within the text. That is, the choice of genre controls the choice of register, which in turn controls the choice of language in the text. This relationship is shown in figure 2.4.

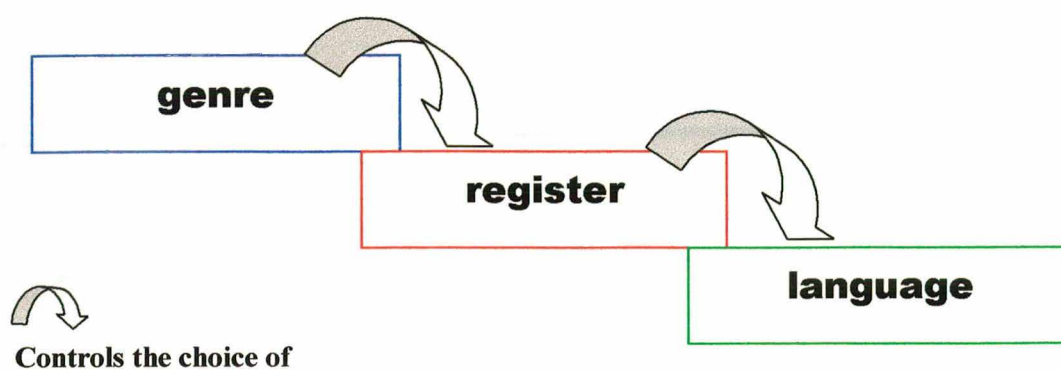


Figure 2.4 Ventola's (1988:57) systemiotic approach to text analysis

According to Ventola (*ibid.*), texts are structures generated by system choices on the three planes presented in figure 2.2. However, traditionally, linguists have mostly been interested in describing the language plane, i.e. its systems and structures. Consequently, the more abstract planes have received less attention. This work shares Ventola's claim that if one aims to explain how language fulfils its social function s/he cannot complete this task without taking into consideration the two higher semiotic planes of genre and register.

The next section sets out to present a more detailed account of Ventola's systemiotic approach to Systemic Linguistics.

2.2 Ventola's Multilevel Approach to Text Analysis

Ventola (*ibid.*:52) begins the discussion on her multilevel approach making a distinction between two basic concepts that permeate Firthian and Systemic Linguistics, namely *system* and *structure*. Drawing on Kress (1976), Halliday and Martin (1981), and Halliday (1985), Ventola (*ibid.*) defines system as the paradigmatic set of choices available in a certain environment and as the selected system choices being realised by syntagmatic structures, where the structure is a linear configuration of slots filled by some functional elements.

From this basic distinction, she suggests a *systemiotic* approach, which sees man's social life as made up of different kinds of systems, generating certain structures. However, these systems and their structural realisations are so complex that analysing them at one level seems rather unfeasible. In this respect, Systemiotics is a multilevel approach, which attempts to account for human social life and language by means of a stratified view.

Before presenting the systemiotic stratified view on language, Ventola (ibid.: 55) sets out to describe the early stratified views from which it stems. According to her, in Firthian Linguistics, systems are seen to operate on four linguistic levels: phonological, lexical, grammatical and semantic. And correlating with these linguistic strata are the extralinguistic context of situation and context of culture, which have their origins in Malinowski's (1923) work.

Whereas Firth's (1935, apud Ventola, ibid.) own work makes use of the phonological stratum to best illustrate how system and structure function, the Neo-Firthian and the early systemic literature make use of the *lexical* and *grammatical* strata to do the same. As a matter of fact, these two strata are regarded as one, the lexico-grammatical stratum, because lexical choices are considered to be the most delicate choices in the grammar.

According to Ventola (ibid.), fuzziness in the theory begins when the semantic stratum, the extralinguistic context of situation and the context of culture, suggested by Firth in relation to Linguistics, are taken up by the Neo-Firthians and the early Systemioticists. They do not include the term semantics as a linguistic stratum, as Firth (ibid.) did in his writings. Moreover, they seem to break Firth's term context of situation into 'context' referring to a linguistic stratum, and 'situation', referring to an extralinguistic stratum, as shown in figure 2.5.

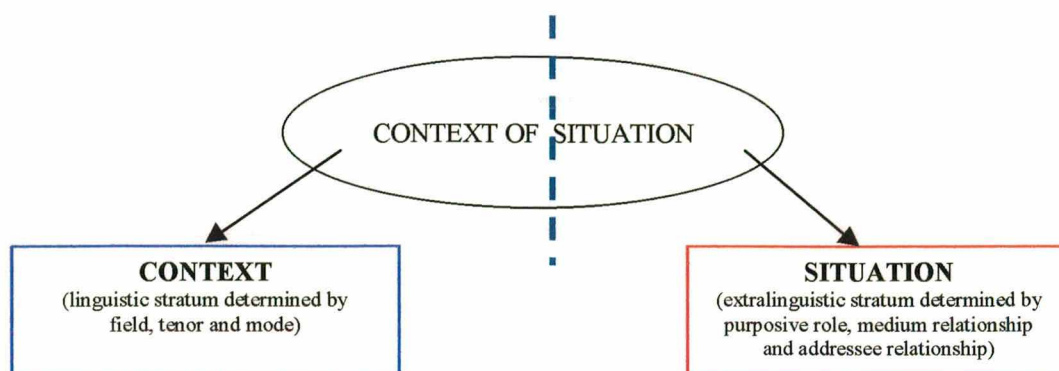


Figure 2.5 The Context of Situation as seen by Neo-Firthian and early Systemic Linguistics

Ventola (ibid.:56) goes on to say that in the late 70's, the term '*semantics*' appears again in Halliday's writing (1978), where *semantics* replaces *context* and *context*, along with its linguistic categories of field, tenor and mode, is moved back to its Firthian place of occurrence, to '*context of situation*'. And the semantic stratum is seen in terms of metafunctional components, of which there are three kinds: ideational, interpersonal and textual. The relationship holding between *context of situation*, *semantics* and *lexicogrammar* can be seen in table 2.1.

Context of situation		Semantics	Lexicogrammar (rank: clause)			
Field	determined by	Ideational component	realised by	Transitivity systems	realised by	Transitivity structures
Mode		Textual component		Theme systems		Theme structures
Tenor		Interpersonal component		Mood systems		Mood structures

Table 2.1 Context of situation, semantics and lexicogrammar in Ventola (1988:57)

According to Halliday (1978:141), the situation is a determinant of text, which reflects the systematic relation between the semantic structure and the social structure. That is, the context of situation of a text reveals the systematic relationship between language and the environment by specifying what aspects of the situation inform each semantic option. In this sense, Halliday (ibid.: 148), points out that

[w]hen the text is located in its environment, in such a way as to show what aspects of the environment are projected onto what features of the text, a pattern emerges of systematic relationship between the two. The linguistic features that were derived from the 'field' were all features assigned to the ideational component in the semantic system. Those deriving from the 'tenor' are all assigned to the interpersonal component; and those deriving from the 'mode', to the textual component.

Ventola (ibid.: 57), tracing the emergence of the systemiotic turn in Systemic Linguistics, says that in the early 80's a group of young systemicists at Sydney – inspired by Halliday's claims of the systematic relationship between language and social reality, that is, 'language in the context of the culture as a semiotic system' (ibid.:191) – set out to describe human social life and language behaviour as system and structure on all levels of analysis, both linguistic and semiotic, which was playfully named *systemiotics*. Systemiotics differs from the Hallidayan approach in two ways: First, for its treatment of the semantic stratum, in the sense that structures are posited on this stratum, whereas in Halliday the semantic systems are seen to be realised by lexicogrammatical system choices and structures thus generated, as shown in table 2.1. Secondly, for not categorising genre ('rhetorical purpose') under the registerial variable of mode, but as a level of context on its own right.

In the Systemiotic approach, texts are structures generated by system choices on the three semiotic communication planes showed in figure 2.2, namely genre, register and language, but genre and register can be perceived only by looking at the linguistic realisations of texts. Therefore, If one wants to understand the social meanings of a text

instance, one has to consider what meanings are being realised on the plane of genre, of register and of language. The next sections discuss these three semiotic planes in more detail. The discussion is based on the work of Eggins (1994), Halliday (1978) and Halliday & Hassan (1976).

2.3 Context of Culture: The plane of genre

Subscribing to Martin (1984), Eggins defines genre as “how things get done, when we use language to achieve them”, that is, “when we describe the staged structured way in which people go about achieving goals using language we are describing genre” (ibid.:26).

Eggins (ibid.:34) shows the relationship between context of culture, context of situation and language, pinpointing that context of culture, in which the concept of genre operates, is more abstract and more general than the context of situation, in which the concept of register operates.. This close association of language to the context of situation and the context of culture is shown in figure 2.6 below.

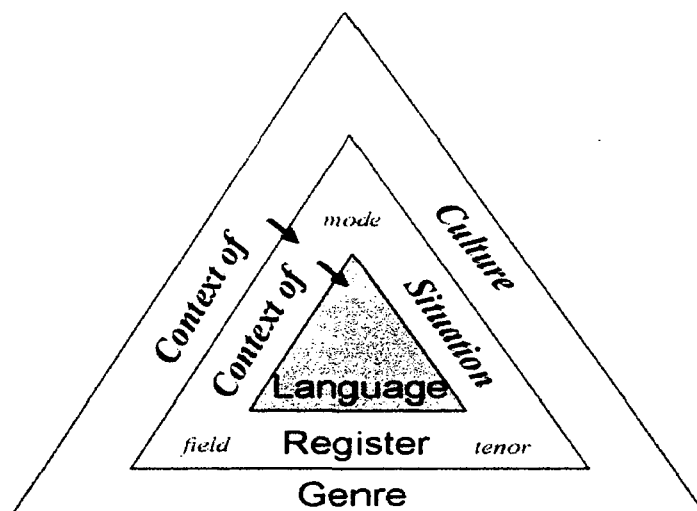


Figure 2.6 Genre and register in relation to language (Eggins 1994:34)

Eggins (ibid.: 36) develops her discussion on genre saying that *genre* is realised through language by two main dimensions, namely, *schematic structure* and *realisation patterns*. These are discussed in the next subsections.

2.3.1 Schematic structure

The schematic structure is ‘the staged, step-by-step organisation of the genre determined by social convention’ (Eggins, ibid.); there are two fundamental concepts for the understanding of how genres are structured: (i) *constituency*; (ii) *functional labelling*.

(i) *Constituency*, as the name suggests, simply means that things are made up, build out of, other things. Therefore, when one describes the schematic structure of a genre, what s/he is describing is its constituent structure – the structure by which the whole, complete interaction is made up of parts. In the most general terms, the constituent stages of a genre are a *beginning*, a *middle* and an *end*.

(ii) *Functional labelling* is the type of criteria we use in dividing the text into stages/parts according to the function of the different constituents. The term ‘functional labelling’ is used here as opposed to ‘formal labelling’. Figure 2.6 shows the difference between the two types of labelling. The example below is taken from Scene 15 (lines:323-327) of TNBC, transcribed in the appendix. The words in bold print represent the **functional labelling** and the ones in Italics the *formal labelling*.

Jack: Hello.	Greeting / <i>Hello: interjection</i>
Dr. Finkelstein: Jack Skellington, up here my boy.	Welcoming / <i>Jack Skellington: proper noun; up here: adverb of place; my: adjective pronoun; boy: noun</i>
Jack: Doctor, I need to borrow some equipment.	Request / <i>Doctor: noun; I: personal pronoun; need: verb; to: preposition; borrow: verb; some: quantifier; equipment: noun.</i>
Dr. Finkelstein: Is that so, whatever for?	Questioning / <i>Is: verb; that: demonstrative pronoun; so: adverb; whatever: pronoun; for: preposition</i>
Jack: I'm conducting a series of experiments.	Answering / <i>I: personal pronoun; 'm: contracted verb conducting: verb in the present participle form; a: indefinite article; series: noun; of: preposition; experiments: noun in the plural form.</i>

Table 2.2 Functional and formal labelling of constituents

According to Eggins (ibid.: 38), if we take a *formal* approach to genre analysis we will only be able to know about the class of linguistic items that occur in communication. As we are concerned with how each stage in the genre contributes to achieve the general purpose of the text, it seems that the functional approach is the most appropriate. This is due to the fact that it is only possible to call something a stage if it is also possible to assign to it a functional label, describing what each stage does.

2.3.2 Realisational patterns

In discussing the realisational patterns concept, Eggins claims that 'although identifying the schematic structure of a genre is a major part of generic analysis, it cannot be done accurately without an analysis of the realisations of each element of schematic structure' (ibid.: 41). According to her, realisation refers to the way a meaning gets encoded or expressed in a semiotic system.

Therefore, because of this realisation of genres through language, two consequences come up. First, if genres, as Eggins (ibid.: 42) states, are different ways of using language, then it follows that speakers make different linguistic choices according to the different purposes they want to achieve. Second, if each genre is made up of a number of different

functionally related stages, it follows that different elements of schematic structure will reveal different linguistic choices. Eggins (*ibid.*) concludes her assertions, stating that

(...) since we have only one language to use to realise all these different stages, it cannot be a question of stages using totally different words, or totally different structures, from each other. Rather, we would expect to find that different stages use different configurations of words and structures, different clusterings of patterns.

Following the discussion of the three semiotic planes, the next subsection explores the second abstract level of situational context.

2.4 Context of Situation: The plane of register

As made explicit in figure 2.6, Eggins (*ibid.*: 49) points out a second level of situational, as distinct from cultural, context which constrains the appropriacy of using a particular genre. This other level gives the abstract schematic structure the “details” that allow us to accurately place a text in terms of dimensions such as: who was involved in producing the text (tenor), what the text is about (field) , and what role language was playing in the event (mode).

The interest in specifying context was pursued by many researchers, always drawing on the major contribution to an approach to context: that of Halliday (1978). He was the one who argued for a systematic correlation between the three types of meaning a language encodes and its specific contextual features (field, tenor and mode).

Despite the various contributions, however, in order to discuss the register variables, I shall return to Eggins (1994), due to the clear way in which she presents such contextual features. The author presents the three elements of the context of situation in the light of Martin’s views (1984).

2.4.1 Field of discourse

According to Eggins (ibid.: 68) the effect of field on language is perhaps the easiest register variable to demonstrate convincingly. In other words, field is the social activity type where language is accompanying action. It varies according to a dimension of technicality, that is, the situations may be either technical or everyday in their construction of an activity focus, as shown in the field continuum below.



Figure 2.7 The field continuum (Eggins ibid.)

These activities or social actions can be defined, according to Halliday (1978: 142), as to their reference to language, which can be seen in the continuum below.

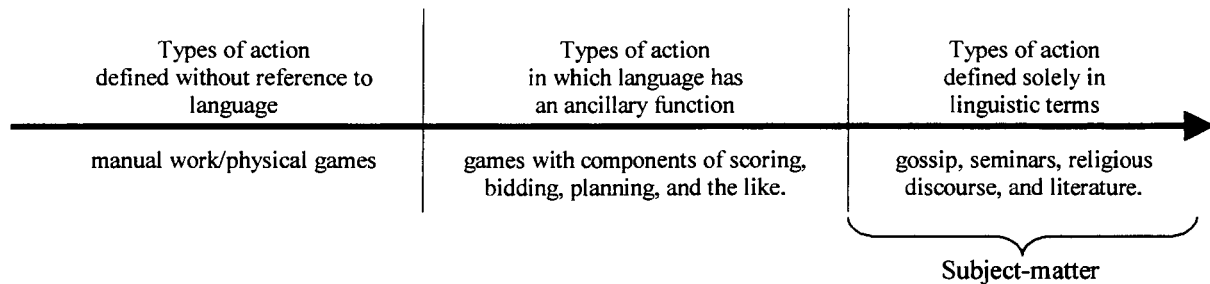


Figure 2.8 Continuum of the social actions and their reference to language.

Halliday (ibid.: 143) stresses that we cannot equate the term subject matter with the field of discourse. Despite their correlation, they are distinct concepts. The former can be interpreted as one element in the structure of the field in those contexts where the social action is of a pure verbal nature.

2.4.2 Tenor of discourse

The notion of tenor of discourse “the social role relationships played by the interactants” in Eggins’s (1994:63) terms. Essentially, tenor accounts for who the participants in the communication group are and in what relationship they stand to each other. For example, roles such as student/teacher, customer/shop assistant, father/son.

The question of tenor is centred on the use of *formal* and *informal* language and three simultaneous dimensions determine these uses of language: power, affective involvement, and contact. These dimensions are represented in the continua below.



Figure 2.9 The power continuum (Eggins 1994: 66)



Figure 2.10 The contact continuum (Eggins ibid.)



Figure 2.11 The affective involvement continuum (Eggins ibid.)

Figure 2.9 shows the roles one plays in a social action in relation to power, which is laid out on a cline representing degrees of symmetry in power relations. An example of a role of equal power is that of a conversation between friends, and an example of role of unequal power is that of a relationship between boss/employee. Figure 2.10 describes whether the roles one plays are those that bring us into frequent or infrequent contact. For example, the frequent contact between parents and children and the occasional contact between distant acquaintances. Finally, figure 2.11 schematises the degree of affective involvement in

relations, high or low, depending on the amount of affective involvement committed in a situation.

According to Eggins (*ibid.*: 65), by means of the three continua above a contrast can be drawn between two situation types, informal or formal, as summarised in table 2.4.

Informal	Formal
equal power frequent contact high affective involvement	unequal, hierarchic power infrequent, or one-off, contact low affective involvement

Table 2.3 Formal Vs. Informal situations (Eggins1994:65)

Halliday (1978:146), in discussing the levels on which the tenor of discourse operates in a fictional text, argues that

“[as] the field of discourse [operates] on two levels: the social act of narration, and the social acts that form the content of narration (...) The tenor is also on two levels, since two distinct sets of role relationships are embodied in the text: one between the narrator and his readership, which is embodied in the narrative, and one among the participants in the narrative, which is embodied in the dialogue”.

Vasconcellos (1997:33), suggests a third level, that of “the relationship between the writer (embedded in the contextual configuration of his historical, geographical and ideological status) and that of the audience he is writing to (also embedded in the contextual configuration of its historical, geographical and ideological status).” I propose, in the context of TS, a fourth level, that of the translator and the new specific audience as seen through the realisations at the lexicogrammatical level. The implications of this tenor relationship are explored in Chapter 4 of this dissertation.

2.4.3 Mode of discourse

Eggins (*ibid.*:53) defines mode as “the role language is playing in an interaction”. And according to Martin (1984, *apud* Eggins, *ibid.*), this role can be seen by describing two

simultaneous continua which show two types of distance in the relations between language and situation.

(i) Spatial/interpersonal distance – This refers to the possibility of immediate feedback between the interactants depending on the kind of channel (casual conversation, telephone, fax, and novel) used in communication.

(ii) Experiential distance - This has to do with the distance between language and the social process occurring, that is to say, depending on the social process the interactants will make little, much or no use at all of language in order to carry on a social activity. Therefore, language can be used to either accompany the activity interactants are involved in and in this case the role of language is almost a kind of action, or to reflect on experience, rather than to enact it.

Egins (*ibid.*) states that if we combine the two dimensions above we can characterise the basic contrast between spoken and written language. According to her the question of mode of situation spins around the two existent types of medium spoken and written and their degree of grammatical complexity and lexical density of language determined by nominalisation distinguish them. Basically, mode is the symbolic organisation of a text. Or the selection of options in the textual systems (texture: theme, information, voice, cohesive patterns), which, in their turn, are selected by the channel of communication (spoken or written). These aspects will be explored in Chapter 3, where they are explored in detail.

2.5 The Plane of Language

The previous discussion explored the systemic functional representation of the two ‘higher’ semiotic planes, genre and register, in the light of the discussion carried out by Egins (1994). I shall now proceed to examine the structure of language, describing the language

stratum that will be pursued in the analysis. This will also be done based on the work of Eggins (ibid.) and that of Halliday & Hasan (1976).

2.5.1 Discourse-semantics

Eggins (ibid.: 18) describes language as comprised of a tri-stratal semiotic structure, where meanings are realised by wordings, and the wordings themselves are expressed by either sounds or letters. Her model of language is represented in table 2.5.

	Folk Names	Technical Terms
CONTENT	meanings	(discourse-) semantics
	wordings (words & structures)	lexico-grammar
EXPRESSION	sounds/letters	phonology / graphology

Table 2.4 The strata of language (Eggins, 1994:81)

In technical terms, as meanings ultimately get encoded in lexicogrammatical realisations, the present study will necessarily investigate the clause and lexical realisations as units of analysis as well. The purpose here is to explore how a text forms a unified whole by describing one specific type of texture, lexical cohesion, so that it is possible to see how the mitigation of the macabre is encoded in the TT. Therefore, the stratum of language of language pursued here is that of *discourse-semantics*, and its unit of analysis is that of text, as shown in the table below.

<i>LANGUAGE</i>	
Stratum	Unit of analysis/description
<i>discourse-semantics</i>	<i>text</i>
lexico-grammar	clause
phonology/graphology	phoneme/grapheme

Table 2.5 Units of analysis at each stratum of language (Eggins, 1994:82)

The analysis of discourse is grounded in the property of texture. According to Halliday and Hasan (1976:2), this property is what makes the elements of a text hang together, giving them unity. Coherence and cohesion, then, are the two dimensions of texture, which inform the reader/listener about this textual unity.

According to Halliday & Hasan (ibid.: 23), *coherence* refers to the relationships which link the meanings of sentences in a text. And these links are based on the reader/listener's shared knowledge of context. Since Eggins (ibid.:87) recognises two levels of context (context of culture: genre and context of situation: register) in the systemic model, she also goes on to recognise two types of coherence, namely, *generic coherence* and *registerial coherence*. For her, *registerial coherence* occurs when a field, mode and tenor can be specified for the whole set of clauses in the text, and *genre coherence* when the schematic structure of the text can be identified.

Halliday and Hasan (ibid.: 4) define *cohesion* as the grammatical and/or lexical relationships which hold together bits of discourse. Eggins (ibid.: 88) explains that the key notion behind cohesion is that 'there is a semantic tie between an item at one point in a text and an item at another point. The presence of the tie makes at least one of the items dependent upon the other for its interpretation'.

In short, *discourse-semantics*, then, encompasses the different configurations of texture, which create text. In other words, the *discourse* component of the *discourse-semantics* stratum, describes the types of cohesion through which texture is realised in texts. One specific type of cohesive resource – lexical relations – will be further discussed in the next subsection.

2.5.2 Lexical relations

According to Eggins (ibid.: 101), this kind of cohesive resource refers to the writer/speaker's selection of lexical items (nouns, verbs, adjectives and adverbs), and event sequences (chains of clauses and sentences) that makes a text pertain to its area of focus. For example, a set of lexical items or event sequences such as *pox*, *flesh crawls*, *wounds ooze*, could immediately be recognised as belonging to a lexical field whose relevant feature might be said to be suggestive of a lexical field whose relevant feature is that of 'morbidity'. Lexical relations analysis, then, would be a systematic way of describing how lexical items cluster, forming lexical fields.

The two main kinds of lexical relations holding between lexical items are:

(i) Taxonomic lexical relations: taxonomic relations are the kind of relation in which lexical items are classified into classes and sub-classes (e.g. limbless reptile – snake) or parts and wholes (e.g. foot – body). Taxonomic relations also link processes (verbs), for example, flow – ooze.

(ii) Expectancy lexical relations: Expectancy relations are the kind of relation in which a noun, verb, adjective or adverb is likely to occur in a particular context. For example, when the words *blood*, *neck*, *bite* and *garlic* are grouped together they are likely to be referring to a *vampire*.

Eggins (ibid.) goes on to say that lexical items can be taxonomically related through either *classification* or *composition*.

When items are related through classification a relationship holds between a superordinate and its hyponyms. The main types of classification are:

(i) co-hyponymy: two (or more) words used in a text are both members of a superordinate class, for example, foot/arm (both belong to the superordinate class, human body)

(ii) class/sub-class: two (or more) words in a text are related to sub-classification, for example, body/foot (superordinate/hyponym)

(iii) contrast: two (or more) words encode an antonymy relationship, for example, fearsome/fearful.

(iv) similarity: two (or more) words express similar meanings, either through synonymy or repetition relationships, for example, horrible/horrid, surprise/surprise.

When items are related through composition part/whole relationship holds, being of two kinds, namely, (i) meronymy or (ii) co-meronymy.

(i) meronymy, two words are related as whole to part or vice versa, for example, body/fingers;

(ii) co-meronymy, two words are related as belonging to the same whole, for example, fingers/toes.

The second main type of lexical relations is that of expectancy *relations*. These relations operate between a nominal element and a verbal one, and their different combinations result in other different relations (Eggins *ibid.*:102):

(i) action and the expected doer of that action:

banshee – scream

ghost – make a strange wailing sound or a clanking sound as they walk

(ii) action/process and the expected participant effected by that action:

give out presents at Christmas Eve – Santa Claus

suck the blood of people – vampire

(iii) event/process and the typical location in which it takes place:

treatment of insane people – asylum

keeping of a dead body in ancient times – sarcophagus

(iv) individual lexical items and the composite, predictable, nominal group they form:

cemetery – corpse, grave, coffin, mausoleum, etc.

It is worthwhile to say that, for the purpose of lexical analysis, complex realisations will be treated as a single item, as shown below:

Meaning expressed	Simple realisation (1 lexical item)	Complex realisation (2+ lexical items)
action	defeat	sweep one off their feet
state	scared	scared out of your wits
proper name	belladonna	deadly nightshade

Table 2.6 Simple and Complex realisations of lexical content based on Eggins (1994:103)

As a last discussion, the next subsection develops some reflections on lexical meanings, following Cruse's (1986, apud Baker (1993:13)) classification of lexical meanings.

2.5.3 Types of meaning conveyed by lexical items

In addition to considering lexical relations, the present study will take into account three kinds of meaning that lexical items can convey, namely, *propositional meaning*, *expressive meaning* and *presupposed meaning*.

(i) Propositional meaning: the propositional meaning of a word or utterance is its concept, as conceived by the speakers of a speech community. For instance, the propositional meaning of the word *deadly nightshade* (also *belladonna*) is “a poisonous plant with small shiny fruits, which grows in Europe, North Africa and West Asia”. It would, then be inconceivable to use *deadly nightshade*, under normal circumstances, to refer to “a wild plant that grows in an unwanted place, especially a garden or field where it prevents the cultivated plants from growing freely”, such as a weed.

(ii) Expressive meaning: this type of meaning relates to the speaker's feelings or attitude rather than to what the utterance refers to. The difference between the film was bad and the film was terrible does not lie in their propositional meaning, but in the expressiveness of terrible which is much stronger than bad.

(iii) Presupposed meaning: it arises from restrictions on what words or expressions are expected to be seen before or after a particular lexical unit. These restrictions are subdivided into two types:

- a. Selectional restrictions - this kind of restriction is a function of the propositional meaning of a word. For a human subject, the use of the adjective studious would be perfectly acceptable, but for an object, for example, studious would sound stilted. In figurative language, however, such restrictions are deliberately violated
- b. Collocational restrictions: a restriction of this kind is semantically arbitrary, that is, it does not follow logically from the propositional meaning of a word. For instance, in English visits are paid, whereas in Brazilian Portuguese they are *made*.

The distinctions drawn above will be useful to analyse the meanings of the ST lexical items, so as to contrast them with their rendered counterparts, in the TT subtitling. As discussed in Chapter 4, it is argued that the subtitling version in tune with the images conveyed in the cover and advertising poster of the film in the Brazilian context also presents, on the language plane, features of what is here called 'the mitigation of the macabre'.

2.6 Final Remarks

The theoretical concepts here discussed will inform the description and interpretation of the corpus selected for this dissertation. These concepts will be detailed in the next two chapters where the corpus analysis will be carried out.

Finally, following the new orientation proposed to Vasconcellos's (1997:39) schematic representation of language as social semiotic in the translational context, Chapter 3 discusses the question of the mitigation of the macabre in the TT, on the three semiotic planes put forward by Ventola (1988).

CHAPTER 3

THE PLANES OF GENRE, REGISTER AND LANGUAGE IN TNBC AND OEMJ

“To understand the social meaning of a text instance, we have to consider what structures, i.e. meanings, are being created (realised) on the plane of genre, of register and of language. The meanings created on these separate planes are not separate meanings” (Ventola, 1988: 75).

3.1 Initial Remarks

In Chapter 2, I have sketched out the basic theoretical framework within which this research is carried out. I shall now turn to the detailed discussion of the three semiotic planes, genre, register and language in relation to the corpus under investigation. The analysis will proceed in a “top-down” fashion and thus will start with genre.

Since one of the points meriting attention in the generic analysis is the contrast between the images used in the advertisements of ST and TT, that is, the visual marketing manoeuvres when releasing the film both in the source and target contexts, a theory which helps to deal with visual communication of the adverts will be drawn upon: that of Kress & van Leeuwen’s (1990) book, *Reading Images*.

3.2 The Plane of Genre

As mentioned in Chapter 2 (Section 2.1), the research into generic dimensions of texts takes the investigator away from lexicogrammatical level alone into more abstract realms. Paltridge (1991:296), commenting on genre analysis in the systemic context, also acknowledges this perspective of looking at texts, saying that

‘[w]hat seems clear is that the genre analyst needs to move away from the physical aspects of language and how they reflect reality to how the text, as a whole, is conditioned by external considerations’.

Thus following this thread of thought, I shall consider first the place of the ST as a cinematic genre (subsection 3.2.1). Next, some aspects of social relations between images and viewers in the advertising of ST and TT will be discussed, so as to show from where my first hypothesis, concerning the mitigation of the macabre in the TT, originates (subsection 3.2.2). Finally, the comparison of the generic dimensions of ST and TT is carried out (subsection 3.2.3).

3.2.1 Tim Burton's [Fuzzy-Edged] *The Nightmare before Christmas*.

As discussed in Chapter 1, *Tim Burton's The Nightmare before Christmas (TNBC)*, is a *cartoon-like* film based on *fantasy* and *wonder*, produced by *Disney Co.* At a first analysis, these three elements alone – cartoon, fantasy and Disney – might be indicative of the film's generic status: a children's movie production. The classification is not so straightforward as it seems to be, though. In fact, the film differs from other Disney's similar undertakings, such as *101 Dalmatians*, *The King Lion* and *Aladdin*, as regards its gloomy atmosphere and its grotesque and ghoulish characters. Cinematic critic Richard Collins (1993), highlights the peculiar features of TNBC by raising the following questions:

“What's this? A Disney Studio cartoon with banshees baying at the moon! What's this? An animated feature where each creature wants to eat you with a spoon! What's this? Black hats, black cats, a pack of blackguard rats! And bats that function as cravats! What's this? In just a spooky second you'll be certain that behind the cartoon curtain it's not Disney, it's Tim Burton. And it's bliss! (...) The full title – Tim Burton's *The Nightmare Before Christmas*'- is a shock, for this is a film from the Walt Disney Co. Before, only the founder got possessive credit. But now Burton, with two other projects at the studio, is heading what he calls 'the Evil Twin Division' of Disney.”

After pinpointing some of the pellicle's peculiarities, Collins (*ibid.*) argues that TNBC is not a typical Disney movie in two senses: (i) its characteristics do not tally with other films by Disney; and, (ii) it has been inspired by one of Tim Burton's stories. This last point, needs some clarification.

Tim Burton is a filmmaker whose artistic vision leans towards the shadowy and the macabre. This directorial vision can be seen in his previous features such as *Beetlejuice*, *Batman* and *Edward Scissorhands*, just to name a few. As a matter of fact, Burton's art seems to stem from a desire to exorcise childhood demons, and maybe that is why his films operate at a two-fold level, *blending the innocent with the macabre*.

Certainly, the ambivalent operation in which his movies work, would not be different for TNBC, since he has created the feature's story and characters. Film reviewer, Berardinelli (1993:1) points out this ambivalence:

“The film is designed for all but the youngest children, some of whom might be frightened by the bizarre inhabitants of Halloween Town. On its surface, the story is relatively straightforward, enabling younger viewers to enjoy the movie without becoming lost or bored. However, the film works on a second level, as well. The most deft humor is aimed at adults. Even those who aren't taken in by the charming tale or likable characters will be enthralled by the world Tim Burton and director Henry Selick have created. It is, quite frankly, an amazing achievement.”

This dichotomised nature of TNBC, in which both the first and second levels are conveyed, makes it difficult to categorise the celluloid's place within a specific cinematic genre. In other words, the ambivalent characteristic of the ST seems to create a categorisation problem. This comes as no surprise, since all Burton's works strive to defy categorisation, as he himself, in an interview given to *The New York Times*, reveals:

“ ‘I was quiet, but early on, I got deemed as weird’, he said. ‘When someone says that and the whole world starts believing it ... by the time I was a teenager, I felt weird. From day one in my life, I've always responded against the tendency in our culture to categorize. It just seems to undermine all of us as human beings in all our complexity.’ ” Ryan (1997:1)

In addition, the ambivalence present in Burton's work results in fuzzy-edged boundaries in TNBC's generic classification, raising the question about the nature of the film in terms of audience orientation: Is this a children's movie or not? I particularly prefer to believe that this feature cannot be put into any of the existent generic categories without problematisation. In other words, subscribing to Berardinelli (*ibid.*), this film is *Tim Burton's* genre and, as such, it is for all and sundry. This aspect is crucial for the understanding of the arguments developed in the next section, which discusses the treatment given to this ST characteristic in the target context.

3.2.2 The Mitigating Role of Image in the Advertising of TT

In the context of a discussion on images in visual communication, Kress & van Leeuwen describe the social relations of viewer and image by means of what they call ‘dimensions of interactive meanings in images’ (1990:23). Among these dimensions, there are three in particular, which are vital to grasp what this research means by the ‘mitigation of the macabre’. They are (i) *visual offers and visual demands*; (ii) *the vertical angle (power)*; and, finally, (iii) *the perspectival system of foreground and background*.

(i) Visual offers and visual demands: According to Kress & van Leeuwen (ibid.: 24- 28), in visual semiotics of western cultures, images are used to perform two types of ‘image act’: (a) *demands* and (b) *offers*, images which ‘want something from the viewer’, and ‘images which ostensibly do not’, respectively.

(a) *Visual demands* are realised by the glance of one or several (quasi-) human (or sometimes animal) represented participants in the picture towards the viewer. In other words, in pictures which ‘want something from the viewer’, one or more pair of eyes looks directly at the viewer. What the image wants from the viewer then depends on how the represented participants look at them.

(b) On the other hand, *visual offers* are realised by images, which offer the viewer represented participants as objects for contemplation, not demanding from the viewer the establishment of an imaginary social relation with them.

In the case of the two covers (presented in figure 1.2), none of the represented participants seems to be staring at the viewer. In this sense, it cannot be said that they meet the requirements of the ‘visual demand’ aspect of the image act. Close inspection,

however, is suggestive of a gradation along the ‘demand – offer’ cline. The ST cover portrays an image of Jack at a distance, looking away into the vacuum, as if inviting contemplation (visual offer), whereas the TT can be said to realise something closer to a visual demand, in that it portrays the quasi-human participants as smiling, thus entering upon a sort of imaginary friendly relation with the viewer. In this case, the relation called for is one of a friendly nature, counter-balancing the sinister-like quality of the ST cover. Figure 3.1 displays the ST and TT covers of the film.

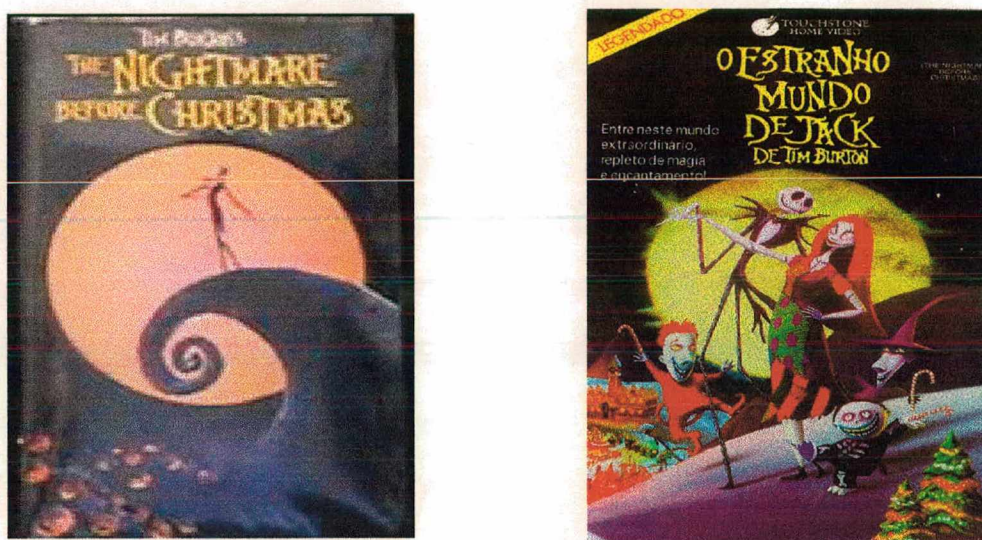


Figure 3.1 Different covers for the source and subtitled versions.

(ii) The second dimension pointed out by Kress & van Leeuwen (ibid.: 32-40) is that of the vertical angle: power. Kress & van Leeuwen say that this dimension is realised by the camera height: a high angle making the subject look insignificant and a low angle makes it look imposing (in the sense of intimidating the viewer). Stating it in a somewhat different way, one can say that if a represented participant is seen from a low angle, this suggests that this interactive participant has some sort of power over the viewer. If, on the

other hand, a represented participant is seen from a high angle, this suggests that the viewer has some sort of power over the participant. Finally, if the picture is seen at the eye level, the point of view is one of equality, and consequently there is no power relation involved, or, at least, it is of a symmetric nature.

Bringing this into the discussion of the ST and TT covers in figure 3.1, one can see that the TT's interactive participants are seen from a high angle, giving the viewer a sense of power over these participants, as they are portrayed as less threatening. Jack Skellington – the interactive participant in the ST – on the other hand, is seen from a low angle, giving the viewer(s) a sense of Jack's superior position in relation to them.

(iii) The third dimension explored by (ibid.: 122) is the perspectival system of foreground and background. As Kress & van Leeuwen see it, *foreground* is the nearest part of a scene in a picture or photograph, and *background* is what is behind the main object when a picture/photograph is looked at. The function of this dimension is to establish a semantic hierarchy, that is, what is more meaningful to the image-maker is put in the foreground of the picture/photograph and what is less meaningful in the background.

Within this perspective, one can see that both foregrounding and backgrounding have been realised differently in the two covers. In the ST cover, *foreground* and *background* almost blend in, reflecting the sombre and intimidating visual nature of the film. In contrast, a distinction between foreground and background is made in the TT. The background of the image is dark and sombre, whereas the foreground, integrating four more represented participants, displays different colours so as to express a serene and friendly imaginary world. Moreover, the TT cover portrays in its background the

bright and colourful Christmastown, while the ST's conveys the frightening shadowy pumpkin path.

Likewise, the posters, which advertised the film, showed in figure 3.2 below, also establish the same relations between viewer and image as discussed above.



Figure 3.2 Different Advertising Posters for ST and TT.

However, the comparison between the ST and TT's posters shows more clearly how any reference to darkness, fright and evil has been downplayed in the TT. The black colour was replaced with the white colour, and smiling Jack was gifted with a bright colourful "Sandy Claws" outfit.

The objective of the visual analysis carried out here was to show the way in which the two advertising forms of the TT attempt to diminish the impact of the "menacing" images in the original advertising. In point of fact, the TT poster creates an imaginary

friendly relation with the viewer by means of demand, camera's high angle of vision, and backgrounding any reference to the sinister or completely neglecting it, as in the case of the TT advertising poster. From all this, one may infer that in order to favour a specific audience, in this case Brazilian younger children, the mitigation of the sinister in the TT has occurred.

3.2.3 Generic Analysis between ST and TT

On the basis of the schematic structure suggested by Eggins (1994:89), both texts (ST and TT) can be assigned to the same narrative genre – *fairy tale* – as they comply with the basic elements whose schematic structure is comprised of the functionally labelled stages presented below.

Functional Labelling	Description
Orientation	indicating that a narrative is about to be told
Setting	giving the time and place of the story events
Action	events leading up to the main action
Complicating Action	the pivotal drama of the story
Resolution	the outcome of the drama
Evaluation	reaction to the story
Coda	wrapping up and finishing off

Table 3.1 Description of a basic narrative schematic structure (Eggins, 1994: 89)

Based on the description of each stage, table 3.1 below describes the schematic structure of the original film and its Brazilian subtitled version.

STAGE	SOURCE TEXT		TARGET TEXT	
	SCENE (Sc) Song (So)	DESCRIPTION	CENA (Ce) Canção (Ca)	DESCRIPTION
Orientation	Sc.: 1	Narrator indicates that a story is about to be told.	Ce.: 1	Narrador anuncia o início da estória.
Setting	Sc.: 1 So.: 1	Holidays world Halloweentown	Ce.: 1 Ca.: 1	Mundo dos feriados Cidade de Halloween
Action	Sc.: 1 – 29 So.: 2 – 9	Jack is bored with his annual duties as the Pumpkin King. When he chances upon Christmastown, a far cry from his own world, he gets enraptured by the colours and joy he sees. Back to Halloween town, Jack tries to explain to his cohorts, with no success, the meaning of Christmas. As a way of overcoming this failure, he, then, decides to run Christmas himself. To do so, Jack counts on the trio Lock, Stock and Barrel to kidnap “Sandy Claws” and all the other inhabitants to prepare the presents. Unfortunately, Sandy is sent to Oogie Boogie’s place. And lovelorn Sally after having tried to stop her beloved jack from such a heinous act, goes to save Mr Claws, whereas Jack sets out for the rooftops of the world.	Ce.: 1-29 Ca.: 2-9	Jack está cansado de sua rotina como o Rei Abóbora. Quando se depara por acidente com a cidade do Natal, Jack se surpreende com tantas cores e felicidade que ele não conhecia desde então. De volta, a cidade de Halloween, ele tenta compartilhar o sentimento natalino com seus súditos sem muito êxito, decidindo então celebrar o natal ele mesmo. Com a ajuda do trio Lock, Stoch e Barrel, Jack seqüestra “Papão Comeu” que é levado para o esconderijo do Bicho Papão. Depois de tudo pronto, Jack sai para distribuir os presentes feitos por seus súditos. Sally, a fã número um de Jack, depois de ter tentado inutilmente impedi-lo de cometer um ato tão hediondo, tenta amenizar as coisas para ele, salvando Sr. Comeu. Enquanto Jack sai em busca de seu sonho natalino.
Complicating Action I	Sc.: 30	Jack creates panic and fear all over the world with his scary appearance and malevolent presents on Christmas’s Eve.	Ce.: 30	Jack cria pânico e medo através do mundo com sua aparência horripilante e seus presentes malévolos na véspera de Natal.
Resolution I	Sc.: 31 – 32	Jack is shot down from his sleigh by the police.	Ce.: 31 – 32	O trenó de Jáck é derrubado pela polícia.
Evaluation I	Sc.: 33 So.:10	In a moment of self-revelation, Jack realises the wrong he has done and also that he could not pretend to be what he never was.	Ce.: 33 Ca.: 10	Num momento epifânico, Jack percebe o mal que causou, e também que foi errado de sua parte ter fingido ser alguém que ele nunca foi.
Complicating Action II	Sc.: 34	Oogie Boogie tries to kill Sally and Sandy Claws.	Ce.: 34	Bicho Papão tenta matar Sally e Papão Comeu.
Resolution II	Sc.: 34	Jack does away with Oogie Boogie, saving Sally and Sandy Claws.	Ce.: 34	Jack se livra de Oogie Boogie, salvando Sally e Papão Comeu.
Evaluation II	Sc.: 34	Sandy Claws scolds Jack for his acts and says that Sally is the only normal person in Halloweentown.	Ce.: 34	Papão Comeu ralha com Jack e diz que Sally é o único ser normal em Halloweentown.
Coda	Sc.: 35 So.: 11	Santa Claus visits Halloween, bringing the feeling of Christmas to all inhabitants. Besides, Jack and Sally discover they are in love with each other.	Ce.: 35 Ca.: 11	Papai Noel traz ao habitantes da cidade de Holloween o verdadeiro espírito natalino. Jack e Sally descobrem estar apaixonados.

Table 3.2 Schematic Structure of ST and TT.

The table above demonstrates that both ST and TT have the same schematic structure. Therefore, the schematic representation of the texts' genre on its own is not enough to show whether there was or not a different treatment of the generic dimension in the two texts. So, I shall now get down to the register plane in order to proceed to the systemiotic analysis.

3.3 The Plane of Register

The register analysis adds another dimension to the understanding of how ST and TT realise generic meanings. The contrastive register investigation between these two texts is done by means of the description of the three register variables: field, tenor and mode.

Field analysis suggests that ST and TT share a common social function, that is, that of telling a holiday tale in which the Pumpkin King of Halloweentown decides to kidnap Santa Claus and make his own Christmas with the help of his cohorts. However, whilst ST and TT are similar in terms of the field component of context of situation, TT stands apart when tenor and mode are considered. This basic difference can be accounted for in relation to image/sound dependence. In this sense, the rendered text is presented as largely image/sound dependent. That is, during the translation process features of a spoken interactive mode in the ST, as will be seen in Chapter 4, are overlooked; this deficiency, so to speak, is compensated by a heavy reliance on the film's image and original sound. As a result, the TT creates a more formal and distant tenor configuration, establishing a different relationship between the narrator and his audience, and also between the characters.

Furthermore, according to my proposal of a fourth level of tenor operation, that between translator and new audience discussed in Chapter 2, the power relation holding

process can be seen more clearly. Table 3.3 above shows that a new different relationship has been introduced in the TT, between the inhabitants of Halloweentown and their new spectators – ‘younger viewers’. The manner in which this option for the first level audience is realised in the TT language will be the next step of the investigation.

4.4 The Plane of Language

The analysis of language is centred on the discourse stratum, more specifically, on the lexical relations between ST and TT. The purpose here is to track down all lexical items, which contribute to create the gloomy and macabre atmosphere of the ST, but which have been omitted in the TT.

On the basis of the theoretical reflections carried out in Chapter 2, table 3.4 describes the lexical items suggesting the ST’s bizarre nature and their rendered Brazilian Portuguese counterparts. It is also worth noticing that the table below includes *back-translation* (BT) in the last column. Back-translation is here used in the sense proposed by Shuttleworth and Cowie (1997:14-15), that is, for the purpose of comparing specific lexical features from two languages. In other words, this procedure aims to use the evidence provided by BT to argue for the mitigation of the macabre in the TT.

Line(s)	Source Text	Line (s)	Target Text	Back -translation
001	Tim Burton's The Nightmare Before Christmas	001	O Estranho Mundo de Jack	Jack's Weird World
008	strange	009	diferente	different
012	everybody make a scene	013	venham todos ao espetáculo	everybody come to the spectacle
030	in the dead of night	030	na noite escura	in the dark night
047	surprise	046	atração	attraction
048-049	scream like a Banshee	048	grita como alma penada	screams like a wandering ghost
063/406	(most) horrible	062/403	pioir / horrível	worst / terrible
068	you made walls fall...	067	abala minhas estruturas...	you shake my structures...
069	walls fall? you made the very mountains crack...	068	estruturas? você abala minha montanha...	structures? you shake my mountain...
070/124	deadly nightshade	069/124	erva daninha	weed
072	excitement	071	diversão	diversion
081	a frightening and honourable mention...	080	com menção honrosa	with honourable mention
104	Mister Unlucky	103	Sr. Infeliz	Mr. Unfortunate
256/346	skull	252/343	cabeça	head
263/264	pox (syphilis)	259/260	pus	pus
302	ruler	298	governador	governor
303	fearsome	299	medroso	chickenhearted
308	to slay	304	passar	to go for a walk
315/426/434 445/458/463 491/494/497 500/513/527 531/535/541 621/659/781/842	Sandy Claws	311/423/431 442/455/460 488/491/494 497/510/524 528/532/538 620/658/782/843	Papão Comeu	"Boogie has eaten"
438	inside a nasty trap	435	na armadilha	in the trap
562	snakes	559	galhos	branches
686	come to your senses	686	comporte-se	behave yourself
850	rag doll	851	bonequinha de trapo	little rag doll

3.4 Words/expressions denoting the macabre/sinister in the ST and their Brazilian Portuguese renderings.

Some of the words/expressions above may not directly evoke the ominous tone present in the ST; however, it is important to highlight that it is not their isolated meaning which is the responsible for the atmosphere of the ST, but rather the interrelationship of the various meanings realised by each lexical item. It is, then, this combination that generates the original film's sinister ambience. In other words, the lexical items in table

3.4 cannot be analysed only for their separate meanings, but for the cohesive meaningful relations holding among them.

For methodological reasons, the lexical items in table 3.4 have been divided into three categories so as to offer a more systematic view of the TT's mitigation of the macabre: the titles, single lexical units and culture specific items. These are discussed separately below.

3.4.1 The titles

Beginning with the titles, a lexical relation of meronymy, where the part is taken for the whole, can be noticed between them. Jack Skellington, one of the characters, is the focus of TT title, whereas in the ST the event itself is the main theme. In other words, although Jack, the protagonist of the story, is one of those responsible for the nightmare before Christmas, it is the Christmas disaster itself which constitutes the focus of the story and not its agent. In fact, the function of the original title is to delineate the path in which the audience must follow in order to become aware of what the moral which could be stated in Corliss's (1993: 79) terms: 'Cultivate your own garden or graveyard. Don't try to be somebody else. Know your place and your strengths, and make the most of them.' Furthermore, the expressive meaning of the ST title has its ominous connotation mitigated in the TT title, that is, what sounded inauspicious in the ST now sounds peculiar and curious: *nightmare* is replaced with *estranho*,

Finally, it is also worth pointing out that in the TT context, Jack is an eponymous³ character, that is, he is the character whose name forms the title of the rendered film. In the Brazilian Portuguese context, it seems that eponymous characters

³This work shares Newmark's (1988:146) definition of eponyms as 'any word that is identical with or derived from a proper name which gives it a related sense'.

are a commonplace in the titles of children's movies, as can be seen in titles such as *Aladin*, *O Rei Leão*, *Pocahontas* and *Peter Pan*, just to name a few. Therefore, it would be strange if the TT title were an exception to the rule.

3.4.2 Single lexical units

As discussed previously in Chapter 2 in relation to lexical items, this study includes complex lexical units as well. Table 3.5 shows the types of lexical meaning realised differently in the intercultural communication and also the lexical relations between single lexical items in ST and TT.

ST's Single Lexical Unit	Kind of Lexical Relation	TT's Single Lexical Unit
strange	(near) synonym	diferente ❶
in the dead of night	co-hyponymy	na noite escura ❷
surprise	meronymy	atração ❷
deadly nightshade	co-hyponymy	erva daninha ❷
excitement	meronymy	diversão ❷
a frightening and honorable mention	(near) synonym	menção honrosa ❶
skull	meronymy	cabeça ❷
pox	meronymy	pus ❷
ruler	(near) synonym	governador ❶
fearsome	antonymy	medroso ❷
to slay	no relation	passar ❷
snakes	no relation	galho ❷
nasty trap	(near) synonymy	armadilha ❶
rag doll	(near) synonymy	bonequinha de trapo ❶

- ❶ maintains similar propositional meaning, but different expressive meaning.
- ❷ changes the propositional meaning, but maintains similar expressive meaning.
- ❸ changes both propositional and expressive meanings.

Table 3.5 kinds of lexical relations and types of lexical meaning between ST and TT

According to the description above, five TT utterances that maintained similar propositional meanings, but different expressive meanings had a classification relationship of similarity (*diferente*, *menção honrosa*, *governador*, *armadilha* and *bonequinha de trapo*). On the other hand, eight TT utterances that changed both

propositional and expressive meanings had varied types of lexical relations: two classification relationships of co-hyponymy (*na noite escura* and *erva daninha*) and one of antonymy (*medroso*); and three composition relationships of meronymy (*atração*, *diversão* and *cabeça*). And finally, only one TT lexical item had its propositional meaning changed, but maintained similar expressive meaning, establishing a composition relation of meronymy with its ST's counterpart (*pus*).

The description above goes to show that the occurrence of similarity relations between ST and TT, which is the expected kind of relation to be held in the translation process, was replaced with other kinds of lexical relations, including antonymy relations.

3.4.3 Culture specific items (CSI)

Following Aixelá's (1996:59) classification of CSI, table 4.4 presents two categories directly related to the corpus analysed, those of 'loaded proper nouns' and 'common expressions'. By *loaded proper nouns*, Aixelá (ibid.) means "those literary names that are somehow seen as motivated; they range from faintly suggestive to overtly expressive names and nicknames, and include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture". By *common expressions*, he means all expressions that cannot be included in the field of proper names, that is, idioms and fixed expressions restricted to each culture, functioning as a single unit of meaning, which cannot be worked out from its separate meaning.

Examples of loaded proper nouns in table 4.4 are *Banshee*, *Mister Unlucky* and *Sandy Claws*. The lexical item *Banshee* (translated as *alma penada* – BT: *wandering ghost*), is a spirit in Irish Mythology whose cry is believed to announce a death in the house. Obviously, as the word in question is culture bound, the finding of a Brazilian

Portuguese equivalent⁴ seems rather improbable. Therefore, in order to remedy this cultural constraint, the translator used the strategy of *limited universalisation* (cultural substitution) which involves replacing a CSI or expression with a target-language item that does not have the same propositional meaning, but is likely to have a similar impact on the target audience. However, the translator failed in causing the desired impact due to a collocational restriction problem, or in Eggin's words, an expectancy relation problem between the verb *gritar* and the compound noun *alma penada*. *Almas penadas* in the Brazilian Culture typically do not scream: either they make a strange wailing sound, or produce a clanking sound as they walk.

In the case of *Mr Unlucky*, both propositional and expressive meanings have not been preserved in the TT. *Sr. Infeliz* (Mr Unfortunate), may probably cause a feeling of pity on the audience, rather than of fear and uneasiness, which is what the ST lexical item attempts to do, as the words of Song 2 suggest⁵.

The loaded proper name *Sandy Claws* is realised differently in the TT, both in terms of propositional and expressive meanings. The frightening connotation that the original CSI tries to pass on is partially neglected in the TT, that is, *Papão Comeu* may sound quite frightening to very young Brazilian children, but certainly it does not sound as threatening as the proper name in the ST, since it follows the same morphological structure of another word in Brazilian Portuguese which is used to scare kids when they are wrongdoing: *Bicho Papão* (BT: *Oogie Boogie*). In other words, by borrowing *Papão* and adding the verb to *eat* in the past tense to the proper noun, the translator created a

⁴ I use the term equivalence in the light of Baker (1992: 5-6), who adopts the term for the sake of convenience, that is, 'because most translators are used to it rather than because it has any theoretical status'.

⁵ The words of Song 2 are transcribed in the Appendix, for easier reference.

somewhat frightening atmosphere, which is, however, integrated into younger viewer's repertoire without such an impact as that suggested in the ST.

Another point concerning the same proper noun, which is worth mentioning, has to do with the fact that *Sandy Claws* is a pun for *Santa Claus*. In the ST the pun is revealed in scene 24 (lines 621-622), when Jack finds out that Sandy Claws has hands rather than claws, contrary to what he had expected, as shown below.

ST	TT
Sandy Claws in person. What a pleasure to meet you. Why you have hands? You don't have claws at all!	Papão Comeu. Em pessoa. É um prazer conhecê-lo. Nossa, você tem mãos. Não tem garras.

Table 3.6 TT non-realisation of pun involving the loaded proper name *Sandie Claws*

Unfortunately, this revelation is completely senseless in the TT, as the pun is dissolved in the subtitling: the ambiguity suggested by the graphological and phonological confrontation between Sandy Claus and Santa Claus is not realised in the TT.

Four of the 'common expressions' presented in table 4.3 – *everybody make a scene, come to your senses, you made walls fall (...)* and *walls fall? you made the very mountains crack (...)* – had their propositional and expressive meanings changed during their translation, with the consequence that they ended up maintaining no lexical relation with their Brazilian Portuguese counterparts. In the case of the last two expressions, a humorous tone was favoured instead of sticking to the supreme and vigorous mood of the original expressions.

On the other hand, despite the fact that the renderings of *I'll scare you right out of your pants* and *Jack will beat us black and green*, have not succeeded in preserving the expressive meanings of violence and brutality of the source language, generating instead a parent-child kind of talk. They have, nevertheless, made good at retaining at least the ST expressions of propositional meanings.

3.5 Final Remarks

This chapter has illustrated how a multilayered approach to the analysis of source and translated texts can help the researcher to understand their social meaning and to assess the texts in relation to the contexts where they are produced. On the plane of genre, it was possible to understand the fuzzy-edged generic boundaries of the ST and the marketing manoeuvres realised in the target context so as to downplay this fuzziness. Consequently, the mitigation of the macabre occurred, favouring an audience consisting of younger viewers (obviously literate).

On the plane of register, a new tenor relationship between the translator of the TT and new audience has diminished the power relation between audience and narrative character, creating a high affective involvement between them.

Finally, on the plane of language, the mitigation of the macabre has been realised in terms of lexical relations and lexical meanings. The lexical realisations in the TT have shown a tendency to establish meronymy, co-hyponymy and sometimes no lexical relations at all with the ST, resulting in changes in both propositional and expressive meanings. From the analysis carried out it becomes evident that TT (the subtitling in the Brazilian context) was less effective than ST in the senses demonstrated by the discussions.

The next chapter deals with the distinction between two modes of expression – spoken and written language – as pointed out by Delabastita (1985:102) in relation to subtitling. It is worth explaining that this distinction will be investigated drawing upon Halliday's (1989) *Spoken and Written Language*.

CHAPTER 4

**SPOKEN AND WRITTEN LANGUAGE
IN TNBC AND OEMJ**

“[W]hen films are subtitled, certain phonological features of mode have to be represented in writing. This mode shift can create problems, such as how to represent in writing the slurred speech of a drunkard. The area is worthy of greater investigation than it has so far received” (Hatim & Mason, 1990: 50).

4. 1 Initial Remarks

This chapter aims at sketching out a few of the basic parameters along which spoken and written language diverge.

In the corpus, as already mentioned, the film script (source text – ST) is basically of a spoken nature and the target-text (TT) – in the form of subtitles – has essentially the characteristics of the written mode. It seems important to stress that this fact on its own right is enough to state that we can detect register variation between the two texts without taking other variables into account.

The principle of use-related functional variation, or register as Halliday (1989:44) puts it, is at the basis of the statement that spoken and written language constitute different forms of languaging, regulated by different conventions and premises. For example, the kind of social action people are performing (field); who the participants are and what statuses and roles they have (tenor); and what role language is playing in communication (mode). Therefore, if only one of these three elements – field, tenor, or mode – changes we will have a different type of register. Thus, if the mode changes, variation will occur in the channel through which language is used, here included indices of formality/informality in use-related language variation.

In a similar line, Delabastita, with reference to Translation Studies, as pointed out in the introduction, suggests that register variation requires ‘special attention in the case of subtitling, since most subtitles involve a shift from a spoken to a written variety of language’ (1985: 102). So, in the light of these views I shall start investigating the relationship between the source and target texts, examining the extent to which the

characteristics of spoken language in the ST were taken into consideration during the translation process¹.

4. 2 Prosodic Features

One of the distinguishing characteristics between spoken and written language is related to prosody. Prosodies are linguistic features of spoken language, such as intonation (tonicity and tone), rhythm, ‘phrasing’ and pausing, which are left out by written language. However, these features are sometimes represented in the written mode by those registers that attempt to imitate speech, such as dramatic dialogue and narrative fiction. The presence of prosodic elements in these conversational registers is indicated by means of certain linguistic elements, such as punctuation, interjections, contractions and repetition.

Thus, I shall set out to compare the transcribed version of the ST with the TT to see if such prosodic elements also play the same role in the TT. In the next subsections I shall be looking at the use of punctuation, interjections, contractions and repetition.

4.2.1 The use of punctuation

Halliday (1989: 36) argues that prosodies play an important part in displaying the distinction between two styles of punctuation: the phonological and the grammatical. According to him, the structure of a spoken text is associated with the phonological style of punctuation due to the fact that this particular type of text is structured prosodically, whereas the structure of written texts is associated with the grammatical style of punctuation. A spoken text takes phonological units into account in the process of

¹ In this study, the term translation process is not seen from a psycholinguistic point of view. Here, it is seen as the factors and constituents connected with the making of a translation.

punctuating and does not simply follow grammatical patterns, such as those of clauses, sentences and phrases as the written mode does.

Halliday (*ibid.*: 33-34) goes on to suggest that there are three functions in the use of punctuation:

(i) **Boundary marking**: the grammar of any language consists of a set of hierarchical units which have different sizes, for example, sentences, phrases and words. These units sometimes need to be marked off so that the reader is able to distinguish when an idea, argument, or etc. is brought to an end. The punctuation marks, which serve the mentioned function, are space, comma, semicolon, colon and full stop.

(ii) **Status marking**: according to Halliday (*ibid.*), it is not enough to show when a sentence, for example, begins or finishes. It is necessary to stress if the sentence is a statement, a question, a negation, or none of them. In the case of statements and negations full stop is used. For questions, question mark. For the other speech functions such as, greetings, exclamations, interjections, commands, etc, exclamation mark. And finally, quotation mark is used to ascribe the status of either quotations or citations to statements.

(iii) **Relation marking**: this last function includes (1) the hyphen, used to link words or morphemes, forming then a compound; (2) the dash, used to indicate apposition with the previous element in a sentence; (3) brackets, used to indicate that the enclosed element is a kind of “sub-routine, a loop off the main track of the sentence” (*ibid.*: 34); (4) the apostrophe, used to indicate either contractions or possessives.

The summary of the categories of punctuation in the English language is tabled below.

Type	Feature represented		Symbol		
	general	specific	name	form	
Boundary markers	grammatical units	word		space	(#)
		phrase; weaker clause		comma	,
		clause	closing	semicolon	;
			opening	colon	:
Status markers	speech function	sentence		full stop	.
		information exchange	statement		
			question	question mark	?
		other functions	command, offer, suggestion, exclamation, call, greeting	exclamation mark	!
	projection	quotation, citation	first order; or meaning	single quote	“
			second order; or wording	double quote	“ “
Relation markers	any unit	apposition		dash	-
		digression		parenthesis	()
	(compound) word	linkage		hyphen	-
	possessive, negative	omission		apostrophe	'

Table 4.1 Categories of English punctuation (Halliday 1989:35)

The part printed in blue in the table represents the punctuation marks used by those registers in which the general feature represented is that of speech functions (i.e. registers that try to imitate speech). These conversational registers are more likely to have

a larger incidence of status markers than registers without any speech functions, since they regard the prosodies as a constituent element. This can be seen in the ST in the examples below.

ST	TT
Let go! (line 71)	Largue-me. (line 70)
You're not ready for so much excitement! (line 72)	Você não está pronta para tanta diversão. (line 71)
Yes I am! (line 73)	Estou, sim. (line 72)
You're coming with me! (line 74)	Você vem comigo. (line 73)
No I'm not! (line 75)	Não vou. (line 74)
What kind of a noise is that for a baby to make? (line 399)	Que barulho estranho para um bebê fazer. (line 396)
Perhaps it can be improved? (line: 400)	Talvez possa ser melhorado. (line 397)

Table 4.2 Conversational registers in ST and TT

Therefore, the omission of status markers, such as exclamation marks (!) and question marks (?) in the target text comes as no surprise, since these punctuation marks are typically used in the ST in order to indicate prosodies, and thus not being integrated into the written mode in this particular case. The full picture of omissions of prosody markers in TT can be seen in table 4.3. The reader is invited to refer to the Appendix, where the full text, with indications of the lines of occurrence, is provided.

SPEECH FUNCTION			STATUS MARKERS					
			Omission of Exclamation Marks in the TT			Omission of Question Marks in the TT		
			Number of Omissions	Lines (Source text/Target text)	Substitute Symbol(s)	Number of Omissions	Lines (Source text/Target text)	Substitute Symbol(s)
Command			16	71/70;74/73;76/75;79/78 245/242;280/276;284/280 422/419;430/427;514/511 516/513;521/518;683/683 782/783;787/788;925/926	. / ,			
Suggestion			04	297/293;428/425 468/465;877/877	.	01	400/397	
Exclamation			29	53/52;54/53;62/61;66/65 67/66;68/67;69/68;78/77 264/260;377/374;401/398 416/413;572/570;574/571 607/606;613/612;617/616 618/617;619/618;622/621 634/633;660/659;688/688 725/726;783/784;860/860 879/879;902/902;921/922	. / ,			
Argumentation			06	73/72;75/74;72/71 527/524;536/533;720/721	. / ,			
Correction			02	125/125;216/213	.			
Bewilderment			01	859/859	?	03	399/396;500/497;622/621	./!
Informati on Exchange	Statement		08	63/62;72/71;79/78;126/126 221/218;402/399; 629/628 849/850	. / ,			
	Question	Real				02	121/121;285/281	.
		Confirmation	03	273/269;275/271;277/273	?	04	23/23;46/45;500/497 552/549	..././!

Table 4.3 Number of Exclamation and Question Marks Omissions in the TT in relation to its ST

The table above shows that the great majority of omissions of exclamation marks occurred when the speech functions were those of command, argumentation, exclamation and statement. The widespread use of exclamation marks to indicate these speech functions in the source text are due to the strong tonicity attached to commands,

argumentation, exclamations and statements when realised in spoken language. Perhaps, that is why the use of exclamation marks to indicate the other speech functions was not so marked. As a result, these exclamation marks are not to be expected in the TT, since they play an exclusively prosodic role, that is, they are used to represent different voice contours.

Moreover, statements in both spoken and written modes are signalled by the full stop, as can be seen in table 4.1. However, in the ST, a phonological style of punctuation was preferred, according to which the use of exclamation marks replaced full stops in order to mark off what Halliday (*ibid.*: 36) calls tone groups (i.e. phonological units characterised by intonation: one melodic movement or tone contour). This is shown below.

ST	TT
(line 126) You're mine you know! I made you with my own hands.	(line 126) Você é minha, sabe disso. Eu a fiz com minhas próprias mãos.
(line 273) It's a bat!	(line 269) É um morcego.

Table 4.4 Phonological vs. grammatical style of punctuation in ST and TT

The same can be said about the omission of question marks. In the case of asking for confirmation and showing bewilderment, the questions do not demand for answers as they simply function as exclamations. In other words, this particular status marker only aims to represent prosodically these two types of speech function being performed, where no information exchange takes place. Only two examples show that the omission of

question marks within the speech function of information exchange has occurred with no apparent reason:

ST		TT	
For this?	(line 120)	Por causa disto.	(line 121)
Yes.	(line 121)	Sim.	(line 122)
Will it bend?	(line 273)	É de dobrar?	(line 270)
Will it break?	(line 275)	É de quebrar?	(line 272)
Oh, yes! Does it still have a foot?	(line 282)	Ainda tem pé dentro?	(line 279)
Is it rotted and covered with gook?	(line 284)	Está podre e coberto de gosma.	(line 281)

Table 4.5 The omission of question marks within the speech function of information exchange in TT in relation to ST.

Be as it may, the omission of question marks in the examples above do not have any negative impact in the construction of the meaning being exchanged in TT, since it relies on other mechanisms to fulfil this deficiency. In other words, the fact that the question in line 121 is immediately followed by a reply, and the one in line 281 is inserted in a sequence of similar sentences, clearly preserves their speech function as that of information exchange. Nevertheless, for the sake of consistency in punctuation, it would have been better if the punctuation pattern in the TT had not been broken.

Similarity in the use of exclamation marks between ST and TT occurs only when the speech functions are those of exclamations or commands. By the same token, similarity in the use of question marks between ST and TT seems to be limited to the speech function of information exchange in the particular case of questions. These

similarities in the use of exclamation and question marks between ST and TT are shown below.

ST	TT
(line 7) Boys and girls of every age, wouldn't you like (line 8) to see something strange?	(line 8) Meninos e meninas de todas as idades não gostariam (line 9) de ver algo diferente?
(line 28) Aren't you scared?	(line 28) Não está com medo?
(line 31) Everybody scream, everybody scream.	(line 31) Gritem todos! Gritem todos!
(line 60) Wasn't it terrifying?	(line 59) Não foi aterrorizante?
(line 61) What a night!	(line 60) Que noite!
(line 142) [yawning] Where are we? It's some place new. What's this?	(line 142) Onde estamos? É um lugar novo. Que é isso?

Table 4.6 Similarities in the use of exclamation and question marks between ST and TT

To summarise, the TT follows a grammatical style instead of a phonological one. In fact, the use of exclamation and question marks in the TT aims at marking off grammatical units (e.g. sentences, clauses, phrases and words) whilst in the ST they mark off prosodic units, such as tonicity, voice contour and tone. For this reason, a great deal of omissions came up in the TT. However, in table 4.6, the grammatical units match up with phonological units, thus producing a combination of both styles of punctuation.

In discussing the shifts between the two styles of punctuation, Halliday (ibid.:37) makes an interesting comment, which seems to be relevant to the discussion above:

Many writers shift between one and the other, or combine both if they can; but occasionally we come across a writer who seems strongly to favour one or the other type – who is at heart a grammatical punctuator, or a phonological punctuator; and then we see this as part of his or her individual style.

Therefore, we can conclude that the translator's individual style here is that of a grammatical punctuator and the writer of the script shows signs of being a phonological punctuator.

4.2.2 The use of interjections

Another point, which is worth investigating, has to do with the use of interjections in the TT. In defining interjections, Dubois's (1973: 255/349) *Dictionary of Linguistics* does not distinguish between interjections and exclamations, describing the former as a reduced form of the latter. As the definition above seems to blur the distinction between the two concepts, it is important to explain what these two parts of speech are taken to mean here.

In the present study, interjections are seen as a *set of sounds* with no referential meaning² used, obviously, in spoken language, as a sudden remark, usually expressing a strong feeling, such as pain, disapproval, pleasure, etc. These are represented, in the written mode in linguistic forms such as ouch, oops, wow, etc. On the other hand, exclamations are *phrases* or *words* expressing an emotion or an affective judgement (e.g. Good Lord! Gosh! Damn!)³.

As some status markers may be used to indicate prosodies, interjections can also be made use of to express an emotional state through the presence of meaningful sounds during communication. Obviously, these prosodic elements are not expected to be

² "In its widest sense, referential meaning is the kind of meaning related to the relationship between a word and an entity in the external world. For example, the word *tree* refers to the object 'tree' (the referent)" (Richards et al., 1992).

realised in the TT, since we assume that this text has predominant characteristics of the written mode. This is shown below.

INTERJECTIONS OMITTED	LINES (SOURCE TEXT/TARGET TEXT)
Oaf	76/75
Ow	76/75; 612/611
Oh	98/97;114/113;165/165;167/167;183/183;205/203;234/231;319/315 322/319;408/405;660/659;697/697;737/738;857/857;886/886
Mmm	227/224;473/470;789/790
Ohhh	677/677;678/678;679/679;680/680;681/681;682/682
Hmm	234/231;332/329;405/402;575/572;842/843
Ah	227/224;237/234;417/414;791/792;794/795
Ooh Oooo	77/76;337/334; 867/867
Hee, hee, hee Ho ho hee hee hee Ho ho ho ho ho ho	571/568;596/594;637/636;735/736;754/755;766/767;911/912
Whew	722/723
Whoa	786/787
Whee(e)	57/56;433/430;453/450;907/908
Um	286/282
Huh	579/576;603/602
Uh uh	758/759
Uh oh	841/842

Table 4.7 Omission of Interjections in the TT in relation to its ST

According to table 4.7 a great number of interjections were omitted due to their prosodic characteristics which are left out by written texts. Putting this in a somewhat different way, close inspection shows that only one interjection was rendered, ‘Oops’. Presumably, the reason why the interjection “oops” – which expresses surprise or apology, especially on making an obvious mistake – was spared is that its Portuguese

³ The definitions of interjection and exclamation are those of Richards et al. (ibid.: 131/186)

equivalent ('opa') has spelling characteristics of a 'content word' and not of a set of sounds expressing feelings.

4.2.3 The use of contractions

The reduction of a linguistic form and often its combination with another form is called contraction (e.g. I'll, haven't, etc.). Contractions are typical of spoken language, since they try to reproduce the way certain words are usually pronounced in a flow of conversation. For obvious reasons, the same type of contractions is not expected to be found in the TT. The two belong to different modes of expression; consequently, the existence of total symmetry between them seems to be unattainable.

Nevertheless, it is worthwhile to notice that, whilst there is the possibility of rendering contracted forms in the written mode, this does not occur in the subtitles of TNBC, as shown below.

ST	TT
(line 28) <u>Aren't</u> you scared?	(line 28) Não está com medo?
(line 35) I am the "who when you call, " <u>Who's</u> there?"	(line 35) Sou aquele que você diz: 'Quem está aí?'
(line 624) Surprised <u>aren't</u> you? I knew you would be.	(line 623) Surpreso, não está? Sabia que ficaria.
(line 662) You're <u>jokin'</u> , you're <u>jokin'</u>	(line 661) Está brincando. Está brincando.
(line 796) They're <u>trying</u> to hit us! Zero!	(line 797) Estão tentando nos acertar, Zero!

Table 4.8 Contracted forms: ST realisation and TT non-realisation

The examples above demonstrate that any reference to informality suggested by the use of contractions in the ST was not realised in the TT. If the translation had opted

for a more informal style lines 28, 35, 623, 661 and 797 might have been translated as follows:

TT

(line 28): Não tá com medo?

(line 35): Sou aquele que você diz, “Quem é que tá aí?”

(line 623): Surpreso, não tá? Sabia que ficaria

(line 661): Tá brincando, Tá brincando.

(line:797): Tão tentando nos acertar, Zero!

The underlined words in the examples represent the contracted forms of the verb “to be” in Brazilian Portuguese. As can be seen, none of them was the choice made in the TT, confirming the nature of the subtitles realised in OEMJ as belonging to the written mode. The effect of this procedure is to render a text in which interpersonal relations are less marked, in the sense that, as the level of formality is enhanced, the level of direct and immediate interlocution is diminished; this affects not only the relationship holding between characters in the fictional world, but also the perception and response of the audience towards the film as a whole.

3.2.4 The use of repetition

Another typical feature of the spoken mode is the repetition of words. Among the reasons why speakers repeat words, some may be pointed out: stalling for time, hesitation, excitement or even an impediment of speech (e.g. a nervous stutter, a stammer). Whatever the reason, though, repetition entails the realisation of emotional nuances, affecting the interpersonal relationship with the interlocution. The reasons for repetition in spoken language, however, are not at stake here; the present discussion is concerned with the rendering of this particular feature in the TT. Since repetition is an integrant element of music, the repetitions occurring in the songs will not be looked at;

Only those occurring in the dialogues will be taken into consideration. As seen below, all instances of repetition in the conversations have been omitted in the TT.

ST	TT
(line 228) What's wrong? I-I thought you liked frog's breath.	(line 225) Qual o problema? Achei que gostasse de bafo de sapo
(line 525) Jack, Jack we caught him! We caught him!	(line 522) Jack, nós o pegamos!
(line 616) Jack, Jack this time we bagged him!	(line 615) Jack! Dessa vez o pegamos.
(line 723) This fog's as thick as, as...	(line 724) Essa neblina é tão grossa quanto...
(line 770) I know, I know a skeleton.	(line 771) Eu sei, um esqueleto.

Table 4.9 Repetition: a comparative picture between ST and TT

Again the examples above show how the subtitling of the film in question opted for leaving out the repetitions, a characteristic of the spoken mode, typically omitted in the written language. The effect of this translational procedure is to under realise the emotional tones conveyed by such a feature, with obvious implications to the quality of response of the new audience.

The following subsection explores another aspect pertinent to the discussion of prosodic features, that of the (under) realisation of phonological meanings in TT.

3.3 Other Phonological Meanings

In her article, *Phonological Meanings in Literary Prose*, Ventola, commenting on Firth (1951) in relation to the rendering of phonological meanings, asserts that

‘The level of phonology is (...) one of the meaning-making levels, no more and no less important than the other meaning-making levels, and this is not just characteristic of poetry. Phonological meanings, or the prosodic mode of texts, as Firth also calls it, interacts with other kinds of meaning, and all levels simultaneously contribute to the meaning-making in all text production’ (1992:110).

Despite the above acknowledged importance to the study of phonological patterns in all kinds of texts, Ventola argues that ‘phonological meanings and their translation are seen to be important only in literary texts, more specifically in verse’ (ibid.:115). Consequently, *non-literary* texts have received due attention, as regards such important levels of meaning.

This bias skewed towards literary texts at the expense of non-literary texts, can be detected in the rendered version of TNBC. As shown in the discussion of prosodic features, phonological meanings, which are represented in the written mode by means of punctuation, interjections, contractions and repetition, have been under-realised in the TT.

Thus, in addition to the discussion of the under-realisation of phonological features discussed in section 4.2, three more phonological patterns are analysed: (i) rhyme; (ii) alliteration; and (iii) assonance. As in the analysis of repetition the songs were not looked at for reasons relating to the fact that the repetitive elements in songs are usually realised in the written mode. Here, however, the songs will constitute the main focus, as they are great bearers of phonological meanings. So, the investigation is focused on the songs only.

4.3.1 Rhyme (box / pox)

According to *Longman Dictionary of English Language and Culture* (1992:1127), rhyme occurs when ‘words or lines of poetry end with the same sound,

including a vowel', as shown in the underlined ST words below. Table 4.9 shows the non-realisation of the rhyme pattern in the TT songs.

ST	TT
(lines 33-34) I am the clown with the tear-away <u>face</u> Here in a flesh and gone without a <u>trace</u>	(lines 33-34) Sou o palhaço do rosto rasgado Chego de repente e saio sem deixar pistas
(line 106) and since I am <u>dead</u> , I can take off my <u>head</u>	(line 105) E já que estou morto, posso tirar minha cabeça.
(lines 177-178) They're covering it with tiny little <u>things</u> They've got electric lights on <u>strings</u>	(lines 177-178) Estão cobrindo-a com coisinhas, luz eléctrica em barbante.
(lines 278-279) Listen now, you don't <u>understand</u> That's not the point of Christmas <u>land</u>	(lines 274-275) Escutem, não entenderam... Não é esse o objetivo da terra do Natal.
(lines 305-306) And I've also heard it <u>told</u> That he's something to <u>behold</u>	(lines 301-302) Também escutei dizer que é uma pessoa espantosa.

Table 4.10 Realisation and non-realisation of rhyme patterns between ST and TT

The examples above show that no rhyme was preserved during the translation process, which has a bearing on the phonological rendering of the songs, affecting, so to speak, the melodic effect produced by the deliberate maintenance of the same sound quality at the end of the lines.

4.3.2 Alliteration (bend / break)

Longman Dictionary of English Language and Culture (ibid.:28) defines alliteration as 'the appearance of the same sound or sounds at the beginning of two or more words that are next to or close to each other'. Table 4.11 below shows some

examples of alliteration patterns in the ST and their respective renderings. For easier reference, these patterns are underlined.

ST	TT
(line 163) They're <u>b</u> usy <u>b</u> uilding toys and absolutely no one's dead	(line 164) Estão fazendo brinquedos e não há um ser morto
(lines 253-254) And as hard as I try I can't seem to <u>d</u> escribe Like a most improbable <u>d</u> ream	(lines 250-251) Por mais que eu tente, não consigo descrevê-lo. É como um sonho improvável.
(lines 273-276) It's a bat! Will it <u>b</u> end? It's a rat! Will it <u>b</u> reak?	(lines 269 -272) É um morce <u>g</u> o. É de dobr <u>ar</u> ? É um rato? É de quebr <u>ar</u> ?
(line 472) Of <u>s</u> nake and spider <u>s</u> tew	(line 469) de cobra e aranha cozidas.
(lines 927-928) I'd like to join you by your <u>s</u> ide Where we can gaze into the <u>s</u> tars	(lines 928-929) gostaria de ficar aqui ao seu lado, onde poderemos apreciar as estrelas...

Table 4.11 Realisation of alliteration patterns in the ST and its non-realisation in the TT

It is worth noticing that although lines 269-272 in TT have not succeeded in preserving the original combination of alliteration and rhyme of the words *bat*, *bend*, *rat* and *break*, they have managed to keep the parallel rhyme, thus contributing to the realisation of phonological meanings.

4.3.3 Assonance (asleep / underneath)

According to *Longman Dictionary of English Language and Culture* (ibid.:60), assonance is defined as 'similarity in the sound of words, [especially] the vowels of words'. Table 4.12 displays some assonance patterns in ST and their respective

translation in the Brazilian context. Again, these patterns are underlined for the sake of easier reference.

ST	TT
<p>(lines 98-101) Oh, somewhere deep inside of my <u>b</u>ones An emptiness began to <u>g</u>row There's something out there, far from my <u>h</u>ome A longing that I've never <u>k</u>nown</p>	<p>(lines 97-100) Bem lá no fundo, dentro desses ossos um vazio começo a <u>c</u>rescer. Há algo lá fora, longe da minha <u>ç</u>asa um desejo que nunca <u>ç</u>onheci.</p>
<p>(lines 186-187) The children are asleep But look, there's nothing <u>u</u>nderneath</p>	<p>(lines 186-187) As crianças estão dormindo. Veja, nada embaixo da cama.</p>
<p>(lines 354-355) Like a memory long since <u>p</u>ast Here in an instant, gone in a <u>f</u>lash</p>	<p>(lines 351-352) É como a memória de um passado distante que agora se vai como um relâmpago.</p>
<p>(line 829) Well, what the <u>h</u>eck, I went and did my <u>b</u>est</p>	<p>(line 830) Que diabos! Eu fiz o melhor que pude.</p>
<p>(lines 832) And at <u>l</u>east I left some stories they can tell, I <u>d</u>id</p>	<p>(lines 833) Pelo menos deixei algumas histórias para eles contarem</p>

Table 4.12 Assonance patterns in ST and their TT version

In the TT lines 97-100, although no assonance patterns were rendered, TT found its way by compensating the missing pattern with an alliteration one, realised by the similarity in the consonantal sounds /k/ spelled 'c' in Portuguese. It is important to highlight, however, that this compensatory procedure has happened by chance since the rendered words just happen to start with this particular consonant sound.

On the whole the rendering of the three types of phonological meanings, described above, seem to have been somewhat neglected. This goes to show once more the tendency of TT towards the written mode, and also confirm Ventola's claims that

phonological meanings and their translation are regarded as important only in literary texts in which their *phonoaesthetic* character is fundamental. Finally, it seems that the non-realisation of such meanings has affected the impact of all songs, though.

Besides the prosodic features and the other kinds of phonological meanings which distinguish the spoken mode, another distinction can be drawn, as pointed out by Halliday (1989: 62): while written language is *lexically dense*, spoken language is *grammatically intricate*. These two notions *lexical density* and *grammatical intricacy* are explored in the next subsection, in the analysis of ST and TT.

4. 4 Lexical Density vs. Grammatical Intricacy

In very general terms, a written piece of text can be said to display a higher proportion of lexical items than spoken passages of text do; consequently, written texts have a higher *informational density* as more lexical content per sentence is packed in. On the other hand, a spoken passage of text mainly consists of non-content carrying words, thus tending to chain clauses together one after another, which results in very long sentences (see Eggins, 1994:60-61). This distinction between spoken and written texts can be stated using, Halliday's (ibid.: 63) terms:

'[T]he complexity of written language is lexical, while that of spoken language is grammatical.'

These two kinds of complexity will be dealt with separately, in the next subsections.

4.4.1 Lexical density

In order to establish the lexical density ration between texts, it is necessary to make clear the distinction between (i) lexical items and (ii) grammatical items.

(iv) Lexical items or ‘content words’, in Halliday’s (ibid.:63) words, are nouns, verbs, adjectives and adverbs which belong to open-class systems, that is, systems into which new items can be integrated:

(ii) Grammatical items or ‘function words’, on the other hand, are words belong such as determiners, pronouns, most prepositions, conjunctions, some classes of adverb, and finite verbs, which belong to closed-class systems.

Halliday (ibid.) points out that some prepositions and classes of adverbs seem to be ‘intermediate cases’, that is, although having characteristics of ‘function words’ they are often regarded as ‘content words’, for example, the modal adverbs *always* and *perhaps*. So, in comparing spoken and written language, it does not matter exactly where the line between these exceptions is, as long as, it is done consistently.

Therefore, in this study lexical density of a text is accounted for by examination of ‘the number of lexical items as a proportion of the total number of running words’ (ibid.:64). However, in this study, for the sake of immediate practical purposes, the procedure will be somewhat changed:

(i) I shall not enter into the question of high-frequency and low-frequency lexical items, otherwise another category would have to be recognised. Therefore all lexical items are treated alike;

(ii) Contractions such as *you’re*, *haven’t*, *isn’t* are treated as single ‘function words’;

(iii) The total number of running words of all corpus will not be taken into account, that is, the comparison between Song 1(ST) and Canção 1 (TT) will be taken to epitomise the whole corpus;

(iv) The words in the instructions and titles of the script (ST) are not included in the number of running words.

Based on the statements above, I shall now proceed to describe how the phenomenon of lexical density occurs in ST and TT. To this aim, Song 1 and Canção 1 are reproduced in table 4.13 below.

<p style="text-align: center;">Song 1 This Is Halloween</p>	<p style="text-align: center;">(Cidade de Halloween)</p>
<p>/// Boys and girls of every age,/ wouldn't you like to see something strange?//</p>	<p>/// Meninos e meninas de todas as idades não gostariam de ver algo diferente ?//</p>
<p>/// Come with us // and you will see./ This our town of Halloween.//</p>	<p>/// Venham conosco // e verão Halloween, a nossa cidade.//</p>
<p>/// This is Halloween,// this is Halloween.// /// Pumpkins scream in the dead of night.//</p>	<p>/// Esta é Halloween, // esta é Halloween.// /// Abóboras gritam na noite escura.//</p>
<p>/// This is Halloween,// everybody make a scene.// /// Trick or treat / till the neighbors gonna die of fright.// /// It's our town,// everybody scream. In this town of Halloween.//</p>	<p>/// Esta é Halloween, // venham todos ao espetáculo...// /// Um doce ou uma travessura./ Até o vizinho morrerá de medo.// /// É a nossa cidade. // Gritem todos! Na cidade de Halloween.//</p>
<p>/// I am the one // hiding under your bed.// ///Teeth ground sharp // and eyes glowing red.//</p>	<p>/// Sou aquele // que se esconde embaixo da sua cama.// /// Dentes pontudos e // olhos vermelhos como brasa.//</p>
<p>/// I am the one // hiding under your stairs.// /// Fingers like snakes // and spiders in my hair.//</p>	<p>/// Sou aquele // que se esconde embaixo da sua escada.// /// Dedos que parecem cobras //e aranhas no meu cabelo.//</p>
<p>/// This is Halloween,// this is Halloween.// Halloween! Halloween! / Halloween! Halloween!</p>	
<p>/// In this town, we call home. // Everyone hail to the pumpkin song.//</p>	
<p>/// In this town, don't we love it now?// /// Everybody's waiting for the next surprise.//</p>	<p>///Esta cidade, todos amamos...// /// Todos estão esperando pela próxima surpresa.//</p>
<p>/// Round that corner, man hiding in the trash can...// /// Something's waiting now to pounce,// and how you'll... Scream!//</p>	<p>/// Bem ali no canto, escondido na lata de lixo// algo lhe espera para atacar. // /// E você vai... Gritar!//</p>
<p>/// This is Halloween.// /// Red 'n' black, / slimy green./ Aren't you scared?//</p>	<p>/// Esta é Halloween.// /// Vermelho e preto. / Verde gosmento./ Não está com medo ?//</p>
<p>/// Well, that's just fine. // /// Say it once, // say it twice. // /// Take the chance and // roll the dice. // /// Ride with the moon in the dead of night.//</p>	<p>/// Muito bem.../ É um, // dois,// arrisque-se // e jogue os dados.// /// Passeie sob a lua na noite escura.//</p>
<p>/// Everybody scream, // everybody scream. In our town of Halloween.//</p>	<p>/// Gritem todos! // /// Gritem todos! Na nossa cidade de Halloween.//</p>
<p>/// I am the clown with the tear-away face.// /// Here in a flash // and gone without a trace.//</p>	<p>/// Sou o palhaço com o rosto rasgado.// /// Chego de repente e // saio sem deixar pistas.//</p>
<p>/// I am the "who" // when you call, "Who's there?" // /// I am the wind // blowing through your hair.//</p>	<p>/// Sou aquele // que você diz: "Quem está aí?"// /// Sou o vento // soprando no seu cabelo.//</p>
<p>/// I am the shadow on the moon at night.// Filling your dreams to the brim with fright.//</p>	<p>/// Sou a sombra da lua à noite.//</p>

<p>/// This is Halloween, // this is Halloween. // Halloween! Halloween! / Halloween! / Halloween! / Halloween! / Halloween!</p> <p>/// Tender lumpings everywhere.// /// Life's no fun without a good scare.//</p> <p>/// That's our job, // but we're not mean. In our town of Halloween.//</p> <p>/// In this town... Don't we love it now?// /// Everyone's waiting for the next surprise//</p> <p>/// Skeleton Jack might catch you in the back. // And scream like a banshee.// Make you jump out of your skin. // /// This is Halloween, // everybody scream. // /// Won't ya please make way for a very special guy. // /// Our man Jack is king of the pumpkin patch.// /// Everyone hail to the Pumpkin King now.//</p> <p>/// This is Halloween, // this is Halloween. // Halloween! Halloween! / Halloween! / Halloween!</p> <p>/// In this town we call home. // Everyone hail to the pumpkin song.//</p> <p>/La la-la la, Halloween! / Halloween! ... Whee!//</p>	<p>/// Encho todos os seus sonhos de pavor.//</p> <p>/// Esta é Halloween. // /// Esta é Halloween.// Halloween! / Halloween! / Halloween! / Halloween!</p> <p>/// Bolinhos macios por toda parte.// /// A vida não tem graça sem um bom susto.//</p> <p>/// Esse é o nosso trabalho. // Porém não somos malvados na cidade de Halloween.//</p> <p>/// Esta cidade, todos amamos.// /// Todos estão esperando pela próxima atração.//</p> <p>/// Jack Caveira vai pegá-los de surpresa.// /// Grita como alma penada // e faz tremer de medo.// /// Esta é Halloween.// /// Gritem todos!// /// Abram caminho, por favor para um cara muito especial.// /// Nosso Jack é o rei do canteiro de abóboras.// /// Vamos saudar o Rei Abóbora.//</p> <p>/// Esta é Halloween, Halloween, Halloween, Halloween, Halloween.//</p> <p>/// Esta cidade é o nosso lar. // /// Cantem todos a canção da abóbora.//</p>
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Table 4.13 Song I and Canção I⁴

The comparison of lexical density between Song 1 and Canção 1 can be briefly summarised by taking into account the total number of running words, the number of 'content words' and 'function words' in each text, as presented in table 4.14 below.

⁴ /// sentence (clause complex) boundary
// clause boundary
/ group of phrase boundary

	Song 1 (lines 7-57)	Canção 1 (lines 8-56)
No. of running words	374	313
No. of lexical items	150	146
No. of grammatical items	224	167
Total lexical density	40%	47%

Table 4.14 Contrasting lexical density between ST and TT

Although, taking into consideration the fact that some elements of meaning which are represented by one orthographic word in English, may be represented by more than one orthographic word or vice versa (increasing or diminishing, this way, the number of ‘content words’ in the TT), the table above still evidences that TT is more lexically dense than ST, suggesting the TT’s tendency towards the written mode.

3.4.2 Grammatical intricacy

As mentioned previously, this kind of complexity (typical of spoken language) has to do with the number of clauses per sentence. In this sense, spoken texts are said to have a higher ratio of clauses per sentence than written texts. By dividing the number of clauses by the number of sentences of Song 1 and Canção 1, displayed in table 4.14 above, the grammatical intricacy score of both texts can be calculated, as shown in table 4.15.

	Song I	Canção I
number of clauses	67	61
number of sentences	42	44
grammatical intricacy score	1.6	1.4

Table 4.15 Contrasting grammatical intricacy between ST and TT

Despite the slight difference between the ST and TT grammatical intricacy score, It is visible again that the TT leans towards the written mode, confirming once more the claim here made that the TT has its characteristics closer to those of a written kind of language.

4.4 Final Remarks

The analysis of prosodic features, other phonological meanings, lexical density and grammatical intricacy suggests the TT has opted for a more written-like mode, overlooking those features typical of the spoken mode in the translation process. The result was the neglect of phonological meanings in the TT. Such an (under)realisation of phonological meanings can be accounted for in, at least, four ways:

(i) lack of sensitivity to the importance of those phonological features in the process of meaning construction in the ST;

(ii) lack of knowledge of the Brazilian Portuguese possibilities for the rendering of prosodic features in the written mode dialogue and lack of sensitivity to the issue of representing *suprasegmental features*⁵ in writing;

(iii) some degree of impossibility for the realisation of phonetic characteristics in the subtitling, as Brazilian Portuguese does not mark features of spoken language in written discourse as English does.

(iv) a straightforward accountability for the picture above, would be the obvious fact of the existence of constraints, both in technical terms and in the conditions under which the work was carried out. In other words, what might be called ‘the subtitling

⁵ According to Nord, “suprasegmental features of a text are all those features of text organisation which overlap the boundaries of any lexical or syntactical segments, sentences, and paragraphs, framing the phonological ‘gestalt’ or specific ‘tone’ of the text” (1991:120).

syndrome' – that is – the tendency of translators become overcome by those constraints having a bearing on their work, in terms of the technicalities as discussed in Chapter 1, in the light of Dries (1995), Gottlieb (1994), Kovacic (1994) and Franco (1991).

As concerns (iv), however pertinent, these reasons are unlikely to tell the whole picture underlying the choices made in the TT and pointed out above. Constraints of this kind could at least be circumvented, given a more professional manipulation of the conditions bearing on the work of subtitlers. As concerns (iii), some credit has to be given to the differences between English and Portuguese as regards the representation of prosodic features in written language; this characteristic could have been better handled though, in terms of an exploitation of those resources made available in Portuguese.

One is left, then with (i) lack of sensitivity to the importance of phonological patterns and lack of sensitivity to the issue of representing suprasegmental features in writing, and (ii) lack of knowledge of the Brazilian Portuguese possibilities for the rendering of these patterns which, as the discussion in this chapter showed, can reasonably be said to account for the infelicities, so to speak, of the TT in rendering features of spoken language into subtitles. These matters could have been better handled in the fashion suggested by Nord, for example: the phonological organisation of a text could be

'represented in writing by the selection of particular words, word order, onomatopoeia, certain features of typeface such as italics or space words, orthographic deviations (...), quotation marks, underlining, or even – at least where the rules allow a certain latitude – by punctuation' (1991:124)

These ways of representing phonological patterns could have, in Nord's terms aroused the audiences 'acoustic imagination' (ibid.: 126).

However, the effects of the translational procedures adopted in OEMJ range from the changes in levels of formality, through modifications in interpersonal relations both between characters in the fictional world and between the film and (new) audience, to a frequent disparity between the image and sound systems and the subtitling.

All of this, undoubtedly, points to the fact that the translated text suffers from limitations in the sense that it alters the impact of this version released in the Brazilian context.

The next chapter presents some concluding remarks by giving a brief overview of this work; showing the limitations of the study; and by making some suggestions for further research.

CHAPTER 5

CONCLUDING REMARKS

“There are no definitive texts, every text [is] by definition only a ‘draft’” (Borges, 1932 apud Coulthard, 1992: 22)

In answer to Delabastita's (1985: 98-99) claim that much of research carried out in the field of subtitling has been centred on 'technicalities' and, consequently, little attention has been given to linguistic matters, this thesis attempted to offer a linguistic perspective on the analysis of subtitles, by focusing on issues such as register variation and generic treatment in film translation.

Within the context of the association of Systemic Functional Linguistics (SFL) with Translation Studies (TS), this study proposed to investigate the following key issues:

(i) Generic issues in the production of the translated film in the Brazilian context, here included the different treatment given to the (under)realisation of the macabre in the TT.

(ii) The (under)realisation of features of the spoken mode in the subtitles (written mode), here included the treatment of phonological meanings in the TT;

These issues were tackled both from a top-down and a bottom-up fashion in the sense that contextual factors and lexicogrammatical features were both taken into account in the investigation, due to the bidirectionality between context and text.

Ventola (1988) provided the basic theoretical framework within which the research was carried out. Other theoretical references drawn upon included Eggins (1994) and Halliday (1978) and (1989), the latter for the analysis of spoken and written language. These theories were discussed in Chapter 2. Also in Chapter 2, the inversion of Vasconcellos's diagram to TS was suggested, since the starting point of the investigation on generic issues was the context, that is, the source and target social environments as reflected both in the posters advertising of the source and the subtitled version of the film

and in the covers of the two versions released and marketed in video shops. As was demonstrated, Ventola's (ibid.) *systemiotic* approach differs from the Hallidayan perspective in the sense that *Systemiotics* considers genre to have a higher level of abstraction than register.

On the basis of the above framework, the corpus was analysed in Chapter 3 and Chapter 4.

Chapter 3 – on the basis of Ventola's (ibid.) claim that a change in *genre* controls the choice of *register* which in turn controls the choice of *language* – analysed the process of mitigation of the macabre on the three above semiotic planes. Genre analysis showed both the complexity involving the categorisation of ST as a cinematic genre and the option in the translation for a different generic treatment of the original text in the target context, bringing about a new tenor relationship between the subtitled text in the Brazilian context and its new audience. On the plane of language, lexical items that expressed the macabre and sinister atmosphere of the film were mitigated by means of co-hyponymy, metonymy, antonymy and less frequently by similarity lexical relations, at times maintaining similar propositional meaning, but different expressive meaning; at times changing the propositional meaning, but maintaining similar expressive meanings; and, at times changing both propositional and expressive meanings. Thus, apparently, favouring a new audience, that of young literate children.

Finally, Chapter 4 investigated register variation. This investigation based on Halliday's (1989) *Spoken and Written Language*, showed that elements indicating prosodic features in the script were overlooked during the translation process, resulting in the neglect of phonological meanings in the TT. The accountability for such a(n)

(under)realisation of phonological meanings as discussed, can be summarised as follows: (i) lack of sensitivity to the importance of those phonological features in the process of meaning construction in the ST; (ii) lack of knowledge of the Brazilian Portuguese possibilities for the rendering of prosodic features in the written mode dialogue; (iii) some degree of impossibility for the realisation of phonetic characteristics in the subtitling, as Brazilian Portuguese does not mark features of spoken language in written discourse as English does; and, finally, (iv) the technicalities involving the subtitling technique.

The four reasons might be said, in different degrees, to lie at the basis of the production of the TT (subtitled version) which, as the analysis tried to make evident, suffers from limitations as regards its appropriateness and effectiveness.

The lexico-grammatical and discourse-semantic evidence provided by the analyses presented in chapters 3 and 4 supported the comments on the generic nature of both ST and TT. Thus the domination of the 'technicality' syndrome in film translation research, denounced by Delabastita was called into question by a proposal of how the issue of subtitling can be fruitfully approached from a linguistic point of view.

In writing the conclusion to this dissertation, however, I am aware of its limitations in the sense of the issues, which have not been touched upon, as for example:

- (i) the signs and syntax of the language of film have not been approached;
- (ii) the question of the complexities of children's literature have not been fully developed;
- (iii) the complex problems of subtitling, of which reading speed, paraphrase and summary are integral components, have not been tackled at all.

Thus, further research in those areas could then be carried out along the lines of the material above left undiscussed in this master's thesis.

From these considerations, one can say that echoes of Borges's words cited in the epigraph reverberate in the present work: it does not claim definitiveness, but intends to be just a forward thrust in the research carried out in the specific area of film translation.

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APPENDIX

“In every Tim Burton film there are a few elements you can count on. The script offers an eccentric, funny, and exiting mixture of goofiness and morbidity.” (Thompson, 1993)

<p style="text-align: center;">The script to 1. Tim Burton's The Nightmare Before Christmas</p>	<p style="text-align: center;">A Transcrição do Filme 1. O Estranho Mundo de Jack de Tim Burton</p>
<p style="text-align: center;">SCENE 1</p>	<p style="text-align: center;">CENA 1</p>
<p style="text-align: center;">NARRATOR</p> <p>2. 'Twas a long time ago, longer now than it seems, in a place 3. that perhaps you've seen in your dreams. For the story that 4. you are about to be told, took place in the holiday worlds of 5. old. Now, you've probably wondered where holidays come from. 6. If you haven't, I'd say it's time you begun!</p>	<p>2. Há muito tempo, mais tempo do que se imagina, num 3. lugar que você talvez já tenha visto em sonhos. A história 4. que será contada agora se passou no velho mundo dos feriados. 5. Você já deve ter se perguntado de onde vêm os feriados. 6. Caso ainda não tenha, acho que está na hora de começar...</p>
<p style="text-align: center;">Song 1 <i>This Is Halloween</i></p>	<p style="text-align: center;">7. (Cidade de Halloween)</p>
<p style="text-align: center;">SHADOW</p> <p>7. Boys and girls of every age, wouldn't you like 8. to see something strange?</p>	<p>8. Meninos e meninas de todas as idades não gostariam 9. de ver algo diferente ?</p>
<p style="text-align: center;">SIAMESE SHAD</p> <p>9. Come with us and you will see. This our town of Halloween</p>	<p>10. Venham conosco e verão Halloween, a nossa cidade.</p>
<p style="text-align: center;">PUMPKIN PATCH CHORUS</p> <p>10. This is Halloween, this is Halloween. Pumpkins scream in the 11. dead of night</p>	<p>11. Esta é Halloween, esta é Halloween. Abóboras gritam na 12. noite escura.</p>
<p style="text-align: center;">GHOSTS</p> <p>12. This is Halloween, everybody make a scene. 13. Trick or treat till the neighbours gonna die of fright 14. It's our town, everybody scream. 15. In this town of Halloween</p>	<p>13. Esta é Halloween, venham todos ao espetáculo... 14. Um doce ou uma travessura. Até o vizinho morrerá de medo. 15. É a nossa cidade. Gritem todos ! 16. Na cidade de Halloween.</p>
<p style="text-align: center;">CREATURE UNDER BED</p> <p>16. I am the one hiding under your bed. 17. Teeth ground sharp and eyes glowing red.</p>	<p>17. Sou aquele que se esconde embaixo da sua cama. 18. Dentes pontudos e olhos vermelhos como brasa.</p>
<p style="text-align: center;">MAN UNDER THE STAIRS</p> <p>18. I am the one hiding under your stairs. 19. Fingers like snakes and spiders in my hair.</p>	<p>19. Sou aquele que se esconde embaixo da sua escada. 20. Dedos que parecem cobras e aranhas no meu cabelo.</p>
<p style="text-align: center;">CORPSE CHORUS</p> <p>20. This is Halloween, this is Halloween. Halloween! 21. Halloween! Halloween! Halloween!</p>	<p style="text-align: center;">21. [OMISSÃO]</p>
<p style="text-align: center;">VAMPIRES</p> <p>22. In this town, we call home. Everyone hail to the pumpkin song.</p>	<p style="text-align: center;">22. [OMISSÃO]</p>
<p style="text-align: center;">MAYOR</p> <p>23. In this town, don't we love it now? 24. Everybody's waiting for the next surprise</p>	<p>23. Esta cidade, todos amamos... 24. Todos estão esperando pela próxima surpresa.</p>
<p style="text-align: center;">CORPSE CHORUS</p> <p>25. Round that corner, man hiding in the trash can. 26. Something's waiting now to pounce, and how you'll ...</p>	<p>25. Bem ali no canto, escondido na lata de lixo 26. algo lhe espera para atacar. E você vai...</p>
<p style="text-align: center;">HARLEQUIN DEMON, WEREWOLF AND MELTING MAN</p> <p>27. Scream! This is Halloween. Red 'n' black, slimy green.</p>	<p>27. Gritar ! Esta é Halloween. Vermelho e preto. Verde gosmento.</p>
<p style="text-align: center;">WEREWOLF</p> <p>28. Aren't you scared?</p>	<p>28. Não está com medo ?</p>
<p style="text-align: center;">WITCHES</p> <p>29. Well, that's just fine. Say it once, say it twice. Take the chance 30. and roll the dice. Ride with the moon in the dead of night</p>	<p>29. Muito bem... É um, dois, arrisque-se e jogue os dados. 30. Passeie sob a lua na noite escura.</p>
<p style="text-align: center;">HANGING TREE</p> <p>31. Everybody scream, everybody scream.</p>	<p>31. Gritem todos! Gritem todos!</p>
<p style="text-align: center;">HANGED MEN</p> <p>32. In our town of Halloween.</p>	<p>32. Na nossa cidade de Halloween.</p>

CLOWN	
33. I am the clown with the tear-away face.	33. Sou o palhaço com o rosto rasgado.
34. Here in a flash and gone without a trace.	34. Chego de repente e saio sem deixar pistas.
SECOND GHOUL	
35. I am the "who" when you call, "Who's there?"	35. Sou aquele que você diz: 'Quem está aí?'
36. I am the wind blowing through your hair.	36. Sou o vento soprando no seu cabelo.
OOGIE BOOGIE SHADOW	
37. I am the shadow on the moon at night.	37. Sou a sombra da lua à noite.
38. Filling your dreams to the brim with fright	38. Encho todos os seus sonhos de pavor.
CORPSE CHORUS	
39. This is Halloween, this is Halloween. Halloween! Halloween!	39. Esta é Halloween. Esta é Halloween.
40. Halloween! Halloween! Halloween! Halloween!	40. Halloween! Halloween! Halloween! Halloween!
CHILD CORPSE TRIO	
41. Tender lumpings everywhere.	41. Bolinhos macios por toda parte.
42. Life's no fun without a good scare.	42. A vida não tem graça sem um bom susto.
PARENT CORPSES	
43. That's our job, but we're not mean.	43. Esse é o nosso trabalho. Porém não somos malvados
44. In our town of Halloween.	44. na cidade de Halloween.
CORPSE CHORUS	
45. In this town...	
MAYOR	
46. Don't we love it now?	45. Esta cidade, todos amamos.
MAYOR WITH CORPSE CHORUS	
47. Everyone's waiting for the next surprise.	46. Todos estão esperando pela próxima atração.
CORPSE CHORUS	
48. Skeleton Jack might catch you in the back. And scream like a	47. Jack Caveira vai pegá-los de surpresa.
49. banshee. Make you jump out of your skin. This is Halloween,	48. Grita como alma penada e faz tremer de medo. Esta é Halloween.
50. everybody scream. Won't ya please make way for a very special	49. Gritem todos! Abram caminho, por favor para um cara muito
51. guy. Our man Jack is king of the pumpkin patch.	50. especial. Nosso Jack é o rei do canteiro de abóboras.
52. Everyone hail to the Pumpkin King now.	51. Vamos saudar o Rei Abóbora.
EVERYONE	
53. This is Halloween, this is Halloween. Halloween!	52. Esta é Halloween, Halloween,
54. Halloween! Halloween! Halloween!	53. Halloween, Halloween, Halloween.
CORPSE CHILD TRIO	
55. In this town we call home. Everyone hail to the pumpkin song.	54. Esta cidade é o nosso lar. Cantem todos a canção da abóbora.
EVERYONE	
56. La la-la la, Halloween! Halloween! ...	55. [OMISSÃO]
57. Whee!	56. [OMISSÃO]
SCENE 2	
CLOWN	
58. It's over!	57. Acabou!
BEHEMOTH	
59. We did it!	58. Conseguimos!
WEREWOLF	
60. Wasn't it terrifying?	59. Não foi aterrorizante ?
HYDE & CYCLOPS	
61. What a night!	60. Que noite !
MAYOR	
62. Great Halloween everybody!	61. Um bom Dia das Bruxas para todos.
JACK	
63. I believe it was our most horrible yet! Thank you everyone.	62. Acho que foi o pior que tivemos. Obrigado a todos.

<p>MAYOR</p> <p>64. No, thanks to you, Jack. Without your brilliant leadership -</p> <p>JACK</p> <p>65. Not at all Mayor.</p> <p>VAMPIRE (fat)</p> <p>66. You're such a scream, Jack!</p> <p>WITCH</p> <p>67. You're a witch's fondest dream!</p> <p>WITCH (little)</p> <p>68. You made walls fall, Jack!</p> <p>WITCH</p> <p>69. Walls fall? You made the very mountains crack, Jack!</p> <p>SCENE 3</p> <p>DR. FINKELSTEIN</p> <p>70. The deadly nightshade you slipped me wore off, Sally.</p> <p>SALLY</p> <p>71. Let go!</p> <p>DR. FINKELSTEIN</p> <p>72. You're not ready for so much excitement!</p> <p>SALLY</p> <p>73. Yes I am!</p> <p>DR. FINKELSTEIN</p> <p>74. You're coming with me!</p> <p>SALLY</p> <p>75. No I'm not! [Sally pulls out the thread that's holding her arm on]</p> <p>DR. FINKELSTEIN</p> <p>76. Come back here you foolish oaf! Ow!</p> <p>CREATURE FROM BLACK LAGOON</p> <p>77. Ooh Jack, you make wounds ooze and flesh crawl.</p> <p>SCENE 4</p> <p>JACK</p> <p>78. Thank you, thank you, thank you – very much!</p> <p>MAYOR</p> <p>79. Hold it! We haven't given out the prizes yet! Our first award goes 80. to the vampires for most blood drained in a single evening. 81. A frightening and honourable mention goes to the fabulous 82. Dark Lagoon leeches</p> <p>SAX PLAYER</p> <p>83. Nice work, Bone Daddy.</p> <p>JACK</p> <p>84. Yeah, I guess so. Just like last year and the year before that 85. and the year before that.</p> <p>SCENE 5 [entering graveyard]</p> <p>Song 2 Jack's Lament</p> <p>JACK</p> <p>86. There are few who'd deny, at what I do I am the best 87. For my talents are renowned far and wide</p>	<p>63. Não. Obrigado a você, Jack. Foi a sua brilhante liderança.</p> <p>64. De nada, prefeito.</p> <p>65. Você é tão pavoroso, Jack.</p> <p>66. Você é o sonho de uma bruxa.</p> <p>67. Abala minhas estruturas, Jack.</p> <p>68. Estruturas ? Você abala a minha montanha, Jack.</p> <p>CENA 3</p> <p>69. A erva daninha que me deu não fez muito efeito, Sally.</p> <p>70. Largue-me.</p> <p>71. Você não está pronta para tanta diversão.</p> <p>72. Estou, sim.</p> <p>73. Você vem comigo.</p> <p>74. Não vou.</p> <p>75. Volte aqui, sua idiota.</p> <p>76. Jack, você fez feridas se abrirem e carnes tremerem.</p> <p>CENA 4</p> <p>77. Obrigado. Obrigado. Muito obrigado.</p> <p>78. Esperem. Ainda não entregamos os prêmios. Primeiro prêmio vai 79. para os vampiros que sugaram a maior quantidade de sangue em 80. uma noite. Segundo, com menção honrosa, vai para as fabulosas 81. sanguessugas do lago negro.</p> <p>82. Bom trabalho, magrelo.</p> <p>83. É, acho que sim. Como no ano passado. E no ano anterior. 84. E no outro ano.</p> <p>CENA 5</p> <p>Song 2</p> <p>85. Ninguém nega que sou o melhor no que faço. 86. Meu talento é reconhecido há muitas milhas daqui.</p>
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<p>88. When it comes to surprises in the moonlit night</p> <p>89. I excel without ever even trying 90. With the slightest little effort of my ghostlike charms 91. I have seen grown men give out a shriek 92. With the wave of my hand, and a well-placed moan 93. I have swept the very bravest off their feet</p> <p>94. Yet year after year, it's the same routine 95. And I grow so weary of the sound of screams 96. And I, Jack, the Pumpkin King 97. Have grown so tired of the same old thing</p> <p>98. Oh, somewhere deep inside of these bones 99. An emptiness began to grow 100. There's something out there, far from my home 101. A longing that I've never known</p> <p>102. I'm the master of fright, and a demon of light 103. And I'll scare you right out of your pants 104. To a guy in Kentucky, I'm Mister Unlucky 105. And I'm known throughout England and France</p> <p>106. And since I am dead, I can take off my head 107. To recite Shakespearean quotations 108. No animal nor man can scream like I can 109. With the fury of my recitations</p> <p>110. But who here would ever understand 111. That the Pumpkin King with the skeleton grin 112. Would tire of his crown, if they only understood 113. He'd give it all up if he only could...</p> <p>114. Oh, there's an empty place in my bones 115. That calls out for something unknown 116. The fame and praise come year after year 117. Does nothing for these empty tears</p> <p>[leaving graveyard and entering forest]</p> <p style="text-align: center;">SALLY</p> <p>118. Jack, I know how you feel.</p> <p style="text-align: center;">[Sally gathers herbs]</p> <p style="text-align: center;">SCENE 6</p> <p style="text-align: center;">[back at Dr. Finkelstein's castle]</p> <p style="text-align: center;">DR. FINKELSTEIN</p> <p>119. Sally, you've come back.</p> <p style="text-align: center;">SALLY</p> <p>120. I had to.</p> <p style="text-align: center;">DR. FINKELSTEIN</p> <p>121. For this?</p> <p style="text-align: center;">[showing her arm] SALLY</p> <p>122. Yes.</p> <p style="text-align: center;">DR. FINKELSTEIN</p> <p>123. Shall we then? That's twice this month you've slipped 124. deadly nightshade into my tea and run off.</p> <p style="text-align: center;">SALLY</p> <p>125. Three times!</p> <p style="text-align: center;">DR. FINKELSTEIN</p> <p>126. You're mine you know! I made you with my own hands.</p>	<p>87. Quando se trata de surpresas na calada da noite</p> <p>88. eu me supero sem ao menos tentar. 89. Com um pouquinho de esforço e meu charme fantasmagórico 90. já vi homens barbados berrarem. 91. Com um aceno meu e um gemido bem dado 92. já esmaguei o mais bravo de todos.</p> <p>93. Porém, ano após ano, é a mesma rotina. 94. Estou ficando cansado do som dos gritos. 95. E eu, Jack, o Rei Abóbora 96. Estou ficando cansado da mesma coisa de sempre.</p> <p>97. Bem lá no fundo, dentro desses ossos 98. um vazio começou a crescer. 99. Há algo lá fora, longe da minha casa 100. um desejo que nunca conheci.</p> <p>101. Sou o mestre do terror e um demônio de luz. 102. Vou assustá-lo completamente 103. Para um cara em Kentucky, sou o Sr. Infeliz 104. E sou conhecido na Inglaterra e na França.</p> <p>105. E já que estou morto, posso tirar minha cabeça 106. para recitar passagens de Shakespeare. 107. Nenhum animal ou homem podem gritar como eu grito. 108. Com a fúria de minhas declamações.</p> <p>109. Mas quem iria entender que o Rei Abóbora, 110. Com seu esqueleto à mostra cansaria de sua coroa ? 111. Se eles pudessem entender 112. Eu desistiria de tudo se pudesse.</p> <p>113. Existe um espaço vazio em meus ossos 114. que procura algo desconhecido. 115. A fama e a glória que acontecem todos os anos 116. não servem de nada para essas lágrimas vazias.</p> <p>117. Jack, sei como se sente.</p> <p style="text-align: center;">118. (Meimendo negro, avelã de bruxas, erva daninha mortal)</p> <p style="text-align: center;">CENA 6</p> <p>119. Sally, você voltou.</p> <p>120. Fui obrigada.</p> <p>121. Por causa disto.</p> <p>122. Sim.</p> <p>123. Quer ter a bondade ? Já é a segunda vez neste mês que 124. você põe erva daninha no meu chá e foge.</p> <p>125. Três vezes.</p> <p>126. Você é minha, sabe disso. Eu a fiz com minhas próprias mãos.</p>
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<p style="text-align: center;">SALLY</p> <p>127. You can make other creations. 128. I'm restless, I can't help it.</p> <p style="text-align: center;">DR. FINKELSTEIN</p> <p>129. It's a phase my dear, it'll pass. We need to be patient that's all.</p> <p style="text-align: center;">SALLY</p> <p>130. But, I don't want to be patient.</p> <p style="text-align: center;">SCENE 7</p> <p style="text-align: center;">[Forest]</p> <p style="text-align: center;">[Zero barks]</p> <p style="text-align: center;">JACK</p> <p>131. No Zero, not now. I'm not in the mood.</p> <p style="text-align: center;">[Zero barks]</p> <p style="text-align: center;">JACK</p> <p>132. All right. Here ya go boy. [Jack gives Zero a rib from himself – Zero gets rib and shows off his nose]</p> <p style="text-align: center;">SCENE 8</p> <p style="text-align: center;">[Back to Halloweentown]</p> <p style="text-align: center;">MAYOR</p> <p>133. Morning gents [to the band] [humming This Is Halloween, walks up to Jack's front door and rings bell]</p> <p style="text-align: center;">MAYOR</p> <p>134. Jack, you home? [getting worried, switches face and knocks with desperation then switch back to happy face]</p> <p style="text-align: center;">MAYOR</p> <p>135. Jack? I've got the plans for next Halloween. I need to go over 136. them with you so we can get started.</p> <p style="text-align: center;">MAYOR</p> <p>137. Jack, please, I'm only an elected an official here, I can't make 138. decisions by myself. Jack, answer me!! [falls down steps]</p> <p style="text-align: center;">ACCORDION PLAYER</p> <p>139. He's not home.</p> <p style="text-align: center;">MAYOR</p> <p>140. Where is he?</p> <p style="text-align: center;">SAX PLAYER</p> <p>141. He hasn't been home all night.</p> <p style="text-align: center;">SCENE 9</p> <p style="text-align: center;">[back to forest]</p> <p style="text-align: center;">JACK</p> <p>142. (yawning) Where are we? It's someplace new. What's this? [Jack sees Valentine's tree, shamrock tree, Easter egg tree, turkey tree]</p> <p style="text-align: center;">Song 3</p> <p style="text-align: center;"><i>What's This?</i></p>	<p>127. Você pode fazer outras criações. 128. Estou inquieta. Não consigo me controlar.</p> <p>129. É só uma fase, querida. Vai passar. Precisamos ser pacientes, é só.</p> <p>130. Mas não quero ser paciente.</p> <p style="text-align: center;">CENA 7</p> <p>131. Não, Zero. Agora não. Não estou a fim.</p> <p>132. Está bem. Pegue , garoto.</p> <p style="text-align: center;">CENA 8</p> <p>133. Bom dia, senhores.</p> <p>134. Jack ? Está em casa ?</p> <p>135. Trouxe os planos para o próximo Dia das Bruxas. Preciso revisá-los 136. com você para que possamos começar.</p> <p>137. Por favor, Jack.. Sou só um oficial eleito... não posso tomar 138. decisões sozinho. Jack ! Responda !</p> <p>139. Ele não está em casa.</p> <p>140. Onde ele está ?</p> <p>141. Não ficou em casa a noite toda.</p> <p style="text-align: center;">CENA 9</p> <p>142. Onde estamos ? É um lugar novo. Que é isso ?</p> <p style="text-align: center;">Canção 3</p>
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JACK

- | | |
|--|---|
| <p>143. What's this? What's this?
 144. There's colour everywhere
 145. What's this?
 146. There's white things in the air
 147. What's this?
 148. I can't believe my eyes
 149. I must be dreaming
 150. Wake up, Jack, this isn't fair
 151. What's this?</p> <p>152. What's this? What's this?
 153. There's something very wrong
 154. What's this?
 155. There's people singing songs</p> <p>156. What's this?
 157. The streets are lined with little creatures laughing.
 158. Everybody seems so happy.
 159. Have I possibly gone daffy?
 160. What is this?
 161. What's this?</p> <p>162. There's children throwing snowballs instead of throwing heads
 163. They're busy building toys and absolutely no one's dead
 164. There's frost on every window
 165. Oh, I can't believe my eyes
 166. And in my bones I feel the warmth that's coming from inside</p> <p>167. Oh, look what's this?
 168. They're hanging mistletoe, they kiss
 169. Why that looks so unique, inspired
 170. They're gathering around to hear a story
 171. Roasting chestnuts on a fire
 172. What's this?</p> <p>173. What's this?
 174. In here they've got a little tree, how queer
 175. And who would ever think
 176. And why?</p> <p>177. They're covering it with tiny little things
 178. They've got electric lights on strings
 179. And there's a smile on everyone
 180. So, now, correct me if I'm wrong
 181. This looks like fun
 182. This looks like fun
 183. Oh, could it be I got my wish?
 184. What's this?</p> <p>185. Oh my, what now?
 186. The children are asleep
 187. But look, there's nothing underneath
 188. No ghouls, no witches here to scream and scare them
 189. Or ensnare them, only little cosy things
 190. Secure inside their dreamland
 191. What's this?</p> <p>192. The monsters are all missing
 193. And the nightmares can't be found
 194. And in their place there seems to be
 195. Good feeling all around</p> <p>196. Instead of screams, I swear
 197. I can hear music in the air
 198. The smell of cakes and pies
 199. Are absolutely everywhere</p> <p>200. The sights, the sounds
 201. They're everywhere and all around
 202. I've never felt so good before</p> | <p>143. que é isso ? O que é isso ?
 144. Há cores por todos os lados.
 145. que é isso ?
 146. Coisas brancas no ar.
 147. que é isso ?
 148. Não acredito no que vejo.
 149. Devo estar sonhando.
 150. Acorde, Jack. Isso não é justo!
 151. que é isso ?</p> <p>152. que é isso ?
 153. Há algo muito errado.
 154. que é isso ?
 155. Há pessoas cantando.</p> <p>156. que é isso ?
 157. As ruas estão cheias de criaturinhas rindo.
 158. Todos parecem tão felizes.
 159. Será que fiquei louco ?
 160. que é isso ?
 161. que é isso ?</p> <p>162. Crianças jogam bolas de neve ao invés de cabeças.
 163. Estão fazendo brinquedos e não há um ser morto.
 164. Há gelo em todas as janelas,
 165. não acredito no que vejo.
 166. Em meus ossos sinto o calor que vem lá de dentro.</p> <p>167. Vejam, o que é isso ?
 168. Penduram galhos e se beijam ?
 169. Parece tão bom e inspirador.
 170. Juntam-se para ouvir histórias.
 171. Assando castanhas no fogo.
 172. que é isso ?</p> <p>173. que é isso ?
 174. Aqui dentro eles têm uma pequena árvore. Que esquisito!
 175. Quem poderia imaginar ?
 176. Por quê ?</p> <p>177. Estão cobrindo-a com coisinhas,
 178. luz elétrica em barbante
 179. e todos estão felizes.
 180. Corrija-me se estiver errado.
 181. Isso parece divertido.</p> <p style="text-align: center;">182. [OMISSÃO]</p> <p>183. Será que meu pedido foi atendido ?
 184. que é isso ?</p> <p>185. que é isso agora ?
 186. As crianças estão dormindo.
 187. Veja, nada embaixo da cama.
 188. Sem vampiros, sem bruxas para gritar e assustá-las
 189. ou até capturá-las.
 190. Somente coisinhas confortáveis e seguras na terra dos sonhos.
 191. que é isso ?</p> <p>192. Não há monstros ou pesadelos
 193. e aqui só há bons sentimentos por todos os lados.</p> <p>194. Ao invés de gritos,
 195. ouço música no ar.
 196. cheiro de bolos e tortas
 197. está em toda parte.</p> <p>198. As paisagens, os sons,
 199. estão em todos os lugares.
 200. Nunca me senti tão bem.</p> |
|--|---|

203. This empty place inside of me is filling up
204. I simply cannot get enough I want it, oh, I want it
205. Oh, I want it for my own
206. I've got to know I've got to know
207. What is this place that I have found?
208. What is this?
209. Christmas Town, hmm...

SCENE 10
[Halloweentown]

CLOWN
210. This has never happened before.

WITCH
211. It's suspicious.

LITTLE WITCH
212. It's peculiar.

VAMPIRES
213. It's scary.

MAYOR
214. Stand aside. Coming through. We've got find Jack. There's only
215. 365 days left till next Halloween.

WEREWOLF
216. 364!

MAYOR
217. Is there anywhere we've forgotten to check?

CLOWN
218. I looked in every mausoleum.

WITCHES
219. We opened the sarcophagi.

Hyde
220. I tromped through the pumpkin patch.

VAMPIRE
221. I peeked behind the Cyclops's eye. I did! But he wasn't there.

MAYOR
222. It's time to sound the alarms.

SCENE 11
[DR. Finkelstein's castle]

SALLY
223. Frog's breath will overpower any odour. Bitter.
224. Worm's wart. Where's that worm's wart?

DR. FINKELSTEIN
225. Sally, that soup ready yet?

SALLY
226. Coming....lunch!

DR. FINKELSTEIN
227. Ah, what's that? Worm's wart, mmm, and...frog's breath.

SALLY
228. What's wrong? I-I thought you liked frog's breath.

DR. FINKELSTEIN
229. Nothing's more suspicious than frog's breath.
230. Until you taste it I won't swallow a spoonful.

201. Esse vazio dentro de mim está se enchendo.
202. Não consigo me satisfazer,
203. quero tudo para mim.
204. Preciso saber que lugar é esse que achei.
205. que é isso ?
206. Cidade do Natal ?

CENA 10

207. Isso nunca aconteceu antes.

208. Muito suspeito.

209. Muito estranho.

210. É assustador

211. Afastem-se. Deixem-me passar. Precisamos achar o Jack. Faltam
212. só 365 dias para o próximo Dia das Bruxas.

213. 364.

214. Existe algum lugar que esquecemos de procurar ?

215. Procurei em todos os mausoléus.

216. Abrimos todos os sarcófagos.

217. Eu marchei sobre o canteiro de abóboras.

218. Eu espiei pelo olho do ciclope. Espiei, sim, mas ele não estava lá.

219. É hora de soar o alarme.

CENA 11

220. Bafo de sapo irá tirar qualquer cheiro.
221. Verruga de verme. Onde está a verruga de verme ?

222. Sally ? A sopa já está pronta ?

223. Já vai. Almoço !

224. que é isso ? Verruga de verme ? E bafo de sapo !

225. Qual o problema ? Achei que gostasse de bafo de sapo.

226. Não há nada mais suspeito do que bafo de sapo.
227. Enquanto você não provar eu não engolirei uma só colher.

<p style="text-align: center;">SALLY</p> <p>231. I'm not hungry... [knocking spoon] Oops!</p> <p style="text-align: center;">DR. FINKELSTEIN</p> <p>232. You want me to starve. An old man like me who hardly has 233. strength as it is. Me, to whom you owe your very life.</p> <p style="text-align: center;">SALLY</p> <p>234. Oh don't be silly. [eats soup with trick spoon] Hmmm, see. 235. Scrumptious.</p> <p style="text-align: center;">[Dr. Finkelstein eats soup]</p> <p style="text-align: center;">SCENE 12 [Halloween Town]</p> <p style="text-align: center;">MAYOR</p> <p>236. Did anyone think to dredge the lake?</p> <p style="text-align: center;">VAMPIRE</p> <p>237. Ah, this morning!</p> <p style="text-align: center;">[Zero barks]</p> <p style="text-align: center;">WITCH</p> <p>238. Hear that?</p> <p style="text-align: center;">LITTLE WITCH</p> <p>239. What?</p> <p style="text-align: center;">[Zero barks again]</p> <p style="text-align: center;">VAMPIRE</p> <p>240. Zero!</p> <p style="text-align: center;">KID</p> <p>241. Jack's back!</p> <p style="text-align: center;">MAYOR</p> <p>242. Where have you been?</p> <p style="text-align: center;">JACK</p> <p>243. Call a town meeting and I'll tell everyone all about it.</p> <p style="text-align: center;">MAYOR</p> <p>244. When?</p> <p style="text-align: center;">JACK</p> <p>245. Immediately!</p> <p style="text-align: center;">MAYOR</p> <p>246. [in his mayor truck] Town meeting, town meeting, town meeting 247. tonight, town meeting tonight.</p>	<p>228. Não estou com fome. Opa!</p> <p>229. Quer que eu morra de fome. Um velho como eu, que já não tem 230. forças. Eu! A quem deve sua vida.</p> <p>231. Não seja bobo. 232. Viu ? Delicioso.</p> <p style="text-align: center;">CENA 12</p> <p>233. Alguém pensou em dragar o lago ?</p> <p>234. Esta manhã.</p> <p>235. Estão ouvindo ?</p> <p>236. quê ?</p> <p>237. Zero!</p> <p>238. Jack voltou!</p> <p>239. Onde você estava ?</p> <p>240. Chame a cidade para uma reunião e eu contarei tudo.</p> <p>241. Quando ?</p> <p>242. Imediatamente.</p> <p>243. Reunião! Reunião! Reunião esta noite!</p>
<p style="text-align: center;">SCENE 13 [at meeting]</p> <p style="text-align: center;">JACK</p> <p>248. Listen everyone. I want to tell you about Christmastown.</p> <p style="text-align: center;">Song 4 <i>Town Meeting Song</i></p> <p style="text-align: center;">JACK</p> <p>249. There are objects so peculiar 250. They were not to be believed 251. All around, things to tantalise my brain</p> <p>252. It's a world unlike anything I've ever seen 253. And as hard as I try I can't seem to describe 254. Like a most improbable dream</p>	<p style="text-align: center;">CENA 13</p> <p>244. Ouçam todos. Quero contar a vocês sobre a cidade do Natal.</p> <p style="text-align: center;">Canção 4</p> <p>245. Havia objetos tão estranhos, 246. vocês não acreditariam. 247. Por todos os lados, coisas que atormentam minha mente.</p> <p>248. É um mundo diferente de tudo que já vi. 249. Por mais que eu tente, não consigo descrevê-lo. 250. É como um sonho improvável.</p>

255. But you must believe when I tell you this	251. Vocês têm que acreditar no que digo...
256. It's as real as my skull and it does exist	252. É tão real quanto minha cabeça e existe de verdade.
257. Here, let me show you	253. Aqui, vou mostrar a vocês.
258. This is a thing called a present	254. Esta coisa é chamada presente.
259. The whole thing starts with a box	255. Tudo começa com uma caixa.
DEVIL	
260. A box?	256. Uma caixa ?
261. is it steel?	257. É de aço ?
WEREWOLF	
262. Are there locks?	258. Existem cadeados ?
HARLEQUIN DEMON	
263. Is it filled with a pox?	259. É cheio de pus?
DEVIL, WEREWOLF, HARLEQUIN DEMON	
264. A pox. How delightful, a pox!	260. Que delícia, cheio de pus.
JACK	
265. If you please. Just a box with bright-coloured paper	261. É só uma caixa, com papel brilhante e colorida.
266. And the whole thing's topped with a bow	262. E o topo, leva um laço.
WITCHES	
267. A bow?	263. Um laço ?
268. But why?	264. Mas por quê ?
269. How ugly	265. Horrroso.
270. What's in it?	266. que tem dentro ?
271. What's in it?	267. [OMISSÃO]
JACK	
272. That's the point of the thing, not to know	268. Eis a questão, não é para saber.
CLOWN	
273. It's a bat!	269. É um morcego.
CREATURE UNDER THE STAIRS	
274. Will it bend?	270. É de dobrar ?
CLOWN	
275. It's a rat!	271. É um rato ?
CREATURE UNDER THE STAIRS	
276. Will it break?	272. É de quebrar ?
UNDERSEA GAL	
277. Perhaps it's the head that I found in the lake!	273. Talvez seja a cabeça que achei no lago.
JACK	
278. Listen now, you don't understand	274. Escutem, não entenderam...
279. That's not the point of Christmas land	275. Não é esse o objetivo da terra do Natal.
280. Now, pay attention!	276. Agora prestem atenção,
281. We pick up an oversized sock	277. pegamos uma meia bem grande
282. And hang it like this on the wall	278. e penduramos assim, na parede.
MR. HYDE	
283. Oh, yes! Does it still have a foot?	279. Ainda tem pé dentro ?
MEDIUM MR. HYDE	
284. Let me see, let me look!	280. Deixe-me ver. Quero olhar.
SMALL MR. HYDE	
285. Is it rotted and covered with gook?	281. Está podre e coberto de gosma.
JACK	
286. Um, let me explain	282. Deixe-me explicar.
287. There's no foot inside, but there's candy	283. Não há pé, mas sim doces
288. Or sometimes it's filled with small toys	284. e às vezes, pequenos brinquedos.

<p>MUMMY AND WINGED DEMON</p> <p>289. Small toys?</p> <p>WINGED DEMON</p> <p>290. Do they bite?</p> <p>MUMMY</p> <p>291. Do they snap?</p> <p>WINGED DEMON</p> <p>292. Or explode in a sack?</p> <p>CORPSE KID</p> <p>293. Or perhaps they just spring out.</p> <p>294. And scare girls and boys</p> <p>MAYOR</p> <p>295. What a splendid idea!</p> <p>296. This Christmas sounds fun</p> <p>297. I fully endorse it. Let's try it at once!</p> <p>JACK</p> <p>298. Everyone, please now, not so fast</p> <p>299. There's something here that you don't quite grasp</p> <p>300. Well, I may as well give them what they want</p> <p>301. And the best, I must confess, I have saved for the last</p> <p>302. For the ruler of this Christmas land</p> <p>303. Is a fearsome king with a deep mighty voice</p> <p>304. Least that's what I've come to understand</p> <p>305. And I've also heard it told</p> <p>306. That he's something to behold</p> <p>307. Like a lobster, huge and red</p> <p>308. When he sets out to slay with his rain gear on</p> <p>309. Carting bulging sacks with his big great arms</p> <p>310. That is, so I've heard it said</p> <p>311. And on a dark, cold night</p> <p>312. Under full moonlight</p> <p>313. He flies into a fog</p> <p>314. Like a vulture in the sky</p> <p>315. And they call him Sandy Claws</p> <p>316. Well, at least they're excited</p> <p>317. But they don't understand</p> <p>318. That special kind of feeling in Christmas land</p> <p>319. Oh, well....</p>	<p>285. Brinquedos ?</p> <p>286. Eles mordem ?</p> <p>287. Ou estalam ?</p> <p>288. Ou explodem no saco ?</p> <p>289. Ou talvez pulem</p> <p>290. para assustar as meninas e os meninos.</p> <p>291. Que idéia esplêndida !</p> <p>292. Esse Natal parece divertido.</p> <p>293. Eu concordo. Vamos tentar fazer uma vez.</p> <p>294. Todo mundo, por favor, não tão rápido.</p> <p>295. Tem algo que vocês ainda não entenderam.</p> <p>296. Eu vou dar o que eles querem.</p> <p>297. Ou melhor, eu confesso, guardei para o final.</p> <p>298. governador da terra do Natal</p> <p>299. é um rei medroso, com uma voz forte.</p> <p>300. Pelo menos, foi assim que entendi.</p> <p>301. Também escutei dizer</p> <p>302. que é uma pessoa espantosa</p> <p>303. igual a uma lagosta grande e vermelha.</p> <p>304. Ele sai para passear, com sua capa de chuva atirando sacos</p> <p>305. cheios com seus grandes braços.</p> <p>306. Foi assim que me contaram.</p> <p>307. E uma noite escura e fria</p> <p>308. sob a lua cheia</p> <p>309. ele voa dentro do nevoeiro</p> <p>310. como urubu no céu.</p> <p>311. E o chamam de "Papão Comeu".</p> <p>312. Bem, pelo menos estão agitados,</p> <p>313. mas eles não entendem</p> <p>314. aquele sentimento especial que se tem na terra do Natal.</p> <p>315. Bem....</p>
<p>SCENE 14</p> <p>[Jack's house]</p>	<p>CENA 14</p>
<p>JACK</p> <p>320. There's got to be a logical way to explain this Xmas thing.</p>	<p>316. Tem que haver uma explicação lógica para esse tal de Natal.</p>
<p>SCENE 15</p> <p>[Dr. Finkelstein's castle]</p>	<p>317. (Método Científico)</p> <p>CENA 15</p>
<p>DR. FINKELSTEIN</p> <p>321. You've poisoned me for the last time you wretched girl.</p>	<p>318. Você me envenenou pela última vez, sua miserável.</p>
<p>[locks Sally away]</p>	
<p>DR. FINKELSTEIN</p> <p>322. Oh my head...</p> <p>323. the door is open.</p>	<p>319. Minha cabeça.</p> <p>320. A porta esta aberta.</p>
<p>JACK</p> <p>324. Hello</p>	<p>321. [OMISSÃO]</p>

<p>DR. FINKELSTEIN 325. Jack Skellington, up here my boy.</p> <p>JACK 326. Dr. I need to borrow some equipment.</p> <p>DR. FINKELSTEIN 327. Is that so, whatever for?</p> <p>JACK 328. I'm conducting a series of experiments.</p> <p>DR. FINKELSTEIN 329. How perfectly marvellous. Curiosity killed the cat, you know.</p> <p>JACK 330. I know.</p> <p>DR. FINKELSTEIN 331. Come on into the lab and we'll get you all fixed up.</p> <p>SALLY 332. Hmm. Experiments?</p> <p>SCENE 16 [Jack's house]</p> <p>JACK 333. Zero, I'm home.</p> <p>[Jack examines & experiments with Xmas stuff]</p> <p>JACK 334. Interesting reaction....but what does it mean?</p> <p>SCENE 17 [Sally's room]</p> <p>[after Sally jumps to give Jack his basket...]</p> <p>DR. FINKELSTEIN 335. You can come out now if you promise to behave, Sally. 336. Sally. 337. Ooh! Gone again!</p> <p>SCENE 18 [Jack's house]</p> <p>[Sally gives Jack his basket and sneaks off and picks a flower which catches on fire]</p> <p>Song 5 <i>Jack's Obsession</i></p> <p>CITIZENS OF HALLOWEEN</p> <p>338. Something's up with Jack 339. Something's up with Jack 340. Don't know if we're ever going to get him back</p> <p>WEREWOLF 341. He's all alone up there. Locked away inside.</p> <p>MOTHER 342. Never says a word</p> <p>CHILD 343. Hope he hasn't died.</p> <p>CITIZENS OF HALLOWEEN 344. Something's up with Jack</p>	<p>322. Jack Caveira! Aqui em cima, rapaz.</p> <p>323. Doutor, estou precisando de alguns equipamentos.</p> <p>324. Verdade ? Para quê ?</p> <p>325. Estou fazendo uma série de experiências.</p> <p>326. Que maravilha ! A curiosidade matou um gato, sabia ?</p> <p>327. Sabia.</p> <p>328. Venha até o laboratório e vou lhe dar tudo o que precisar.</p> <p>329. Experiências ?</p> <p>CENA 16</p> <p>330. Zero ! Cheguei !</p> <p>331. Reação interessante. Mas o que quer dizer ?</p> <p>CENA 17</p> <p>332. Pode sair agora, se prometer que vai se comportar. 333. Sally ? 334. Fugiu de novo !</p> <p>CENA 18</p> <p>Canção 5</p> <p>335. Algo está preocupando o Jack. 336. Algo está preocupando o Jack. 337. Não sei se voltará ao normal.</p> <p>338. Está trancado sozinho lá em cima.</p> <p>339. Não diz uma palavra.</p> <p>340. Espero que não tenha morrido.</p> <p>341. Algo está preocupando o Jack.</p>
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<p>345. Something's up with Jack</p> <p style="text-align: center;">JACK</p> <p>346. Christmas time is buzzing in my skull 347. Will it let me be? I cannot tell 348. There's so many things I cannot grasp 349. When I think I've got it, and then at last 350. Through my bony fingers it does slip 351. Like a snowflake in a fiery grip</p> <p>352. Something here I'm not quite getting 353. Though I try, I keep forgetting 354. Like a memory long since past 355. Here in an instant, gone in a flash 356. What does it mean? 357. What does it mean?</p> <p>358. In these little bric-a-brac 359. A secret's waiting to be cracked 360. These dolls and toys confuse me so 361. Confound it all, I love it though</p> <p>362. Simple objects, nothing more 363. But something's hidden through a door 364. Though I do not have the key 365. Something's there I cannot see 366. What does it mean? 367. What does it mean? 368. What does it mean?</p> <p>369. I've read these Christmas books so many times 370. I know the stories and I know the rhymes 371. I know the Christmas carols all by heart 372. My skull's so full, it's tearing me apart 373. As often as I've read them, something's wrong 374. So hard to put my bony finger on</p> <p>375. Or perhaps it's really not as deep As I've been led to think. 376. Am I trying much too hard? 377. Of course! I've been too close to see 378. The answer's right in front of me 379. Right in front of me</p> <p>380. It's simple really, very clear 381. Like music drifting in the air 382. Invisible, but everywhere 383. Just because I cannot see it 384. Doesn't mean I can't believe it</p> <p>385. You know, I think this Christmas thing 386. It's not as tricky as it seems 387. And why should they have all the fun? 388. It should belong to anyone</p> <p>389. Not anyone, in fact, but me 390. Why, I could make a Christmas tree 391. And there's no reason I can find 392. I couldn't handle Christmas time</p> <p>393. I bet I could improve it too 394. And that's exactly what I'll do</p> <p style="text-align: center;">JACK</p> <p>395. Eureka! This year, Christmas will be ours!</p> <p style="text-align: center;">SCENE 19 [Town meeting]</p> <p style="text-align: center;">MAYOR</p> <p>396. Patience, everyone. Jack has a special Job for each of us. 397. Dr. Finkelstein, your Xmas assignment is ready.</p>	<p>342. Algo está preocupando o Jack.</p> <p>343. Natal está fundindo a minha cabeça. 344. Será sempre assim ? Não sei dizer. 345. Tantas coisas que não compreendo. 346. Quando penso que realmente consegui 347. ele escorrega pelos meus dedos esqueléticos 348. como um floco de neve na fogueira.</p> <p>349. Tem algo que não entendo bem, 350. eu tento, mas esqueço também. 351. É como a memória de um passado distante 352. que agora se vai como um relâmpago. 353. que quer dizer ? 354. que quer dizer ?</p> <p>355. No meio dessas curiosidades, 356. um segredo está para ser quebrado. 357. Essas bonecas e brinquedos me confundem 358. mas mesmo assim eu gosto.</p> <p>359. Objetos comuns, nada mais. 360. Mas tem algo escondido atrás da porta 361. e eu não tenho a chave. 362. Há algo que não consigo ver. 363. que quer dizer ? 364. que quer dizer ? 365. que quer dizer ?</p> <p>366. Já li esses livros de Natal tantas vezes. 367. Conheço as histórias e as rimas. 368. Conheço todas as canções de Natal de cor. 369. Minha cabeça está cheia, está me matando. 370. Eu li tanto, que há algo errado. 371. Está tão difícil de descobrir.</p> <p>372. Ou talvez não seja tão profundo quanto penso. 373. Será que estou tentando o suficiente ? 374. É claro, estava muito perto para ver ! 375. A resposta está bem na frente ! 376. Bem na minha frente !</p> <p>377. É simples, verdade, muito claro. 378. Como música pairando no ar. 379. Invisível, mas em toda parte. 380. Só porque não consigo ver, 381. não quer dizer que não acredite.</p> <p>382. Acho que isso de Natal 383. não é um bicho de sete cabeças. 384. Por que só eles podem se divertir ? 385. Deveria pertencer a qualquer um.</p> <p>386. Na verdade, 387. eu poderia fazer uma árvore de Natal. 388. Não há nenhum motivo 389. para que eu não possa cuidar do Natal.</p> <p>390. Aposto que posso melhorá-lo. 391. E é exatamente o que vou fazer.</p> <p>392. Eureka ! Este ano, o Natal será nosso !</p> <p style="text-align: center;">CENA 19</p> <p>393. Paciência, pessoal ! Jack tem um trabalho especial para cada um. 394. Dr. Finkelstein! Seu trabalho de Natal está esperando.</p>
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398. Dr. Finkelstein to the front of the line.	395. Dr. Finkelstein! Passe à frente da fila !
VAMPIRE	
399. What kind of a noise is that for a baby to make?	396. Que barulho estranho para um bebê fazer.
JACK	
400. Perhaps it can be improved?	397. Talvez possa ser melhorado.
VAMPIRES	
401. No problem!	398. Não há problema.
JACK	
402. I knew it!	399. Eu sabia.
403. Doctor thank you for coming.	400. Doutor. Obrigado por ter vindo.
404. We need some of these.	401. Precisamos de alguns desses.
[showing picture of Santa and sleigh]	
DR. FINKELSTEIN	
405. Hmm.. their construction should be exceedingly simple. I think.	402. A construção deles deve ser extremamente fácil, eu acho.
MAYOR	
406. How horrible our Xmas will be.	403. Como será horrível o nosso Natal.
JACK	
407. No, how jolly!	404. Não. Como será alegre !
MAYOR	
408. [switches face] Oh, how jolly our Xmas will be.	405. Como será alegre o nosso Natal.
409. [gets pelted] What are you doing here?	406. que fazem aqui ?
LOCK	
410. Jack sent for us.	407. Jack nos chamou.
SHOCK	
411. Specifically.	408. Exatamente.
BARREL	
412. By name.	409. Pelos nomes.
LOCK	
413. Lock	410. Lock.
SHOCK	
414. Shock	411. Shock.
BARREL	
415. Barrel	412. Barrel.
MAYOR	
416. Jack, Jack it's Oogie's boys!	413. Jack, Jack. Os meninos do Bicho Papão.
JACK	
417. Ah, Halloween's finest trick or treaters.	414. Os melhores comedores de doces de Halloween.
418. The job I have for you is top secret.	415. o trabalho que tenho para vocês é segredo de estado.
419. It requires craft, cunning, mischief.	416. Requer arte, esperteza e malícia.
SHOCK	
420. And we thought you didn't like us, Jack.	417. Pensávamos que não gostasse de nós, Jack.
JACK	
421. Absolutely no one is to know about it. Not a soul. Now ... [whispers to LS&B]	418. Absolutamente ninguém pode saber disso. Ninguém. E agora...
422. And one more thing – leave that no account Oogie Boogie out of this!	419. E mais uma coisa. Deixem aquele Bicho Papão, que não vale nada, for a disso.
BARREL	
423. Whatever you say, Jack.	420. Como quiser, Jack.

<p style="text-align: center;">SHOCK</p> <p>424. Of course Jack.</p> <p style="text-align: center;">LOCK</p> <p>425. Wouldn't dream of it Jack. [all said with their fingers crossed]</p> <p style="text-align: center;">SCENE 20 [on the way to Oogie Boogie's place]</p> <p style="text-align: center;">Song 6 <i>Kidnap the Sandy Claws</i></p> <p style="text-align: center;">LOCK, SHOCK, AND BARREL</p> <p>426. Kidnap Mr. Sandy Claws?</p> <p style="text-align: center;">LOCK</p> <p>427. I wanna do it.</p> <p style="text-align: center;">BARREL</p> <p>428. Let's draw straws!</p> <p style="text-align: center;">SHOCK</p> <p>429. Jack said we should work together. 430. Three of a kind!</p> <p style="text-align: center;">LOCK, SHOCK, AND BARREL</p> <p>431. Birds of a feather 432. Now and forever 433. Wheeee!!! La, la, la, la, la 434. Kidnap the Sandy Claws, lock him up real tight 435. Throw away the key and then 436. Turn off all the lights</p> <p style="text-align: center;">SHOCK</p> <p>437. First, we're going to set some bait 438. Inside a nasty trap and wait 439. When he comes a-sniffing we will 440. Snap the trap and close the gate</p> <p style="text-align: center;">LOCK</p> <p>441. Wait! I've got a better plan 442. To catch this big red lobster man 443. Let's pop him in a boiling pot 444. And when he's done we'll butter him up</p> <p style="text-align: center;">LOCK, SHOCK, AND BARREL</p> <p>445. Kidnap the Sandy Claws 446. Throw him in a box 447. Bury him for ninety years 448. Then see if he talks</p> <p style="text-align: center;">SHOCK</p> <p>449. Then Mr. Oogie Boogie Man 450. Can take the whole thing over then 451. He'll be so pleased, I do declare that 452. he will cook him rare</p> <p style="text-align: center;">LOCK, SHOCK AND BARREL</p> <p>453. Wheeee!</p> <p style="text-align: center;">LOCK</p> <p>454. I say that we take a cannon 455. Aim it at his door 456. And then knock three times 457. And when he answers 458. Sandy Claws will be no more</p> <p style="text-align: center;">SHOCK</p> <p>459. You're so stupid, think now 460. If we blow him up to smithereens</p>	<p>421. É claro, Jack.</p> <p>422. Nem pensamos nisso.</p> <p style="text-align: center;">CENA 20</p> <p style="text-align: center;">Canção 6</p> <p>423. Raptar o Sr. Papão Comeu ?</p> <p>424. Quero cuidar disso.</p> <p>425. Vamos tirar no palito.</p> <p>426. Jack disse que devemos trabalhar juntos. 427. Os três mosqueteiros.</p> <p>428. Farinha do mesmo saco. 429. Agora e sempre.</p> <p style="text-align: center;">430. [OMISSÃO]</p> <p>431. Raptar o Papão Comeu, 432. trancá-lo bem trancadinho 433. jogar a chave fora e apagar as luzes.</p> <p>434. Primeiro colocaremos a isca 435. na armadilha e esperaremos. 436. Quando ele vier, 437. fecharemos a armadilha e lacraremos a porta.</p> <p>438. Esperem, tenho um plano melhor 439. para pegar a lagosta vermelha. 440. Jogá-lo num pote fervente 441. e depois passar manteiga.</p> <p>442. Raptar o Papão Comeu, 443. jogá-lo numa caixa. 444. Enterrá-lo por 90 anos 445. e depois ver se ainda fala.</p> <p>446. Então o Sr. Bicho Papão 447. poderá tomar conta de tudo. 448. Ele ficará tão contente 449. e vai cozinhá-lo mal-passado.</p> <p style="text-align: center;">450. [OMISSÃO]</p> <p>451. Vamos pegar um canhão, 452. apontar para a porta, então... 453. Bater três vezes 454. e quando atender, 455. Não haverá mais Papão Comeu.</p> <p>456. Você é um estúpido. 457. Se o explodirmos em pedacinhos</p>
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461. We may lose some pieces
462. And then Jack will beat us black and green

LOCK,SHOCK AND BARREL

463. Kidnap the Sandy Claws
464. Tie him in a bag
465. Throw him in the ocean
466. Then, see if he is sad

LOCK AND SHOCK

467. Because Mr. Oogie Boogie is the meanest guy around
468. If I were on his Boogie list, I'd get out of town!

BARREL

469. He'll be so pleased by our success
470. That he'll reward us too, I'll bet

LOCK, SHOCK AND BARREL

471. Perhaps he'll make his special brew
472. Of snake and spider stew
473. Mmm!

474. We're his little henchmen and
475. We take our job with pride
476. We do our best to please him
477. And stay on his good side

SHOCK

478. I wish my cohorts weren't so dumb

BARREL

479. I'm not the dumb one

LOCK

480. You're no fun.

SHOCK

481. Shut up!

LOCK

482. Make me!

SHOCK

483. I've got something, listen now
484. This one is real good, you'll see
485. We'll send a present to his door
486. Upon there'll be a note to read
487. Now, in the box we'll wait and hide
488. Until his curiosity entices him to look inside

BARREL

489. And then we'll have him
490. One, two, three

LOCK, SHOCK AND BARREL

491. Kidnap the Sandy Claws,
492. Beat him with a stick
493. Lock him up for ninety years, see what makes him tick
494. Kidnap the Sandy Claws,
495. chop him into bits
496. Mr. Oogie Boogie is sure to get his kicks
497. Kidnap the Sandy Claws,
498. See what we will see
499. Lock him in a cage and then, throw away the key!

OOGIE BOOGIE

500. Sandy Claws? Hahaha

SCENE 21
[city hall]

JACK

501. It goes something like this. [Jingle bells]

458. poderemos perder alguns pedaços
459. e Jack nos dará uma surra.

460. Raptar Papão Comeu,
461. amarrá-lo num saco.
462. Atirá-lo no oceano
463. e ver se fica triste.

464. Porque o Sr. Bicho Papão é o cara mais cruel das redondezas.
465. Se estivesse na sua lista negra, eu daria no pé.

466. Ele ficará tão feliz com nosso sucesso
467. que nos dará uma recompensa. Aposto.

468. Talvez faça seu prato especial
469. de cobra e aranha cozidas.
470. [OMISSÃO]

471. Somos garotos de confiança.
472. Trabalhamos com orgulho.
473. Faremos o possível para agradá-lo
474. e ficar do seu lado.

475. Queria que meu bando não fosse tão burro.

476. Não sou burro.

477. Isso não tem graça.

478. Cale a boca !

479. Venha calar !

480. Tenho uma coisa legal.
481. Essa é muito boa, verão.
482. Mandaremos um presente até sua porta,
483. com uma mensagem.
484. Estaremos escondidos dentro da caixa
485. até que sua curiosidade o atraia para ver o que é.

486. Então, num instante, o pegamos.
487. [OMISSÃO]

488. Raptar Papão Comeu.
489. Bater nele com uma vara.
490. Trancá-lo por 90 anos e ver o que ele fará para viver.
491. Raptar Papão Comeu..
492. Fazê-lo em pedacinhos.
493. Sr. Bicho Papão certamente ficará satisfeito.
494. Raptar Papão Comeu.
495. Ver o que vamos fazer.
496. Trancá-lo numa gaiola e jogar a chave fora !

497. Papão Comeu !

CENA 21

498. É mais ou menos assim.

<p>502. How about it? Think you can manage?</p> <p style="text-align: center;">PERSON INSIDE BASS</p> <p>503. a one, and a two, and a three, and a . . .</p> <p style="text-align: center;">[Jingle in a flat key by the band]</p> <p style="text-align: center;">MAYOR</p> <p>504. Next!</p> <p style="text-align: center;">JACK</p> <p>505. Fantastic! Now why don't you all practice on that and we'll be in 506. great shape. Sally, I need your help more than anyone's.</p> <p style="text-align: center;">SALLY</p> <p>507. You certainly do, Jack. I had the most terrible vision.</p> <p style="text-align: center;">JACK</p> <p>508. That's splendid.</p> <p style="text-align: center;">SALLY</p> <p>509. No, it was about your Xmas. 510. There was smoke and fire.</p> <p style="text-align: center;">JACK</p> <p>511. That not my Xmas. 512. My Xmas is filled with laughter and joy and this... 513. My Sandy Claws outfit. I want you to make it.</p> <p style="text-align: center;">SALLY</p> <p>514. Jack, please, listen to me! It's going to be a disaster.</p> <p style="text-align: center;">JACK</p> <p>515. How could it be? 516. Just follow the pattern! 517. This part is red, the trim is white.</p> <p style="text-align: center;">SALLY</p> <p>518. It's a mistake, Jack.</p> <p style="text-align: center;">JACK</p> <p>519. Now don't be modest, 520. who else is clever enough to make my Sandy Claws outfit.</p> <p style="text-align: center;">MAYOR</p> <p>521. Next!</p> <p style="text-align: center;">JACK</p> <p>522. I have every confidence in you.</p> <p style="text-align: center;">SALLY</p> <p>523. But it seems wrong to me, very wrong.</p> <p style="text-align: center;">[to Behemoth]</p> <p style="text-align: center;">JACK</p> <p>524. This device is called a nutcracker.</p> <p style="text-align: center;">LOCK, SHOCK AND BARREL</p> <p>525. Jack, Jack we caught him, we caught him!</p> <p style="text-align: center;">JACK</p> <p>526. Perfect! Open it up. Quickly! [opens to reveal the Easter bunny]</p> <p style="text-align: center;">JACK</p> <p>527. That's not Sandy Claws!</p> <p style="text-align: center;">SHOCK</p> <p>528. It isn't?</p> <p style="text-align: center;">BARREL</p>	<p>499. que acham ? Vão conseguir fazer ?</p> <p>500. Um, e dois, e três...</p> <p>501. Próximo!</p> <p>502. Fantástico! Pratiquem assim e ficaremos no ponto. 503. Sally, preciso mais de sua ajuda do que de qualquer um.</p> <p>504. Com certeza que sim. Tive uma visão terrível.</p> <p>505. Esplêndido.</p> <p>506. Não! Era sobre o seu Natal. 507. Havia fumaça e fogo...</p> <p>508. Isso não é o meu Natal. 509. O meu Natal é cheio de riso, e de alegria, e... disso. 510. meu traje de Papão Comeu. Quero que o faça.</p> <p>511. Jack, por favor, me escute. Será um desastre.</p> <p>512. Como assim ? 513. É só seguir o modelo. 514. Isso é vermelho. A lista é branca.</p> <p>515. É um engano, Jack.</p> <p>516. Não seja modesta. 517. Quem mais é esperta para fazer o meu traje ?</p> <p>518. Próximo.</p> <p>519. Eu confio totalmente em você.</p> <p>520. Mas me parece errado. Muito errado.</p> <p>521. Esta invenção é chamada de quebra-nozes.</p> <p>522. Jack, nós o pegamos !</p> <p>523. Perfeito ! Abram. Rápido !</p> <p>524. Esse não é Papão Comeu.</p> <p>525. Não é ?</p>
--	--

529. Who is it?	526. Quem é ?
530. Bunny!	527. [OMISSÃO]
531. Not Sandy Claws...take him back!	528. Não é Papão Comeu ! Levem-no de volta.
532. We followed your instructions...	529. Seguimos suas instruções.
533. ... we went through the door...	530. Passamos pela porta.
534. Which door? There's more than one.	531. Qual porta ? Havia mais de uma porta.
535. Sandy Claws is behind the door shaped like this.	532. Papão Comeu está atrás da porta que tem esse formato.
[shows Xmas cookie in shape of tree]	
536. I told you!	533. Eu lhe disse.
[LS&B start fighting]	
537. Arr!! [making scary face at LS&B]	534. [OMISSÃO]
538. I'm very sorry for the inconvenience, sir.	535. Sinto muito pelo inconveniente, senhor.
539. Take him home first	536. Levem-no para casa primeiro.
540. and apologize again.	537. E peçam desculpas novamente !
541. Be careful with Sandy Claws when you	538. Tenham cuidado com Papão Comeu !
542. fetch him. Treat him nicely!	539. Tratem-no gentilmente !
543. Got it!. We'll get it right next time!	540. Entendido ! Vamos fazer o certo agora!
SCENE 22	CENA 22
[Dr. Finkelstein's castle]	
544. You will be a decided improvement over that treacherous Sally.	541. Você será uma versão melhorada daquela Sally traiçoeira.
545. Master, the plans.	542. Mestre. Os planos.
546. Excellent, Igor.	543. Excelente, Igor.
[throws him a dog bone]	
Song 7	Canção 7
Making Christmas	
547. This time, this time	544. Dessa vez...
548. Making Christmas	545. Dessa vez, fazer Natal.
549. Making Christmas	546. Fazer Natal, fazer Natal é tão bom.
550. Making Christmas, making Christmas is so fine!	547. [OMISSÃO]
551. It's ours this time	548. Dessa vez é nosso.
552. And won't the children be surprised?	549. As crianças ficarão surpresas.
553. It's ours this time	550. Dessa vez é nosso.

CHILD CORPSE	
554. Making Christmas	551. Fazer Natal.
MUMMY	
555. Making Christmas	552. Fazer Natal.
MUMMY AND CORPSE CHILD	
556. Making Christmas	553. Fazer Natal.
WITCHES	
557. Time to give them something fun	554. É hora de dar-lhes algo divertido...
WITCHES AND CREATURE LADY	
558. They'll talk about for years to come	555. ... de que se lembrarão por muitos anos.
GROUP	
559. Let's have a cheer from everyone	556. Vamos saudar a todos.
560. It's time to party	557. É tempo de festa.
DUCK TOY	
561. Making Christmas, making Christmas	558. Fazer Natal. Fazer Natal.
VAMPIRES	
562. Snakes and mice get wrapped up so nice	559. Galhos e ratos, embrulhar bem bonito.
563. With spider legs and pretty bows	560. Com pernas de aranha e bonitas dobraduras.
VAMPIRES AND WINGED DEMON	
564. It's ours this time	561. Dessa vez é nosso.
CORPSE FATHER	
565. All together, that and this	562. Todos juntos, isso e aquilo.
CORPSE FATHER, WOLF MAN	
566. With all our tricks we're	563. Usando os nossos truques...
CORPSE FATHER, WOLF MAN, DEVIL	
567. Making Christmastime	564. ... para fazer o Natal.
WOLF MAN	
568. Here comes Jack	565. Lá vem o Jack.
JACK	
569. I don't believe what's happening to me	566. Não acredito no que está acontecendo comigo.
570. My hopes, my dreams, my fantasies	567. Minhas esperanças, meus sonhos, minhas fantasias !
571. Hee, hee, hee, hee	568. [OMISSÃO]
HARLEQUIN	
572. Won't they be impressed? I am a genius!	569. Eles não ficarão impressionados ?
573. See how I transformed this old rat	570. Sou um gênio. Veja como transformei este velho rato
574. Into a most delightful hat!	571. em um chapéu encantador.
JACK	
575. Hmm, my compliments from me to you	572. Meus cumprimentos a você
576. On this your most intriguing hat	573. pelo chapéu interessante.
577. Consider though this substitute	574. Porém, aceite uma sugestão,
578. A bat in place of this old rat	575. um morcego ao invés do rato.
579. Huh! No, no, no, now that's all wrong	576. Não, está tudo errado.
580. This thing will never make a present	577. Isto nunca dará um presente.
581. It's been dead now for much too long	578. Está morta há muito tempo.
582. Try something fresher, something pleasant	579. Tente algo fresco e agradável.
583. Try again, don't give up	580. Tente novamente, não desista.
THREE MR. HYDES	
584. All together, that and this	581. Todos juntos, isso e aquilo.
585. With all our tricks we're making Christmastime!	582. Usando nossos truques para fazer o Natal.
(Instrumental)	
GROUP	
586. This time, this time	583. (35 dias para o Natal)
JACK	
	584. Dessa vez ! Dessa vez !

587. It's ours!	585. [OMISSÃO]
GROUP	
588. Making Christmas, making Christmas	586. Fazer Natal ! Fazer Natal !
589. La, la, la	587. [OMISSÃO]
590. It's almost here	588. Estamos quase lá...
GROUP AND WOLF MAN	
591. And we can't wait	589. ... e não podemos esperar.
GROUP AND HARLEOUTIN	
592. So ring the bells and celebrate	590. Toquem os sinos e comemorem...
GROUP	
593. 'Cause when the full moon starts to climb	591. ... pois quando a lua cheia subir,
594. We'll all sing out	592. todos nós cantaremos.
JACK	
595. It's Christmastime!	593. É tempo de Natal !
596. Hee, hee, hee.	594. [OMISSÃO]
	595. (2 dias para o Natal)
SCENE 23	CENA 23
[Christmastown]	
SANDY CLAWS	
597. Kathleen, Bobby, Susie,	596. Kathleen, Bobby, Susie.
598. yes, Susie's been nice.	597. Susie tem sido uma boa menina.
599. Nice, nice, naughty, nice, nice, nice.	598. Bom, bom, mal-criado, bom, bom, bom.
600. There are hardly any naughty children this year.	599. Têm poucas crianças mal-criadas este ano.
[door chime: jingle all the way]	
SANDY CLAWS	
601. Now who could that be?	600. Quem pode ser ?
LOCK, SHOCK AND BARREL	
602. Trick or treat!	601. Um doce ou uma travessura !
SANDY CLAWS	
603. Huh?	602. [OMISSÃO]
SCENE 24	CENA 24
[back to Halloweentown]	
[to Jack in Sandy garb]	
SALLY	
604. You don't look like yourself Jack,	603. Não se parece com você, Jack..
605. not at all.	604. Não mesmo.
JACK	
606. Isn't that wonderful?	605. Não é maravilhoso ?
607. It couldn't be more wonderful!	606. Não poderia ser mais maravilhoso.
SALLY	
608. But you're the Pumpkin King.	607. Mas é o Rei Abóbora.
JACK	
609. Not anymore.	608. Não sou mais.
610. And I feel so much better now.	609. Me sinto muito melhor agora.
SALLY	
611. Jack, I know you think something's missing. But ...	610. Entendo que você pense que está faltando algo, mas...
[pricks Jack's finger with needle]	
JACK	
612. Ow!!!	611. [OMISSÃO]
SALLY	
613. Sorry!	612. Desculpe.
JACK	

614. You're right, something is missing	613. Está certa. Está faltando algo.
615. but what? I've got the beard, the coat, the boots...	614. Mas o quê ? Tenho a barba, o casaco, as botas, o cinto...
LOCK, SHOCK AND BARREL	
616. Jack, Jack this time we bagged him!	615. Jack ! Dessa vez o pegamos.
LOCK	
617. This time we really did!	616. Dessa vez pegamos mesmo.
BARREL	
618. He sure is big Jack!	617. Ele é grande demais, Jack.
SHOCK	
619. And heavy!	618. E pesado.
SANDY CLAWS	
620. Let me out!	619. Deixe-me sair!
JACK	
621. Sandy Claws in person. What a pleasure to meet you.	620. Papão Comeu. Em pessoa. É um prazer conhecê-lo.
622. Why you have hands? You don't have claws at all!	621. Nossa, você tem mãos. Não tem garras.
SANDY CLAWS	
623. Where am I?	622. Onde estou ?
JACK	
624. Surprised aren't you? I knew you would be.	623. Surpreso, não está ? Sabia que ficaria.
625. You don't need to have another worry about Xmas this year.	624. Não precisa se preocupar com o Natal este ano.
SANDY CLAWS	
626. What?	625. [OMISSÃO]
JACK	
627. Consider this a vacation Sandy, a reward.	626. Considere isso como férias.
628. It's your turn to take it easy.	627. Uma recompensa. Uma oportunidade para relaxar.
SANDY CLAWS	
629. But there must be some mistake!	628. Deve haver algum engano.
JACK	
630. See that he's comfortable.	629. Vejam com que fique confortável.
631. Just a second fellows.	630. Um segundo, amigos.
632. Of course, that's what I'm missing.	631. É claro ! Era isso que estava faltando.
SANDY CLAWS	
633. But ...	632. [OMISSÃO]
JACK	
634. Thanks! [took Sandy's hat]	633. Obrigado.
SANDY CLAWS	
635. You just can't...	634. Você não pode... espere !
636. Hold on! Where are we going now?	635. Aonde estamos indo agora ?
JACK	
637. ho ho ho	636. [OMISSÃO]
SALLY	
638. This is worse than I thought,	637. Isso é pior do que eu pensava.
639. much worse. I know...	638. Muito pior. Já sei ...
SANDY CLAWS	
640. Me? On vacation on Xmas eve?	639. Eu, de férias ? Na véspera do Natal ?
BARREL	
641. Where are we taking him?	640. Para onde vamos levá-lo ?
SALLY	
642. Where?	641. [OMISSÃO]
LOCK	
643. To Oogie boogie, of course.	642. Para o Bicho Papão, é claro.

644. There isn't anywhere in the whole world more comfortable than
645. that and Jack said to make him comfortable. Didn't he?

SHOCK AND BARREL

646. Yes he did.

SANDY CLAWS

647. Haven't you heard of peace on earth
648. and good will toward men?

LOCK, SHOCK AND BARREL

649. No!

SCENE 25

[Dr. Finkelstein's castle]

[getting fog juice]

SALLY

650. This'll stop Jack.

[working on new creation to replace Sally]

DR. FINKELSTEIN

651. What a joy to think of all we'll have in common.
652. We'll have conversations worth having.

SCENE 26

[Oogie's Place]

[laughing]

SANDY CLAWS

653. Don't do this!
654. Naughty children never get any presents.

SHOCK

655. I think he might be too big.

LOCK

656. No he's not. If he can go down a chimney, he can fit down here!

[in Oogie's lair]

Song 8

Oogie Boogie's Song

OOGIE BOOGIE

657. Well, well, well,
658. what have we here?
659. Sandy Claws, huh?
660. Oh, I'm really scared!
661. So you're the one everybody's talkin' about, ha, ha

662. You're jokin', you're jokin'
663. I can't believe my eyes
664. You're jokin' me, you gotta be
665. This can't be the right guy
666. He's ancient, he's ugly
667. I don't know which is worse
668. I might just split a seam now
669. If I don't die laughing first

670. Mr. Oogie Boogie says
671. There's trouble close at hand
672. You'd better pay attention now
673. 'Cause I'm the Boogie Man
674. And if you aren't shakin'
675. There's something very wrong
676. 'Cause this may be the last time
677. You hear the boogie song, Ohhh

THREE SKELETONS

643. Não há lugar mais confortável do que aquele.
644. E Jack disse para deixá-lo confortável, não disse ?

645. Disse, sim.

646. Nunca ouviram falar de paz na Terra
647. e de boa vontade com os homens ?

648. Não !

CENA 25

649. Isso irá deter o Jack.

650. Que felicidade pensar em tudo o que teremos em comum.
651. Teremos conversas muito boas.

CENA 26

652. Não façam isso !
653. Crianças mal-criadas nunca ganham presentes.

654. Acho que ele é muito grande.

655. Não é, não. Se ele pode descer uma chaminé ele pode caber aqui !

Canção 8

656. Bem, bem, bem.
657. que temos aqui ?
658. Papão Comeu, não é ?
659. Estou morrendo de medo.
660. Então você é aquele que todo mundo está falando.

661. Está brincando. Está brincando.
662. Não acredito nos meus olhos.
663. Está brincando comigo. Só pode estar.
664. Este não pode ser o cara certo.
665. Ele é velho e feio.
666. Não sei o que é pior.
667. Vou me escangalhar
668. de tanto rir se não morrer antes.

669. Quando o Bicho Papão diz
670. que há encrenca se aproximando
671. é melhor prestar atenção,
672. pois sou o Bicho Papão.
673. E se não estiver tremendo,
674. pode contar que tem algo errado
675. e pode ser a ultima vez
676. que você escuta a minha canção.
677. Sou o Bicho Papão.

<p>678. Ohhh</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>679. Ohhh</p> <p style="text-align: center;">TWO SKELETONS IN VICE</p> <p>680. Ohhh</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>681. Ohhh</p> <p style="text-align: center;">THREE BATS</p> <p>682. Ohhh, he's the Oogie Boogie Man</p> <p style="text-align: center;">SANTA</p> <p>683. Release me now! 684. Or you must face the dire consequences. 685. The children are expecting me. 686. So please, come to your senses.</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>687. You're jokin', you're jokin' 688. I can't believe my ears! 689. Would someone shut this fella up? 690. I'm drownin' in my tears 691. It's funny, I'm laughing 692. You really are too much 693. And now, with your permission 694. I'm going to do my stuff</p> <p style="text-align: center;">SANTA</p> <p>695. What are you going to do?</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>696. I'm gonna do the best I can 697. Oh, the sound of roilin' dice. To me is music in the air 698. 'Cause I'm a gamblin' Boogie Man. Although I don't play fair 699. It's much more fun, I must confess 700. With lives on the line 701. Not mine, of course, but yours, old boy 702. Now that'd be just fine</p> <p style="text-align: center;">SANTA</p> <p>703. Release me fast or you will have to 704. Answer for this heinous act</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>705. Oh, brother, you're something 706. You put me in a spin 707. You aren't comprehending 708. The position that you're in 709. It's hopeless, you're finished 710. You haven't got a prayer 711. 'Cause I'm Mr. Oogie Boogie 712. And you ain't going nowhere [LS&B laughing]</p>	<p>678. [OMISSÃO]</p> <p>679. [OMISSÃO]</p> <p>680. [OMISSÃO]</p> <p>681. [OMISSÃO]</p> <p>682. [OMISSÃO]</p> <p>683. Liberte-me agora 684. ou sofrerá as consequências. 685. As crianças me esperam, 686. então, por favor, comporte-se.</p> <p>687. Está brincando. Está brincando. 688. Não acredito nos meus ouvidos. 689. Alguém quer calar a boca dele ? 690. Estou chorando de rir. 691. Que engraçado, estou rindo. 692. Você é mesmo demais. 693. E agora, com sua permissão, 694. vou fazer o meu trabalho.</p> <p>695. que vai fazer ?</p> <p>696. Vou fazer o melhor que posso. 697. som de dados rolando é música no ar. 698. Eu sou um jogador, apesar de não jogar honestamente. 699. É muito mais divertido, devo confessar, 700. quando vidas são arriscadas. 701. A minha não, é claro, mas a sua, velhinho. 702. Vai acabar tudo bem.</p> <p>703. Liberte-me rápido ou terá 704. que ser punido por esse ato abominável.</p> <p>705. Irmão, você é surpreendente. 706. Você me subestima. 707. Não está compreendendo 708. a situação em que está. 709. Não há esperança, está acabado. 710. [OMISSÃO]</p> <p>711. Pois eu sou o Sr. Bicho Papão 712. e você vai a lugar algum.</p>
<p style="text-align: center;">SCENE 27 [back to Halloweentown]</p> <p style="text-align: center;">[Sally pouring fog juice into fountain]</p> <p style="text-align: center;">[Jack appears from coffin and there's applause]</p> <p style="text-align: center;">MAYOR</p> <p>713. Think of us as you soar triumphantly through the sky 714. outshining every star. 715. Your silhouette a dark blot on the moon, 716. you who are our pride, 717. you who are our glory, 718. you who have frightened billions into an early grave.</p>	<p style="text-align: center;">CENA 27</p> <p style="text-align: center;">713. (Saco de Neblina)</p> <p>714. Pense em nós enquanto voar, triunfante pelo céu 715. sobressaindo-se de todas as estrelas. 716. Sua silhueta, um borrão escuro na lua. 717. Você, que é nosso orgulho. 718. Você, que é nossa glória. 719. Você, que assustou milhares de pessoas antes de morrerem.</p>

[the fog starts to get worse]

MAYOR

719. You who have eh, devastated the souls of the living...

JACK

720. Oh no! We can't take off in this!

721. The reindeer can't see an inch in front of their noses.

SALLY

722. Whew!

VAMPIRE

723. This fog's as thick as, as...

CYCLOPS

724. Jelly brains

VAMPIRE

725. Thicker!

JACK

726. There go all of my hope, my precious plans,

727. my glorious dreams.

KID

728. [crying] There goes Xmas.

ZERO

[barks]

JACK

729. No Zero, down boy.

730. My what a brilliant nose you have!

731. The better to light my way!

732. To the head of the team, Zero!

733. We're off!

SALLY

734. Wait Jack, no!

[Jack is off!]

[cheers]

JACK

735. ho ho hee hee hee

SALLY

736. Good bye Jack, my dearest Jack.

737. Oh how I hope my premonition is wrong.

Song 9

Sally's Song

SALLY

738. I sense there's something in the wind

739. That feels like tragedy's at hand

740. And though I'd like to stand by him

741. Can't shake this feeling that I have

742. The worst is just around the bend

743. And does he notice my feelings for him?

744. And will he see how much he means to me?

745. I think it's not to be

746. What will become of my dear friend?

747. Where will his actions lead us then?

748. Although I'd like to join the crowd

749. In their enthusiastic cloud

750. Try as I may, it doesn't last

720. Você, que devastou as almas vivas...

721. Não, não podemos decolar assim.

722. A rena não consegue ver um palmo diante do nariz.

723. [OMISSÃO]

724. Essa neblina é tão grossa quanto ...

725. Geléia de miolos.

726. Ou mais grossa.

727. Lá se vão todas as minhas esperanças, meus planos preciosos,

728. meus sonhos gloriosos.

729. Lá se vai o Natal.

730. Não, Zero. Desça, rapaz.

731. Que nariz brilhante você tem !

732. É o que preciso para iluminar meu caminho !

733. Vá na frente do time, Zero !

734. Estamos partindo !

735. Espere, Jack ! Não !

736. [OMISSÃO]

737. Adeus, Jack. Meu querido Jack.

738. Espero que minha premonição esteja errada.

Canção 9

739. Sinto que tem algo no ar.

740. Parece que uma tragédia vai acontecer.

741. E apesar de querer estar ao seu lado

742. Não consigo me livrar desse meu sentimento.

743. pior está para acontecer.

744. Será que ele nota os meus sentimentos por ele ?

745. Será que ele vê o quanto significa para mim ?

746. Acho que nunca vai acontecer.

747. que vai ser de meu querido amigo ?

748. Para onde seus atos vão nos levar ?

749. Embora eu queira me juntar ao grupo

750. Nessa onda de entusiasmo

751. eu não o farei, pois não vai durar.

751. And will we ever end up together?
752. No, I think not, it's never to become
753. For I am not the one

SCENE 28
[Jack playing Sandy]

JACK

754. ho ho ho ho ho he he he

[lands loudly & wakes up little kid]

A LITTLE KID

755. Santa! [sees Jack]
756. [gasps] Santa?

JACK

757. Merry Xmas! And what is your name?

KID

758. uh uh

JACK

759. That's all right. I have a special present for you anyway.
760. There you go sonny. Ho ho ho hee hee hee
[goes back up chimney]

MOTHER

761. And what did Santa bring you honey?
[pulls out shrunken head mother and father scream]

JACK

762. Merry Xmas!

COP

763. [ON PHONE] Hello, police. [frantic peanuts-type talk]
764. Attacked by Xmas toys?
765. That's strange. That's the second toy complaint we've had.

JACK

766. Ho ho ho hee hee hee

[killer wreath, snake, vampire toy, killer duck]

[screams]

[Jack puts toys down chimneys]

[screams]

[Jack in the box chases fat kid]

JACK

767. You're welcome one and all!

COP

768. [on phone] Where'd you spot him?
769. Fast as we can, ma'am ... Police
770. I know, I know a skeleton.
771. Keep calm.
772. Turn off all the lights.
773. Make sure the doors are locked.
774. Hello, police

NEWSREADER

775. Reports are pouring in from all over the globe that
776. an impostor is shamelessly impersonating Santa Claus,
777. mocking and mangling this joyous holiday.

HALLOWEEN RESIDENTS

[cheers]

NEWSREADER

778. Police assure us that this moment, military units are mobilizing
779. to stop the perpetrator of this heinous crime.

752. Será que vamos ficar juntos algum dia ?
753. Acho que não. Nunca dará certo
754. porque eu não sou a escolhida.

CENA 28

755. [OMISSÃO]

756. Papai Noel !
757. Papai Noel ?

758. Feliz Natal ! Qual o seu nome ?

759. [OMISSÃO]

760. Tudo bem. Tenho um presente especial pra você mesmo assim.
761. Aqui está, filho.

762. que Papai Noel lhe trouxe, filho ?

763. Feliz Natal !

764. Alô. Polícia.
765. Atacado por brinquedos de Natal ?
766. Estranho. É a segunda reclamação que recebemos.

767. [OMISSÃO]

768. Sejam bem-vindos, todos vocês !

769. Onde o viu ?
770. mais rápido que der ... Polícia.
771. Eu sei, um esqueleto.
772. Fique calmo.
773. Apague todas as luzes.
774. Tranque as portas.
775. Alô, polícia ?

776. Temos notícias despejadas de todas as partes do mundo de que
777. um impostor está personificando Papai Noel,
778. zombando e arruinando esse feriado encantado.

779. Autoridades asseguram que nesse momento forças militares estão
780. sendo mobilizadas para deter o invasor.

<p style="text-align: center;">SALLY</p> <p>780. [over the Newscaster] Jack, someone has to help Jack. 781. Where'd they take that Sandy Claws?</p> <p style="text-align: center;">NEWSREADER</p> <p>782. Come back and save Xmas!</p> <p style="text-align: center;">JACK</p> <p>783. Look Zero, search lights!</p> <p style="text-align: center;">[firing at Jack] JACK</p> <p>784. They're celebrating! 785. They're thanking us for doing such a good job.</p> <p style="text-align: center;">[almost hits Zero] JACK</p> <p>786. Whoa, careful down there, you almost hit us.</p> <p style="text-align: center;">ZERO</p> <p>[bark]</p> <p style="text-align: center;">JACK</p> <p>787. It's ok, Zero. Head higher!</p> <p style="text-align: center;">SCENE 29 [Oogie lair]</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>788. Are you a gamblin man, Sandy? Let's play.</p> <p style="text-align: center;">[sees sally's leg] OOGIE BOOGIE</p> <p>789. Mmmm.. my, my....what have we here?</p> <p style="text-align: center;">[Sally's hands start to rescue Sandy] SALLY</p> <p>790. [whispering] I'll get you out of here.</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>791. Ah, lovely. Tickle, tickle, tickle. Tickle, tickle, tickle.</p> <p style="text-align: center;">[Sally's hands untie Sandy] [Oogie realizes that there's no body to the leg]</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>792. What?!? You trying to make a dupe out of me?</p> <p style="text-align: center;">[Oogie sucks Sandy and Sally back in]</p> <p style="text-align: center;">SCENE 30 [back to Jack]</p> <p style="text-align: center;">JACK</p> <p>793. Who's next on my list? 794. Ah, little Harry and Jordan. 795. Won't they be surprised?</p> <p style="text-align: center;">[sleigh gets hit] JACK</p> <p>796. They're trying to hit us! ZERO!</p> <p style="text-align: center;">ZERO</p> <p>[bark]</p> <p style="text-align: center;">[sleigh gets hit] [as Jack's falling] JACK</p> <p>797. Merry Xmas to all and to all a good night...</p> <p style="text-align: center;">SCENE 31 [Halloween]</p>	<p>781. Jack. Alguém tem que ajudar o Jack. 782. Aonde levaram Papão Comeu ?</p> <p>783. Papai Noel, volte, salve o Natal.</p> <p>784. Olhe, Zero. Holofotes.</p> <p>785. Estão comemorando ! 786. E agradecendo por estarmos fazendo um bom trabalho.</p> <p>787. Cuidado ai embaixo. Quase nos acertaram.</p> <p>788. Tudo bem, Zero. Para cima.</p> <p style="text-align: center;">CENA 29</p> <p>789. Você joga. Comeu ? Vamos jogar !</p> <p>790. que temos aqui ?</p> <p>791. Vou tirá-lo daqui.</p> <p>792. Linda.</p> <p>793. quê ? Está tentando me fazer de tolo ?</p> <p style="text-align: center;">CENA 30</p> <p>794. Quem é o próximo da lista ? 795. Pequeno Harry e Jordan. 796. Não vai ser uma surpresa ?</p> <p>797. Estão tentando nos acertar, Zero !</p> <p>798. Feliz Natal e boa noite para todos!</p> <p style="text-align: center;">CENA 31</p>
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WEREWOLF

[howl]

MAYOR

798. [with white face] I knew this Xmas thing was a bad idea.
 799. I felt it in my gut.
 800. Terrible news folks.
 801. The worst tragedy of our times.
 802. Jack has been blown to smithereens.
 803. Terrible, terrible news.

SCENE 32

[back to "normal" town]

COP

804. [in car] Attention, attention citizens.
 805. Terrible news.
 806. There's still no sign of Santa Claus.
 807. Although the impostor has been shot down,
 808. it looks like Xmas will have to be canceled this year.
 809. I repeat the impostor has been shot down,
 810. but there's still no sign

SCENE 33

[Jack in cemetery]

SONG 10

Poor Jack

JACK

811. What have I done?
 812. What have I done?
 813. How could I be so blind?
 814. All is lost, where was I?
 815. Spoiled all, spoiled all
 816. Everything's gone all wrong
817. What have I done?
 818. What have I done?
 819. Find a deep cave to hide in
 820. In a million years they'll find me
 821. Only dust and a plaque
 822. That reads, 'Here Lies Poor Old Jack'
823. But I never intended all this madness, never
 824. And nobody really understood,
 825. well how could they?
 826. That all I ever wanted was to bring them
 827. something great!
 828. Why does nothing ever turn out like it should?
829. Well, what the heck, I went and did my best
 830. And, by god, I really tasted something swell
 831. And for a moment, why, I even touched the sky
 832. And at least I left some stories they can tell, I did
833. And for the first time since
 834. I don't remember when
 835. I felt just like my old bony self again
 836. And I, Jack, the Pumpkin King
837. That's right! I am the Pumpkin King, ha, ha, ha, ha
838. And I just can't wait until next Halloween
 839. 'Cause I've got some new ideas that will really make the scream
 840. And, by God, I'm really going to give it all my might
 841. Uh oh, I hope there's still time to set things right
 842. Sandy Claws, hmm

SCENE 34

[Oogie lair]

CENA 32

799. Eu sabia que essa coisa de Natal não era boa idéia.
 800. Meu instinto me dizia.
 801. Péssimas notícias, companheiros.
 802. A pior tragédia do nosso tempo.
 803. Explodiram Jack em pedacinhos.
 804. Péssimas, péssimas notícias.

CENA 33

CANÇÃO 10

812. que foi que eu fiz ?
 813. que foi que eu fiz ?
 814. Como pude ser tão cego ?
 815. Tudo está perdido. Onde eu estava ?
 816. Estraguei tudo. Estraguei tudo.
 817. Deu tudo errado.
818. que foi que eu fiz ?
 819. que foi que eu fiz ?
 820. Vou procurar um buraco bem fundo para me esconder
 821. e em um milhão de anos vão me achar
 822. todo em pó. E uma placa que diz :
 823. "Aqui jaz o pobre, velho Jack".
824. Mas nunca pretendi fazer toda essa maldade. Nunca.
 825. E ninguém entendeu nada.
 826. Como poderiam ?
 827. Tudo o que queria era trazer
 828. coisas maravilhosas para eles !
 829. Por que não acabou como deveria ?
830. Que diabos ! Eu fiz o melhor que pude.
 831. Por Deus, eu experimentei algo realmente fantástico
 832. e, por um momento, até toquei o céu.
 833. Pelo menos deixei algumas histórias para eles contarem.
834. E pela primeira vez em muito tempo,
 835. não me lembro quando
 836. me senti como eu mesmo novamente.
 837. E eu, Jack, o Rei Abóbora...
838. É isso aí, eu sou o Rei Abóbora !
839. Mal posso esperar até o próximo Dia das Bruxas
 840. pois tenho algumas boas idéias que vão fazê-los delirar.
 841. Por Deus, vou dar o melhor de mim.
 842. Espero que ainda haja tempo de consertar as coisas.
 843. Papão Comeu...

CENA 34

<p style="text-align: center;">SALLY</p> <p>843. You wait till Jack hears about this. 844. By the time he's through with you, 845. you'll be lucky if you...</p> <p style="text-align: center;">MAYOR</p> <p>846. The king of Halloween has been blown to smithereens. 847. Skeleton Jack is now a pile of dust.</p> <p style="text-align: center;">SALLY</p> <p>[gasp]</p> <p style="text-align: center;">JACK</p> <p>848. Come on Zero. 849. Xmas isn't over yet!</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>850. What's that you were saying about luck, rag doll?</p> <p style="text-align: center;">SALLY</p> <p>851. Help, help, help, help</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>852. Sandy, looks like it's Oogie's turn to boogie.</p> <p style="text-align: center;">SALLY</p> <p>[scream]</p> <p style="text-align: center;">853. OOGIE BOOGIE</p> <p>854. One 2 3 4 5 6 7 – hahaha</p> <p style="text-align: center;">SANTA</p> <p>855. This can't be happening!</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>856. Ashes to ashes, and dust to dust. 857. Oh, I'm feeling weak...with hunger. 858. One more roll of the dice oughta do it. Haha [rolls dice] 859. What! Snake eyes. [bang on table] 860. Eleven! Haha looks like I won the jackpot! 861. Bye bye doll face and sandman. Ha, ha, ha</p> <p style="text-align: center;">[about to dump Sally & Sandy Claus into the lava]</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>862. What the...</p> <p style="text-align: center;">JACK</p> <p>863. Hello Oogie</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>864. Jack, but they said you were dead. 865. You must be double dead. 866. Well come on bone man.</p> <p style="text-align: center;">ZERO</p> <p>[bark]</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>867. oooo ooo ooo. Pull an arm. ha ha</p> <p style="text-align: center;">SALLY</p> <p>868. Jack look out!</p> <p style="text-align: center;">OOGIE BOOGIE</p> <p>869. So long, Jack. ha ha</p> <p style="text-align: center;">JACK</p> <p>870. How dare you treat my friends so shamefully?</p> <p>[Jack pulls the thread that came loose that held Oogie together]</p>	<p>844. Espere até o Jack chegar. 845. Ele vai castigá-lo. 846. E terá sorte se...</p> <p>847. Rei de Halloween foi explodido em pedacinhos. 848. Jack Caveira agora é um monte de cinzas.</p> <p>849. Venha, Zero. 850. Natal ainda não acabou.</p> <p>851. que falava sobre sorte, bonequinha de trapo ?</p> <p>852. Socorro ! Socorro ! Me deixe !</p> <p>853. Sally ! É o jogo de dados do Bicho Papão !</p> <p>854. Um, dois, três, quatro, cinco, seis, sete.</p> <p>855. Não pode estar acontecendo !</p> <p>856. Cinzas às cinzas, pó ao pó. 857. Estou muito fraco de fome. 858. Mais uma rodada nos dados e vai acontecer. 859. que ? Olhos de cobra ? 860. Onze ! Parece que ganhei o prêmio. 861. Tchauzinho, cara de boneca e Papão Comeu.</p> <p>862. que está...</p> <p>863. Olá, Bicho Papão.</p> <p>864. Falaram que estava morto. 865. Vai ficar duplamente morto ! 866. Venha, homem de osso !</p> <p>867. Fogo !</p> <p>868. Jack, cuidado !</p> <p>869. Adeus, Jack !</p> <p>870. Como se atreve a tratar meus amigos tão mal ?</p>
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OOGIE BOOGIE	
871. Now look what you've done.	871. Veja o que você fez !
872. My bugs, my bugs, my bugs, bye bye bye	872. Meus insetos! Meus insetos!
JACK	
873. Forgive me Mr. Claws, I'm afraid	873. Perdoe-me, Sr. Comeu.
874. I've made a terrible mess of your holiday.	874. Fiz uma terrível bagunça no seu feriado.
SANDY CLAWS	
875. Bumpy sleigh ride, Jack?	875. A viagem de trenó foi difícil, Jack ?
876. The next time you get the urge to take over someone else's	876. Da próxima vez que tiver o desejo de pegar o feriado de alguém,
877. holiday, I'd listen to her!	877. dê ouvidos a ela.
878. She's the only one who makes any sense around this	878. É o único ser são nesse asilo de loucos.
879. insane asylum! Skeletons....	879. Esqueleto, homens micróbios...
JACK	
880. I hope there's still time...	880. Espero que ainda haja tempo.
SANDY CLAWS	
881. To fix Xmas?	881. Para consertar o Natal ?
882. Of course there is, I'm Santa Claus!	882. É claro que há! Eu sou Papai Noel.
[and laying a finger aside of his nose, up Oogie's chimney he rose]	
SALLY	
883. He'll fix things Jack.	883. Ele ajeitará as coisas, Jack.
884. He knows what to do.	884. Ele saberá o que fazer.
JACK	
885. How did you get down here Sally?	885. Como veio parar aqui embaixo, Sally ?
SALLY	
886. Oh, I was trying to, well, I wanted to, to ...	886. Eu tentei... eu queria...
JACK	
887. to help me	887. Ajudar-me.
SALLY	
888. I couldn't just let you just...	888. Eu não poderia deixá-lo...
JACK	
889. Sally, I can't believe	889. Sally, não acredito.
890. I never realized...that you...	890. Nunca pensei que você...
MAYOR	
891. Jack, Jack!	891. [OMISSÃO]
BARREL	
892. Here he is!	892. Aqui está ele!
LOCK	
893. Alive!	893. Vivo!
SHOCK	
894. Just like we said.	894. Como dissemos!
MAYOR	
895. Grab a hold my boy!	895. Agarre firme, filho !
JACK AND SALLY	
896. whoa!	896. [OMISSÃO]
SCENE 35 [Normal town]	CENA 35
NEWSREADER	
897. Good news, folks. Santa Claus, the one and only has finally	897. Boas notícias, companheiros. Papai Noel, o verdadeiro, foi
898. been spotted. Old Saint Nick appears to be traveling	898. finalmente encontrado. Parece que está viajando a velocidade
899. at supersonic speed. He's setting things right, bringing joy and	899. supersônica consertando tudo e trazendo alegria
900. cheer wherever he goes. Yes folks, Kris Kringle	900. por onde passa. Kris Kringle tira
901. has pulled it out of the bag and delivered Xmas to	901. os presentes de Natal do saco e os entrega

902. excited children all over the world!	902. às crianças aflitas de todo o mundo.
SONG 11 <i>Finale</i>	CANÇÃO 11
Performed by Danny Elfman, Catherine O'Hara, and the Citizens of Halloween	
CHORUS	
903. La, la, la, (etc.)	903. [OMISSÃO]
904. Jack's OK, and he's back, OK	904. Jack voltou !Ele está bem.
CHILD CORPSE AND CHORUS	
905. He's all right	905. Ele está ótimo.Jack está bem e voltou à salvo.
MAYOR AND CHORUS	906. Ele está ótimo.
906. Let's shout, make a fuss	907. Vamos gritar! Fazer algazarra !
907. Scream it out, wheee	908. Berrar bem alto !
CHORUS	
908. Jack is back now, everyone sing	909. Jack está de volta, cantem todos
909. In our town of Halloween	910. na cidade de Halloween.
JACK	
910. It's great to be home!	911. É muito bom estar em casa !
SANDY CLAWS	
911. Ho ho ho ho ho Happy Halloween!	912. Feliz Dia das Bruxas !
[Sandy Claws brings snow to Halloween]	
JACK	
912. Merry Xmas!	913. Feliz Natal !
CHILD CORPSE	
913. What's this?	914. que é isso ?
CYCLOPS	
914. What's this?	915. que é isso ?
HARLEQUIN DEMON	
915. I haven't got a clue	916. Não tenho idéia.
MR. HYDE	
916. What's this?	917. que é isso ?
CLOWN	
917. Why it's completely new	918. É completamente novo.
OFF-SCREEN VOICE	
918. What's this?	919. que é isso ?
WOLFMAN	
919. Must be a Christmas thing	920. Deve ser um fenômeno de Natal.
OFF-SCREEN VOICE	
920. What's this?	921. que é isso ?
MAYOR	
921. It's really very strange!	922. É muito estranho mesmo.
CHORUS	
922. This is Halloween	923. Esta é Halloween, Halloween...
923. Halloween! Halloween! Halloween!	924. [OMISSÃO]
924. What's this? What's this? (Repeat)	925. [OMISSÃO]
DR. FINKELSTEIN	
925. Careful, my precious jewel!	926. Cuidado minha jóia preciosa.
[Dr. Finkelstein with his new wife!]	

JACK

926. My dearest friend, if you don't mind
927. I'd like to join you by your side
928. Where we can gaze into the stars

JACK AND SALLY

929. And sit together, now and forever
930. For it is plain as anyone can see
931. We're simply meant to be...

[at the end of FINALE, Zero zooms off into the heavens]

THE END!

927. Minha querida amiga, se não se opor
928. gostaria de ficar aqui ao seu lado
929. onde poderemos apreciar as estrelas...

930. ... e sentarmos juntos agora e para sempre.
931. Já que agora é claro, todos podem ver que
932. estamos simplesmente apaixonados.