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LITERATURA CORRESPONDENTE**

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**SUBTITLING WORDS OR OMITTING WORLDS?  
SYSTEMIC FUNCTIONAL LINGUISTICS UNVEILING  
MEANINGS TRANSLATED OUT OF THE SUBTITLES  
OF THE TV SERIES HEROES**

Dissertação submetida ao Programa de Pós-Graduação em Inglês e Literatura Correspondente, da Universidade Federal de Santa Catarina para a obtenção do grau de Mestre em Letras.

Orientador: Profa. Dra. Maria Lúcia Barbosa de Vasconcellos.

Coorientadora: Dra. Elaine Espindola.

**Florianópolis  
2011**

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Esta Dissertação foi julgada adequada para obtenção do título de Mestre em Letras e aprovada em sua forma final pelo Programa de Pós-Graduação em Inglês e Literatura Correspondente.

Florianópolis, 15 de julho de 2011.

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*To my parents – **Claudete** and **Luiz** –  
and my siblings – **Juli** and **Adri** – for trying to  
understand that I have had to be away and  
that soon I will have to be away again.*

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**ABSTRACT****SUBTITLING WORDS OR OMITTING WORLDS?  
SYSTEMIC FUNCTIONAL LINGUISTICS UNVEILING  
MEANINGS TRANSLATED OUT OF THE SUBTITLES  
OF THE TV SERIES HEROES**

UNIVERSIDADE FEDERAL DE SANTA CATARINA  
2011

Advisor: Dr. Maria Lúcia Barbosa de Vasconcellos

Co-advisor: Dr. Elaine Espindola Baldissera

Research in Translation Studies (TS), more specifically Audiovisual Translation Studies (AVT), has focused on film translation with an emphasis on technicalities, overlooking the linguistic dimension of subtitling (Espindola, 2010). In order to place *direct* attention to the language of subtitles (Espindola 2010), this thesis explores the interface between AVT and Systemic Functional Linguistics (SFL), analyzing the phenomenon of omission in the subtitles of the TV series Heroes. With a view to testing the methodological framework put forward by Kovačič (1998) and to comparing the results obtained from that study, this study investigates meanings translated out of the subtitles regarding lexical items omitted from the subtitles in terms of the experiential, interpersonal, and textual realization. The data analyzed presented 48 omissions of experiential, interpersonal, and textual components. Regarding experiential components, 12 omissions of Participants, 08 omissions of Circumstances, and 06 omissions of processes were found. Concerning lexical items realizing the interpersonal metafunction, 07 omissions of mood adjuncts, 04 interpersonal metaphors, 03 finites, and 01 modal comment adjunct were found. As for textual components, 04 omissions of continuatives and 03 omissions of conjunctions were found to exist in the data under investigation. Analyses based on the SFL framework reveal that a different construal may be perceived considering the spoken dialogues and their subtitled counterparts. Moreover, the linguistic construal of the subtitles may sometimes prevent the spectator from having access to certain meanings from the narrative being recreated or it may construe a different message being realized by the characters in the series. SFL analyses have led to the conclusion that the different construals the subtitles present impact on the flux of events of the episode in the same way that the goings-on were impacted by the omissions found in the data here investigated.

**Key-words:** Audiovisual Translation Studies; Subtitling; Omission; Systemic Functional Linguistics.

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## RESUMO

### LEGENANDO PALAVRAS OU OMITINDO MUNDOS? LINGUÍSTICA SISTÊMICO-FUNCIONAL DESVENDANDO SIGNIFICADOS OMITIDOS DAS LEGENDAS DO SERIADO DE TV HEROES

UNIVERSIDADE FEDERAL DE SANTA CATARINA  
2011

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Pesquisa nos Estudos da Tradução (ET), mais especificamente nos Estudos da Tradução Audiovisual (ETAV), tem dado enfoque à tradução fílmica com ênfase em suas tecnicidades, negligenciando a dimensão lingüística da legendagem (Espindola, 2010). A fim de conceder uma atenção *direta* à linguagem das legendas (Espindola, 2010), este estudo explora a interface entre ETAV e a Linguística Sistêmico-Funcional (LSF), analisando o fenômeno da omissão nas legendas do seriado Heroes. Com o objetivo de testar o arcabouço metodológico proposto por Kovačič (1998) e de comparar os resultados obtidos em seu estudo, este estudo investiga os significados omitidos das legendas com relação à realização experiencial, interpessoal e textual. Os dados analisados apresentaram 48 omissões de componentes experienciais, interpessoais e textuais. Com relação aos componentes experienciais, foram encontradas 12 omissões de Participantes, 08 omissões de Circunstâncias e 06 omissões de processos. No que tange aos itens lexicais que realizam a metafunção interpessoal, foram encontradas 07 omissões de adjuntos modais, 04 metáforas interpessoais, 03 finitos e 01 adjunto modal de comentário. Quanto aos componentes textuais, foram encontradas 04 omissões de continuativos e 03 omissões de conjunções. Análises baseadas na LSF revelam que uma construção diferente pode ser observada levando em conta os diálogos falados e suas respectivas legendas. Além disso, a construção lingüística pode às vezes impedir que o espectador tenha acesso a alguns significados da narrativa que está sendo recriada ou uma diferente construção ocorre na legenda em relação à mensagem realizada pelas personagens da série. Análises baseadas na LSF levam à conclusão de que as diferentes construções das legendas impactam no fluxo de eventos do episódio, da mesma maneira que os acontecimentos são impactados pelas omissões encontradas nos dados aqui investigados.

**Palavras-chave:** Estudos da Tradução Audiovisual; Legendagem; Omissão; Linguística Sistêmico-Funcional.

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**LIST OF ABBREVIATIONS**

AVT – Audiovisual Translation Studies  
CROSF – Código de Rotulação Sistêmico-Funcional  
ETAV – Estudos da Tradução Audiovisual  
LSF – Linguística Sistêmico-Funcional  
RQ – Research Question  
SFL – Systemic Functional Linguistics  
SFTS – Systemic Functional Translation Studies  
ST – Source Text  
TS – Translation Studies  
TT – Translated Text

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## 1. INTRODUCTION

*“O óbvio é a verdade mais difícil de se enxergar”.*  
*Clarice Lispector*

## 1.1. Introductory Remarks

Audiovisual Translation Studies (AVT) seems to have awakened the interest of scholars from the disciplinary field of Translation Studies (TS) for good, experiencing a boom at the close of the 20<sup>th</sup> century (Cintas, 2009). In the mapping of the discipline proposed by Williams and Chesterman (2002), Multimedia Translation stands out as one of the twelve areas of research in TS, encompassing the subarea of Sur-/Subtitling. However, the term Multimedia Translation has evolved with time, from Film Translation, Film Dialogue Translation, and Language Transfer in the 1960s, to today's widely spread term Audiovisual Translation Studies. This study subscribes to the term AVT because it is today a commonly used term in the area, in both the Brazilian and the world scenario, when one refers to both translation and reception of audiovisual products (Cintas & Remael, 2007), as is the case of the present investigation.

Subtitling involves several factors that tend to influence screen translation. According to Carvalho<sup>1</sup> (2005), technicalities vary according to the medium, and in the Brazilian scenario, the four main media are the cinema, VHS, cable TV channels, and DVD. According to her, the main technical aspects involved in subtitling are time and space constraints. Regarding time, Carvalho points out that this limitation is based upon the premise that a subtitle is usually displayed on the screen for up to 6 seconds only (in the Brazilian context, at least). Concerning space constraints, the author mentions that they refer to the actual limitation of characters used in the screen translation. The number of characters per line in a subtitle depends on some factors, such as the means itself (cinema, VHS, or television), the target audience, and the preferences established by clients (distributors that order the subtitling services from laboratories, for instance). A subtitle usually ranges from 32 to 40 characters per line in the case of cinema, and from 30 to 35 characters per line in the case of VHS and cable TV.

In addition to time and spatial limitations, other important technical factors that affect the subtitling of a given product are spotting – which is the segmentation of the translated dialogues in a subtitle to fit

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<sup>1</sup> Carolina Alfaro de Carvalho is a well-experienced subtitler in the Brazilian context, who also teaches courses on subtitling. The author got her MA degree by Pontifícia Universidade Católica do Rio de Janeiro and addresses several important issues in her thesis regarding subtitling, not only based upon theoretical spheres, but also her large experience as practitioner.



the screen spaces or to optimize the display of the subtitles – and timing – which refers to establishing the duration of the subtitles on the screen, as well as the exact moment they appear and disappear on the screen. Change of medium (spoken into written text – dialogues into subtitles), (inter)cultural implications, as well as demands from subtitling laboratories, clients, and film distributors are also technical factors that tend to influence the subtitling of audiovisual products (Carvalho, 2005; Catrysse, 1998; De Linde & Kay, 1999; Cintas & Remael, 2007; Gambier, 2002; Gottlieb, 1992; Gottlieb, 1994). In this sense, it goes without saying that these technicalities tend to play a restricting role in the shaping of the subtitling process and the rendering of audiovisual products, especially because reductions may have to be made, and consequently textual segments might have to be *translated out of the subtitles*<sup>2</sup>. As important as subtitling technicalities are, discussing them at length, however, does not constitute the aim of this investigation. In the present investigation, they will always be taken into account as far as the rendering for the subtitles is concerned, since they are an inherent condition in the rendering of the spoken language of dialogues into interlingual subtitling.

In 2009, in a visit to Drei Marc<sup>3</sup> I had the opportunity to interact with Marcelo Leite<sup>4</sup> to learn more about the ‘behind the scenes’ of subtitling in the Brazilian context. Marcelo Leite explained that subtitling for the cinema is different from subtitling for home videotapes in some aspects. Spatial restrictions are different when considering cinema and home videotapes since cinema subtitles can, for instance, take up more characters per line. The fact that in some cases there might be less available space in the subtitles might give rise to a number of reductions and compression of information that might be necessary in certain cases. Thus, decisions will have to be made as to what to prioritize and what to translate out of the subtitles during the rendering

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<sup>2</sup> The expression ‘to translate out of the subtitles’ will be hereby used in this work in the sense of omitting textual elements, thus excluding them from the subtitles.

<sup>3</sup> Drei Marc is a company that began its activities in 1990 in the video production market. In 1996, in tune with the new trends in the market and with the development of pay TV in Brazil, the company entered the Translation and Subtitling segment, investing on technology, professional training, and strict quality control. Since then, the company has been working on the audio-visual industry.

<sup>4</sup> On March 06th, 2009, I had the opportunity to visit Drei Marc Company in Rio de Janeiro – RJ so as to have a better understanding of how subtitling actually works on a daily basis. The visit resulted in an open-ended interview with Marcelo Leite, one of the company’s directors, and then some of the information provided here is derived from such an experience.

process. Another relevant point that Marcelo Leite mentioned concerns language per se. In relation to the differences between subtitling for DVD and for TV, the issue of linguistic choice arises: in the case of DVD, Marcelo Leite argues that it is possible to be more precise. This means that one may use more complex expressions or even longer words sometimes, since the spectator may rewind the scene and watch it again or even pause the movie and check for possible unknown words, which would not be possible in the case of most TV programs (unless that program is recorded and watched again later). However, ‘resubtitling’ the same audiovisual product is not what usually happens in Brazil. According to him, in practice what occurs in Brazil is that distributors pay for the subtitling of a given TV product only once and then the same subtitles will eventually be part of the DVD to be commercialized in the market. This practice symbolizes an attempt to reduce costs and to avoid a second re-rendering of the same translational product.

Although AVT seems to have awakened the interest of scholars from the disciplinary field of TS to focus on subtitling practices for good, it is relevant to consider that AVT was until two decades ago a neglected field of research (Delabastita, 1990). It is then safe to say that broadening the understanding of AVT is still necessary, given its newness and the fact that few MA and PhD studies have been carried out up to the present time in the Brazilian academic context (Matielo & Espindola, forthcoming). In order to shed light into the state of the art of AVT, Matielo and Espindola carried out a survey based on the Brazilian MA theses and doctoral dissertations available on CAPES<sup>5</sup> database <http://servicos.capes.gov.br/capesdw/>. This survey was aimed at signaling the panorama of AVT in Brazil, diagnosing the research scope of the studies on AVT carried out in Brazilian universities, and analyzing the status of the interdisciplinarity of AVT. CAPES database is part of *Portal de Periódicos CAPES*<sup>6</sup> and can also be considered a tool that allows for the search of MA theses and doctoral dissertations

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<sup>5</sup> This database enables a survey of MA theses and doctoral dissertations carried out in Brazilian universities. This survey probably does not cover all of the studies at the level of Master’s and Doctorate existent in Brazil, since it is essentially based on those ones which are listed in the database. Therefore, there may probably be other studies from the same niche of research which may not be registered in the database.

<sup>6</sup> *Portal de Periódicos CAPES* enables the access to national and international journals and its access is free to users from participating universities (<http://www.periodicos.capes.gov.br/portugues/index.jsp>).

defended after 1987 and fed into the database. The validity and truthfulness of the information in the database depend largely on the Brazilian Universities' Graduate Programs, which are the responsible ones for inputting the information on the database, keeping it up-to-date. Through this survey, the authors observe trends in the area – analysis of linguistic and cultural aspects in subtitling, as well as studies on audience response/impact to subtitling, for instance – which suggest where we stand and where we are possibly heading to as regards AVT in Brazil.

By means of this survey, 28 MA studies and 04 doctoral studies were found. On both MA and PhD levels, the studies cover a variety of topics related to subtitling, epitomizing the plurality of connections that are established within this area. Regarding the studies carried out on MA level, they ranged from little focus on technical/professional development and training (01 occurrence), for instance, to an expressive interest in linguistic-related analyses (04 occurrences). However, studies focusing on metaphor, linguistic and cultural aspects, L2 teaching/learning, and audience response to subtitling have also merited considerable attention within AVT (03 occurrences each). Some studies covered topics related to descriptive studies, quality assessment, technical constraints, the subtitler's role, and SFL and subtitling analysis (02 occurrences each). These findings are summarized in Table 1 below:

<b>Category</b>	<b>Number of Studies</b>
Analysis of Linguistic and Cultural Aspects	03
Audience Response/Impact to Subtitling	03
Decision-Making Process in Subtitling	01
Descriptive Studies	02
L2 Teaching/Learning	03
Linguistic Analysis	04
Metaphor/Humor Analysis	03
Polysystem Theory	01
Professional/Technical Development/Training	01
Quality Assessment	02
Relevance Theory	01
SFL and Subtitling Analysis	02
Spoken/Written Language Conversion	01
Technical Constraints	02

**Table 1: MA Studies Carried Out Until 2008**

Interestingly, only a few studies on AVT were conducted up to 2008 at the level of PhD. This confirms the infancy of this area, pointing to the need of research that yet has to be explored. This might suggest how new this field is and how much research in the area has yet to be explored. Nonetheless, the first two studies focused on the subtitler, mainly, showing great concern with their role in the subtitling process as well as their competences for such a task, while the other two studies tended to entail analysis of linguistic and cultural aspects. Table 2 presents these data as follows:

Category	Number of Studies
Analysis of Linguistic and Cultural Aspects	02
Subtitler's Role	02

**Table 2: PhD Studies Carried Out Until 2008**

Yet, a fruitful dialogue between the areas that subtitling touches upon is another plea that has to be taken into account. As Catrysse (1998) states, interdisciplinarity is clearly seen between TS and communication studies, and is “on the basis of concepts like audiovisual and multimedia translation, a plea for linguistic, literary and translation studies to collaborate more closely with communication studies” (p. 11). In the case of subtitling, the choice of strictly focusing on technical aspects, disregarding other realms that surround subtitling, might not give rise to fruitful questioning concerning the plethora of issues that are associated with the analysis of subtitles, such as the rendering of culture-bound terms, audience response to subtitling, decision-making process during the subtitling process, and teaching/learning through the use of subtitles. Similarly, if analyses of subtitles are still to be centered on strictly linguistic absurdities or limitations posed by the means, very little contribution might be brought to the area and relevant aspects may be overlooked.

In accordance with Vasconcellos and Pagano (2005), in order to keep up with the current needs of translation and translation act per se, it is important to rely on approaches based on “language in use”<sup>7</sup> (p. 177). Hence, when adopting a theoretical perspective of language in use, it is possible to “recognize the nature of translation as a textual operation among languages, contexts, and cultures”<sup>8</sup> (p. 177). As Vasconcellos

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<sup>7</sup> My translation.

<sup>8</sup> My translation.

and Pagano (2005) state, the interface between Systemic Functional Linguistics (SFL) and TS has been signalized by Halliday himself in at least five occasions: (i) 1962; (ii) 1964; (iii) 1985(a); (iv) 1994; and (v) 2001. Therefore, exploring the SFL/TS interface can be very useful in the sense that it may enable researches to deepen the understanding of the translational phenomenon in the subtitles, supported by a solid linguistic theoretical apparatus. Another crucial aspect to be taken into account is that, by making use of a linguistic theoretical framework, one may be able to give *direct* attention to the linguistic manifestations of subtitles (Espindola, 2010), as opposed to *indirect*.

In this context, this study intends to unpack<sup>9</sup> the experimental study put forward by Kovačič (1998)<sup>10</sup>, expanding the methodology for the investigation of the phenomenon of omission in subtitling with a view to observing how ideational, interpersonal, and textual components are translated out of the subtitles, that is, omitted. Omission in AVT can be understood as in tune with Bajaj (as cited in Munday, 2009) referring to “the intentional or unintentional non-inclusion of an ST segment or meaning aspect in the TT” (p. 212). For the purposes of this research, it is important to mention that the intentionality behind the procedure of omission in the context of subtitling will not be investigated here. Therefore, all instances of omission, intentionally or unintentionally made, shall be taken into consideration in the present study.

According to Williams and Chesterman (2002), the goal of research in TS is to make a contribution to the field by increasing the sum of the knowledge of the area dealt with. In this research, such a contribution is intended to be made by means of testing and refining an existing methodology, that of Kovačič (1998). Additionally, this study is an attempt to broaden the scope of an undergraduate final research (Matielo, 2009), in order to deepen the reflections resulting from that research on the matters that were left undiscussed. The present work then picks up where Matielo left off, regarding the analysis of the subtitles of the North-American TV series *Heroes*<sup>11</sup>, with an SFL view to AVT.

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<sup>9</sup> I am hereby using the term ‘to unpack’ to denote further development of the experimental study previously carried out by Kovačič (1998).

<sup>10</sup> This study will be properly addressed in the section Review of Literature.

<sup>11</sup> *Heroes* is a North American science fiction television series created by Tim Kring, premiering on NBC on September 25, 2006. It tells the stories of ordinary individuals from around the world who have superhuman abilities and their roles in preventing catastrophes and saving humanity (<http://www.nbc.com/Heroes/>). It is produced by Universal Media Studios in

This research is carried out within the scope of AVT. Hence, it is important to point out that SFL will be hereby used as the theoretical tool that aids to help analyze and explain the omitted linguistic construction in the subtitles. It is then hoped that this thesis may help strengthen and explore the interface between AVT and SFL, unveiling what lies behind the subtitling dimension so as to better understand the complexities involved in subtitling as a translation mode.

## 1.2. Objective and Research Questions

In order to provide insights to TS, this study explores the interface between SFL and AVT, adopting Halliday's (1992) view of translation as a "meaning-making activity" (p. 15), in which choices merit attention, especially when the theory informing the study to the language of translation is SFL (Espindola, 2010).

(...) each system – each moment of choice – contributes to the formation of the structure. Of course, there is not suggestion here of conscious choice; the 'moments' are analytic steps in the grammar's construal of meaning. Structural operations – inserting elements, ordering elements and so on – are explained as realizing systemic choices. So when we analyze a text, we show the functional organization of its structure; and we show what meaningful choices have been made, each one seen in the context of what might have been meant but was not (Halliday & Matthiessen, 2004: 24).

The present study, inspired by both the experimental study carried out by Kovačič (1998) and by my own previous research (Matielo, 2009), is an attempt to check the validity of Kovačič's proposal and to revisit the data I have previously analyzed. In the present investigation, *direct* linguistic attention (Espindola, 2010) will be given to subtitles so as to identify whether and when ideational, interpersonal, and/or textual components are translated out of the subtitles of the TV series *Heroes*. Taking into consideration that what does not get translated also bears meaning, this study bases its reasoning

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association with Tailwind Productions, and it is shot primarily in Los Angeles, California. The executive producers for the show are Allan Arkush, Dennis Hammer, Greg Beeman, and Tim Kring [http://en.wikipedia.org/wiki/Heroes\\_\(TV\\_series\)](http://en.wikipedia.org/wiki/Heroes_(TV_series)). For more information on the series, please see the Method section.

on the fact that any instance of language can potentially construe meaning, and therefore, it can construe human experience (Halliday & Matthiessen, 2004). The aforementioned general objective can be transposed into the following research questions (RQ) that guide this study:

(RQ1) Do omissions occur in the subtitles of the TV Series Heroes?

(RQ2) Regarding the three metafunctions, what kind of linguistic items are translated out of the subtitles of the TV Series Heroes? What meanings do these omitted linguistic items construe?

(RQ3) Do the omissions confirm or disconfirm Kovačić's findings?

### 1.3. Organization of the Thesis

This thesis has been organized and divided into 5 chapters. This first chapter, **Chapter One**, presents the context in which this research is carried out, that is AVT. This chapter also expands on the reasons that motivated this research, the research scope, as well as its objectives and research questions. **Chapter Two** addresses some of the seminal works in the area of AVT. This chapter distinguishes subtitling in terms of activity and research, and it also focuses on studies carried out at the interface between AVT and SFL, especially those which give a direct linguistic attention to the language of subtitles (Espindola, 2010). **Chapter Three** presents the criteria adopted when selecting the ST and the TT for the present investigation. Also, it presents the analytical procedures employed and the steps undertaken in this study. **Chapter Four** explores the results derived from the analyses of omission in the data. It addresses the main findings of this investigation as well and provides tentative answers for the research questions initially posed. Finally, **Chapter Five** focuses on the final considerations concerning the present AVT study. It revisits the research questions and presents some of the limitations faced in this investigation, as well as some suggestions for further research.

## 2. REVIEW OF LITERATURE

*“The conception of language we need is that of discourse, language as a form of social practice” - Fairclough (1989)*



This chapter draws particularly on four main dimensions of AVT, namely: (i) The activity of subtitling and audiovisual translation studies – research in subtitling, exploring some of the seminal voices in this recent field; (ii) Studies on omission in subtitling, focusing on Fawcett (2002); (iii) Systemic functional linguistics and its contributions to AVT, mainly addressing the studies carried out by Feitosa (2009) and Espindola (2010), exploring the interface between AVT and SFL; (iv) Kovačič's (1998) experimental study, upon which the present work is based.

## **2.1. The Activity of Subtitling and Research in Subtitling**

### **2.1.1. The Activity of Subtitling**

Subtitles have undergone a great change since their creation from intertitles in the era of silent movies up to the present days. According to Ivarsson (2004), intertitles may have been invented by J. Stuart Blackton around 1903 and they consisted of textual segments, drawn or printed on paper, filmed and placed between the scenes of silent movies. Later on, with the invention of sound movies, these titles between the scenes vanished. The rendering difficulties were resolved in that era by removing original titles, translating them, and then reinserting them again in the film. Another possibility would be for an interpreter to give a concurrent interpretation of the intertitles. The first subtitles per se were originated in 1909, by M. N. Topp, involving the use of a sciopticon – a kind of lantern – to show the subtitles on the screen right below the intertitles.

The translation for subtitles, often referred to as translation or adaptation (Cintas & Remael, 2007), is distinguished from other types of translation. This study sees subtitling in tune with the definition proposed by Cintas and Remael, which is based upon:

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like) and the information contained on the soundtrack (songs, voices off) (p. 8).

Subtitling should be viewed as a type of translation that is not a static or homogeneous practice, but a more flexible one, which presents

heterogeneity and a non-static perspective (Delabastita, 1989, Cintas & Remael, 2007). In tune with this view, Neves (2005, as cited in Cintas & Remael, 2007) proposes the term *transadaption*, involving “the *translation* of messages from different verbal and non-verbal acoustic codes into verbal and/or non-verbal visual codes” (p. 154). In her definition, the author considers new realities that today surround this type of translation, such as the translation for the hearing impaired and in need of greater accessibility. Figure 1 presents the two main types of subtitling (intralingual and interlingual), their features, function, and intended audience:

	INTRA-LINGUAL SUBTITLING		INTER-LINGUAL SUBTITLING	
DEFINITION	Subtitles in the <i>same</i> language as the original ( $SL = TL$ )		Subtitles in a language <i>different</i> from that of the original ( $SL \neq TL$ )	
ADDRESSEES	Deaf, hard of hearing	Foreign language learners	Hearing audience	Foreign language learners
DISTINCTIVE FEATURES	Written and simplified transcription of the original dialogues	Unabridged, simultaneous transcription of the original dialogue	Standard: Film dialogues in L2, subtitles in L1	Reversed: Film dialogues in L1, subtitles in L2
FUNCTION	Main or auxiliary means to access audio(visual) information	Supporting tool in different language learning contexts	Written means to access foreign film through the reproduction and the adaptation of SL dialogues	Fostering the (incidental) acquisition of foreign vocabulary

Figure 1: Types of Subtitling and Uses (Caimi & Perego, 2002)

When seen from the perspective of a practical activity, subtitling may present differences in the Brazilian context in relation to other contexts, such as Europe. According to Carvalho (2005), in Brazil, the translation of audiovisual products begins with an international distributor negotiating the sales or broadcasting of the product to be commercialized in a given means with an agency or a local distributor, such as VHS, DVD, cinema, or (cable) TV. The local distributor in turn negotiates its post-production with a laboratory, including its translation. The subtitler, who usually receives specific information about the product to be subtitled, is then hired to render this material, bearing in mind the specified means (such as VHS, DVD, cinema, or [cable] TV).

Once it is ready, the translation is sent to the laboratory for the final post-productions' tasks to be performed, such as editing, revising, etc.

Carvalho (2005) draws attention to the fact that the subtitler has to beware of the mode of translation s/he is dealing with, the parameters of the means, and the rules imposed by direct (laboratories) and indirect (distributors) clients. Sometimes, these rules are organized in a so-called manual<sup>12</sup>, which must be strictly followed in each and every subtitling task. Another important aspect to be mentioned regarding the subtitling task is that today subtitlers are more and more conditioned to a factor that may affect their routine: time. The growing TV series market, for instance, and the fact that the time between the exhibition of the series abroad and their broadcast in Brazil is diminishing considerably affects the subtitlers' job, requiring the subtitler to be faster without jeopardizing the quality of their work.

### 2.1.2. Research in Subtitling

The close of the 20<sup>th</sup> century witnessed the growth of the field of AVT (Cintas, 2009), with the 1990s being considered "AVT's golden age" (p. 3). Apart from growing as a professional activity primarily, AVT has now become "a resolute and prominent area of academic research" (p. 1), although it still lacks appropriate historiography. Regardless of the absence of such historiography, some key works in the area are worth mentioning, since they may have been the ones which systematized the knowledge of such a new field and therefore can be the starting point for any research to take off the ground. The first ever *Conference on Dubbing and Subtitling*, which took place in Stockholm, functioned as an important trigger for unprecedented interest in AVT to blossom, with the publication of vital works in the area, among which Luyken *et al.* (1991) and Ivarsson (1992) can be considered foundational. Luyken *et al.* focus on various translation modes applied to the linguistic transfer of audiovisual products, even though the emphasis is slightly placed in the subtitle of the book: "dubbing and subtitling for the European audience". The book also presents statistics about the volume of translated programs, labor costs, and audience preferences compiled systematically.

A year later, Ivarsson (1992) published the first book to deal specifically with subtitling entitled "Subtiling for the Media". This book

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<sup>12</sup> The subtitling manual used by Drei Marc may be consulted in Appendix A.

is actually a translation from Swedish, and it relies on the author's knowledge and experience in the field of audiovisual translation. Ivarsson (1992) offers a detailed account of historic and technical aspects of subtitling, as well as an overview of subtitling for the deaf and the hard-of-hearing.

When analyzing the scenario in which AVT seems to be installing, Cintas (2009) states that pitfalls are raising. The author points out to at least two paradoxical extremes when "looking back at what has been written so far" (p. 5): (i) the independence of AVT as an autonomous discipline and (ii) its dependence on other related disciplines. Cintas argues that AVT can and has to be understood as "an entity in its own right rather than a subgroup" (p. 5), since AVT has been developing its own methodologies and specific research frameworks. Regarding their (in)dependence in relation to other related disciplines, the author states that AVT practices belong to a superordinate text type, the audiovisual one, which "operates in contradistinction to the written-only and the spoken-only types" (p. 6), which might then call for allegiance with other areas when certain single theoretical frameworks does not seem to suffice. Collaborative work between and among disciplines may contribute to AVT in the sense that more comprehensive analyses may be carried out, and as a consequence, the deepening of our understanding of the field and its practices may continue unfolding overtime.

## 2.2. Studies on Omission in Subtitling

Perhaps one of the most frequent criticisms that subtitled products receive refers to linguistic deletion or compression/reduction of information which frequently happens, given the constraints to which subtitling is submitted (Cintas, 2009). Subtitling comprises a rewriting of a discourse<sup>13</sup>, but in this case, one that was originally written to be spoken, which ends up written again on screen to be read this time. In this sense, subtitles are seldom a complete verbatim of what was spoken in a given spoken dialogue and some of the reasons why this happens have already been discussed in this work (see chapter 1, section 1.1). A very important motivation *for* text reduction in the subtitles regards the fact that viewers/listeners can absorb speech more quickly than they can

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<sup>13</sup> Used in tune with Fairclough (1992), involving the whole process of social interaction with the production and consumption of texts (written or spoken) as a form of social practice.

actually read<sup>14</sup>. This means that subtitles have to be rendered so as to give viewers/listeners enough time to register, process, and understand what is written at the bottom of the screen (Cintas & Remael, 2007). While spoken language – such as the one observed in the language of subtitles – tends to be filled with false starts, unfinished sentences, redundant speech and interruptions, written language may present a higher lexical density and certain load of details and therefore requires an economy of language when conveyed in the subtitles (Tveit, 2009). Additionally, viewers should have reasonable time to combine reading, watching and listening to the film so that they can understand the story that unfolds. This is perhaps the primary objective when one watches a filmic production of any kind. Finally, the fact that subtitles are usually no longer than two lines limits the amount of information that they may contain, which in turn depends on how fast a dialogue in a scene is uttered.

According to Cintas and Remael (2007), there are two main types of reduction, namely: partial reduction and total reduction. Partial reduction corresponds to a more concise rendering of the source text (ST) so that the translated text (TT) becomes shorter, thus enabling viewers/listeners to absorb it more easily and quickly. Total reduction happens when there is actual deletion of lexical elements from the subtitles (lexical elements being translated out of the subtitles). In practice, what may occur is a combination of both forms, and this combination is usually a representation of the typical type of subtitling that is known today. In this sense, subtitlers tend to exclude what does not hinder comprehension of the message and they tend to reformulate the remaining message in a concise form. The present study, however, does not suggest that subtitlers are the only ones who are responsible for choosing or determining what to translate and omit, given the fact omission may occur upon request on the part of direct and indirect clients, for instance.

The analysis of deletion or compression of information should be viewed as context-dependent. As Cintas and Remael (2007) state,

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<sup>14</sup> In fact, the amount of information that goes into a subtitle is calculated based on an average reading speed of 150 to 180 words per minute (Luyken et al, 1991), which is the alleged speed that a person requires to read. Nonetheless, Fawcett (2002) argues that none of the literature in the area actually tells us how and by whom this calculation was arrived at. The number, which may have been determined by film importers as a *norm* (Ivarsson, 1992), has increased with time since “cinema goes today tend to absorb information faster” (Ivarsson & Caroll, 1998, p. 67). This is not, however, the reality in the Brazilian scenario.

text reduction will not only vary from film to film, but also from scene to scene. Also, most films or programs are produced having a target audience that has been pre-established, which has to be taken into account by the time of rendering of the subtitles as well. The amount of knowledge or familiarity with the source culture/language on the part of the target audience helps determine the extent to which omissions are necessary and where they are to be made. Losses in lexicogrammatical words can be compensated by other semiotic means, such as pictures, images, the soundtrack, etc.

Fawcett (2002) explores the issue of linguistic condensation and omission by examining the rendering of 10 French films of different genres subtitled into English. The author analyzed the subtitles in terms of the treatment given to language (imagery, metaphor, and pun), cultural allusions, register, and bad language<sup>15</sup>. The following notation and usual sequence, used by the scholar, are presented as follows:

1. The source text dialogue is presented in italics;
2. Followed by Fawcett's own literal translation given in square brackets;
3. Followed by the subtitled text given in italics;
4. Followed by the film title in parentheses at the end.

The author observes the use of several reduction techniques<sup>16</sup> in the rendered subtitles. One example of such case is when reverse modulation with negative-positive commutation is applied in: *Je ne veux pas que vous ayez l'air d'un sauvage* [I don't want you to look like a savage] shortened into *I want you to look nice (Milou en Mai, 1989)*. Another case regards the use of minor condensation, achieved through syntactic reversal, as in: *mangez, elle ne serait pas contente de vous voir comme ça* [eat, she wouldn't be pleased to see you like that] translated into the subtitle as *she wouldn't have liked to see you not eating (Milou en Mai, 1989)*. In this particular case, a literal translation, in case it had been used, would only have taken up two more characters and would then have been within the acceptable time limitations. Another instance refers to a reference to the French culture, which was deleted in the

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<sup>15</sup> Bad language is used by Fawcett (2002) in the sense of swear words. For the purposes of this study, bad language and swear words will be interchangeably used.

<sup>16</sup> When addressing the translation techniques applied in the subtitles, Fawcett (2002) subscribes to taxonomies proposed by Vinay and Darbelnet (1958).

subtitle: *est passé de 0,2 francs à 3 francs le kilo* [has gone from 2 centimes to 3 francs a kilo], translated into the subtitle as *has more than tripled* (*Milou en Mai, 1989*). Despite the fact that the French cultural reference was deleted, it can be argued that the viewer may benefit from such a technique in this case, since even a bilingual spectator would very unlikely have time to do the maths and realize they are wrong.

In fact, cultural references are inevitably both a problem and a challenge in audiovisual translation, and they can “most acutely be sites of ideological interference in film translation” (p. 153). Furthermore, dealing with cultural references may be more delicate than it apparently seems, since the decision of keeping or altering a cultural reference may not entirely be the subtitler’s to make. This scenario does not exempt subtitles from clearly demonstrating ideological moves, conscious or unconsciously constructed.

Another issue that Fawcett (2002) addresses refers to “randomness of translation behavior” (p. 154). The author observes that sometimes, in a given film, the same cultural referent was foreignized and seconds later domesticated, suggesting randomness in translation, with no apparent reason. Similar blurriness seems to be caused by overly generalizations, when the French culture suffers drastic invisibility, underestimating the target audience’s knowledge of the French culture. The author still contends that omission, be it total or partial, when misapplied might also cause incomprehension for most spectators, possibly jeopardizing their understanding of the story being told.

With regards to the subtitling of bad language or swear words, the level of vulgarity is very likely to be totally or partially neutralized, which most of the times is a result of demands from clients/film distributors or the age disclaimer/audience sensitivities (Cintas & Remael, 2007; Cintas, 2009). Very rare cases tend to keep the instances of bad language, especially when censorship is at work, except when the translator and/or their commissioners perceive that a given film is targeted at a very specific audience and then the decision is made to reflect the values and attitudes rather than censor the work (Fawcett, 2002). In his corpus, he found several instances of bad language that tended to undergo censorship when translated. One example of such case can be seen in: *Elle se fout de notre gueule?* [Is she taking the piss out of us?], which becomes simply *Is she having us on?* (*Les Visiteurs, 1993*). It is possible to perceive that the spoken dialogue, especially the

segment containing bad language, tended to be softened in the subtitles, making use of omission to present a more ‘politically correct’ translation.

The normalization of language and culture seems to be more constant than we can imagine, although for the general public especially in the cinema, there might be simply no time to “notice what is being done to them” (p. 163). In this sense, the author claims that:

One does not have to subscribe to subliminalism in order to believe that hard-to-notice manipulation has an effect. Cumulative presence and repeated absence build up a world view. And in translated film, that view is dominated by hegemonic power (p. 163).

It can be argued that depriving the audience from certain aspects in a subtitled film may be equated with a rather conscious or unconscious ideological move, either on the part of the subtitler or of *direct/indirect* clients. Subtitling *words* and omitting *worlds* belongs to a critical issue of language and culture manipulation, which in turn might potentially bear importance in the construction of mass ideology.

Another study dealing with omission in subtitling was conducted by Perego (2003), in which the author tries to (dis)confirm an initial hypothesis: “the most outstanding features in subtitling are generally considered to be implication, dialogue condensation, and text reduction” (p. 70), which would suggest why authors in the field of AVT have been focusing primarily on such features. The corpus consists of two Hungarian films with Italian subtitles: *Szerelem* [Love], released in 1970 and directed by Károly Makk; and *Szerelmesfilm* [Love film], released in 1970, directed by István Szabó. The analysis was carried out on a VHS video copy of the films along with a written transcript of the original film dialogues in Hungarian and a written transcript of the subtitles in Italian.

The author investigates explicitation in the Italian subtitles and categorizes the instances into three dimensions, namely: (i) cultural (triggered by a cultural gap); (ii) channel-based (i.e., intersemiotic); (iii) reduction-based (prompted by the need to reduce the ST when rendering into subtitles). According to Perego (2003), explicitation in the analyzed subtitles seems to occur through addition and specification. For the purposes of this review, focus shall be placed upon the third category of explicitation, the reduction-based, which, interestingly and



paradoxically, is a case of explicitation, but triggered by reduction itself, that is, originally motivated by reduction.

The author argues that it is reduction per se that seems to be the cause for explicitation in subtitling. In other words, the need for brevity calls for reduction and therefore a reformulation of the utterance in the subtitles, always with the addition of certain words. Table 3 shows an example of reduction-based explicitation in which addition is used by the subtitler to compensate cuts that have been made:

Original dialogue in Hungarian (Szabó)	Subtitles in Italian
Kata: Gyere...Agi mindenkinek a nyakába kapaszkodik. Egyszer <b>szelermes volt egy srácba, és annyira beleesett, hogy</b> elhatározta, hogy lefekszik vele. [...]	370: Agnese è terribile. 371: Si attacca a chiunque. Una volta ha <b>persino</b> deciso 372: di andare a letto con un ragazzo.
English Translation	English Translation
Kata: Come here...Agi's always leeching onto people. At one time <b>she was in love with a guy, had such a crush on him that</b> she decided to sleep with him.	370: Agi is terrible. 371: She is always leeching onto people. Once she <b>even</b> decided 372: to sleep with a guy.

**Table 3: Reduction-based Explicitation through Addition**

Perego (2003) explains that the Italian term *persino* supplies what is said in the ST and the semantic impact of the adverb is implicit in the ST; a long, more explicit message has been compressed into the reduced form of a single adverb, which conveys the ST message/communicative intention while condensing both information and evaluation.

Another example found in the corpus regarding reduction-based explicitation can be seen through specification, as the following table demonstrates:

<b>Original dialogue in Hungarian (Szabó)</b>	<b>Subtitles in Italian</b>
Luca: [...] Na, Irénke jöjjön segítsen nekem. Lenn hagytam egy kosarat, <b>nem tudtam egyedül felhozni.</b>	439. L: Mi aiuti, per favore 440. L: Ho lasciato giù un cesto <b>molto pesante.</b>
<b>English Translation</b>	<b>English Translation</b>
Luca: [...] Well, Irénke, come help me. I've left a basket downstairs, <b>I couldn't fetch it up alone.</b>	439: Help me, please 440: I left a <b>very heavy</b> basket downstairs.

**Table 4: Reduction-based Explicitation through Specification**

In this case, it can be noticed that the subtitler specifies and explains what is happening in addition to omitting textual segments through the compression of information in an adjectival phrase. Thus, the subtitler gives more specific and direct information in a reduced space.

Perego (2003) finally states that simplification of the message, motivated by cuts, may often lead to “cognitively more complex outcomes in terms of understanding language structure” (p. 84). In the corpus analyzed, the instances of explicitation, not only the ones derived from omission, seem to have a supportive nature for the viewers, since they tend to draw their attention to what is more relevant, specific, salient, and significant in the message.

### **2.3. Systemic Functional Linguistics and AVT**

Developments brought about as a result of the dialogue between SFL and TS have contributed to Systemic Functional Translation Studies (SFTS), as documented by Vasconcellos (2009). The author suggests that SFL has significantly contributed to the textual dimension of TS, especially in the 2000's, and she proposes what she calls “a mapping of research carried out in a historically embedded scenario” (p. 588), that of a text-oriented TS in Brazil in the last decade of the 1900's. According to her, research carried out at the interface between SFL and TS was, in the beginnings, metafunctionally oriented: Studies tended to draw on experiential and logical dimension; textual metafunction has mainly explored thematic structure and cohesive devices; studies exploring the interpersonal metafunction have focused on issues of

evaluative language in translated texts. SFL has also contributed to TS in investigating the instantiation dimension, and the corpus methodologies dimension. Hence, it can be argued that SFL as a conceptual tool for analysis has influenced research in TS in a number of ways, providing researchers with a linguistic device to analyze both ST and TT and their language in use. Matthiessen (2007, as cited in Vasconcellos, 2009) calls this scenario the “feverish phase”, although the number of pieces of research in SFTS in Brazil does not seem to tell “a nice quantitative story” (Vasconcellos, 2009, p. 597), therefore not corroborating the expression, at least in the Brazilian scenario until 2008. Nevertheless, Vasconcellos argues that “the simple fact that SFL research is still in its consolidation phase in Brazil might account for the infancy stage of Brazilian SFTS” (p. 602).

Regardless of the embryonic stage of SFTS in Brazil, AVT in association with SFL has proven to be prolific in the recent years, especially in the Brazilian academic context. A very clear example of this interface with a *direct* linguistic attention to the language of subtitles (Espindola, 2010) is the PhD study conducted by Feitosa (2009), in which he reports on an explicitation-based study involving both commercial and non-commercial subtitles (fansubs – those produced by Internet users ). The corpus comprised 10 extracts of horror films in English translated into Brazilian Portuguese. His study focused on three main issues, namely: (i) Descriptive aspects of AVT, involving technical issues regarding subtitling; (ii) explicitation on AVT; (iii) analysis of the Flow of Information – the way information flows throughout the thematic progression (Fries, 1995, as cited in Feitosa, 2009) – in which the author proposes a new and more powerful version of an automatic tool for the information flow named CROSF (Código de Rotulação Sistêmico-Funcional). Feitosa found that greater condensation, reduction, and omission were found in the commercial subtitles in comparison to fansubs. There were also great numbers of the Label Absolute – such as minor clauses without transitivity or thematic organization to be observed (Halliday & Matthiessen, 2004) – and the Flow of Information was often found in the Absolute > Absolute configuration. The frequent pattern of Method of Development – the term used by Thompson (2007, as cited in Feitosa, 2009) to refer to the way information flows throughout the thematic progression – in the two types of subtitling was the configuration based upon Thematic

progression derived from the Theme, recovering information from the semiotic channel in the text of the subtitles.

The association between SFL and AVT can also be seen in the very recent PhD study conducted by Espindola (2010). This research gives *direct* attention to the spoken dialogues and the subtitles of the Saga *Star Wars*, focusing on the linguistic manifestations of Master Yoda, a central character in the saga. Through the use of SFL as a systematic tool for the analysis of the linguistic configuration, Espindola analyzes the thematic structure at clausal level in both the utterances of the character and the subtitled counterparts so as to observe the role of marked and unmarked Themes in helping construe the character's discourse. Espindola's detailed analyses led to the conclusion that the representation of Yoda as a wise, powerful character is present not only in the spoken dialogues, but also in the subtitles.

#### 2.4. Kovačič's Experimental Study

This subsection aims to provide an overview of the study that inspires the present work: the experimental study conducted by the Slovenian researcher Irena Kovačič. The study, which is based on Halliday's systemic functional linguistics, comprised an experiment involving six different subtitlers who were asked to translate a passage from a television drama (the 1986 Miles Company television adaptation of a Broadway production of Eugene O'Neill's *Long Journey into Night*). The analyses undertaken were based upon textual parameters that can be roughly summarized into 4 (four) textual features, namely:

- (i) Number and organization of subtitles;
- (ii) Text reduction in terms of linguistic functions;
- (iii) Language registers (including handling of culture-specific items);
- (iv) Dramatic and conversational structure.

Regarding (i), Kovačič (1998) observed that five subtitlers used a similar number of subtitles to render the dialogues of the selected passage, ranging from 120 and 134 subtitles. Interestingly, only one subtitler deviated considerably from those numbers, using 157 subtitles to render the dialogues. In the experiment, there were only 4% of one-liners (subtitles with only one line), corresponding to 32 subtitles out of

802. The one-liners were more frequent in the subtitles produced by subtitlers D and E (8.9% and 6.7%, respectively). The author explains that this may have happened for quite different reasons: as subtitler D tended to reduce the text less than the others, she occasionally needed an extra line to complete a two-liner; subtitler E made the most reductions (120 subtitles), which means that sometimes only one line was sufficient for the rendering, while the others needed to make use of two-liners<sup>17</sup> more frequently.

As to (ii), Kovačič (1998) investigated linguistic reductions and condensations in the renderings of the subtitles performed by the six subtitlers who participated in the experiment. The results pointed out to the possibility of arguing that the function performed by a linguistic item determines to a great extent whether it will be preserved, reduced or discarded. Kovačič states that ideational elements tend to be preserved most; when omitted, the reasons may be found in the text's semantic structure. Yet, in relation to ideational elements, the author claims that attributes, circumstances, coordinated and appositional constructions, and information expansions are favorite candidates for omission. Concerning interpersonal elements, they tend to be translated out of the subtitles since they are redundant when combined with the semiotic nature of subtitles, that is to say that image might suffice. Additionally, interpersonal elements tend to fall into the category of elements of spoken language which do not always find a written realization. As regards textual elements, she considers them to be comparatively less important than, for example, ideational elements because coherence of dialogue is supported by continuity of visual material and also because the course of a conversation in a scene is not really managed by the participants, but by the screen writer as its creator.

In the experiment, Kovačič (1998) reports that the six subtitlers tended to omit vocatives frequently; in other categories, such as in the case of modalities, some subtitlers tended to preserve them, while others tended to translate these linguistic features out of the subtitles. The author also informs that while the lowest number of subtitles correlated with the highest number of omissions (subtitler E) and the highest number of subtitles correlated with the lowest number of omission (subtitler D), other relations did not seem to be systematic. For instance,

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<sup>17</sup> Two-liner is a term that refers to a subtitle that consists of two lines (as opposed to only one, for instance).

subtitled B produced 130 subtitles and made 212 omissions, whereas subtitled C produced 132 subtitles and omitted as many as 298 elements. This fact reinforces the idea that omission in subtitling is context-dependent and fewer subtitles might not necessarily indicate more cuts.

One of the key issues discussed is that subtitlers had to come up with suitable solutions to make up for reductions (both omissions and condensations) that were made. In other words, the subtitlers involved in the experiment usually had to make a shorter, but more informative text for the subtitles. Therefore, viewers would usually have to make more effort and invest more energy to supply for the losses that sometimes were derived from the cuts. Kovačič (1998) argues that “part of the subtitler’s translation strategy is to find the right balance between economy and comprehensibility” (p. 79). This suggests that too much text will not fit and, thus, will not give viewers enough time to decode, process, and follow the story being told. Similarly, too many reductions might demand from viewers an additional effort to fill in the missing pieces so as to understand the story, which viewers might not be able to readily provide.

As regards (iii), it is important to consider the fact that subtitles are written language manifestations that are supposed to reflect spoken communication and the spoken dialogues, which may be considered the source text of subtitles, were originally written to be spoken texts. In this sense, each type of language, spoken or written, has its own features and, depending on the context, they may not be able to convey entirely the distinctive features of the other. According to Kovačič (1998), this raises a theoretical question regarding the nature of subtitles: “are they an independent stratum of language, intermediate between speech and writing, or are they rather a sub-category of either of the two?” (p. 80). At the time when this experiment was carried out, that is in 1998, the author stated that no linguistic standards for the subtitles existed to that date, which means that subtitlers frequently exercised their judgment as to the suitable register or style to be used in the subtitles, with some influence from language editors of TV companies. In her study, the style and register used differed considerably among the participants, and choosing between more literary or more conversational options seemed to be an issue when translating. Subtitled C presented the highest level of literariness, making constant use of metaphors, figures of speech, and literary expressions. Literariness was further enhanced by the constant omission of elements with interpersonal function, such as the exclusion

of exclamations, reinforcing formulas, and vocatives, with moderate omission of textual elements. Subtitlers D and E came closest to a conversational style, mainly through their selection of lexical items and the replacement of metaphors by those more common in everyday language without disrupting grammatical correctness. Kovačič (1998) argues that a viewer who would follow the story solely based on the subtitles might be left with different impressions about the social status of the family in the film or the stylistic intentions of the author.

With what regards (iv), Kovačič (1998) addresses three features related to dramatic and conversational structure that are worth mentioning. Firstly, the characters' utterances serve to create the atmosphere in the scenes, using repeated expressions and re-using adjectives. According to her, a subtitler who is sensitive to the dramatic pattern of the text will try to be consistent in preserving the details that contribute to the overall atmosphere, instead of immediately focusing on linguistic expressions and sentence meaning, and therefore overlooking the relevance of such elements. Secondly, another conversational feature that is inherent to the subtitled film is their eagerness to cut off conversation before it develops into conflict. From the sentential information point of view, it is possible to consider such interruptions disruptive and even disturbing, which explains why they are frequently omitted in the subtitles. However, when subtitlers are aware of the psychological value of these interruptions, they might prefer to sacrifice some ideational content and record the interruptions, helping viewers construct the understanding of the characters' psychological features. Thirdly, hesitations, false starts, incomplete sentences, and other similar features of spoken language tend to help viewers build the understanding of the characters' psychological state. In the experiment, even subtitlers who tended to simulate a more conversational style rarely used syntactically irregular or incomplete patterns. A possible reason, according to Kovačič, is that hesitations, false starts, and incomplete sentences tended to occur rapidly and in overlapping exchanges, and therefore, were radically reduced or omitted.

The present research is inspired by the study carried out by Kovačič (1998) in the sense that it seeks to analyze text reduction in the renderings for the subtitles of the TV series *Heroes*. It concentrates on analyzing text reduction by means of the observation of the phenomenon of omission in the subtitles in terms of linguistic functions. Therefore, the present research does not encompass the investigation of

other aspects, such as language registers and dramatic and conversational structures. These aspects are seen to be out of the scope of this investigation and they may serve as driving force for future studies.

This chapter entailed four main aspects, namely: (i) The activity of subtitling and audiovisual translation studies – research in subtitling, exploring some of the influential voices in the field; (ii) Studies on omission in subtitling, focusing on Fawcett (2002); (iii) Systemic functional linguistics and its contributions to AVT, mainly addressing the studies carried out by Feitosa (2009) and Espindola (2010), exploring the interface of AVT and SFL; and (iv) Kovačič's (1998) experimental study, upon which the present work is based. The next section of this thesis comprises the research design and analytical procedures to be taken so as to allow for the unfolding of the present study.



### **3. RESEARCH DESIGN AND ANALYTICAL PROCEDURES**

*“Ignorance is like a delicate exotic fruit; touch it and the bloom is gone.”  
Oscar Wilde.*

After providing an overview of studies on AVT and studies carried out at the interface between AVT and SFL, the present chapter discusses two main issues: (i) the data collection, in which explanation is provided as to the criteria adopted when selecting ST and TT; and (ii) the analytical procedures employed, in which the steps undertaken in this study are outlined.

### 3.1. The Data of this Investigation

#### 3.1.1. On the TV Series *Heroes*

*Heroes* is a North American science fiction television drama series created by Tim Kring. *Heroes* premiered on NBC on September 25, 2006. The plot tells the stories of disparate and ordinary individuals from around the globe who inexplicably develop superhuman abilities, and it also displays their roles in preventing catastrophes so as to try and save humanity. These disasters are usually foreseen in painted images from precognition painters. (<http://www.nbc.com/Heroes/>). The series was produced by Universal Media Studios in association with Tailwind Productions, and it was shot primarily in Los Angeles, California. The executive producers for the show are Allan Arkush, Dennis Hammer, Greg Beeman, and Tim Kring. Four complete seasons aired, ending on February 8, 2010. The critically acclaimed first season had a run of 23 episodes and was watched by an average of 14.3 million viewers in the United States, receiving the highest rating for an NBC drama premiere in five years. *Heroes* received a number of awards and nominations, such as Primetime Emmy awards, Golden Globes, People's Choice Awards, and British Academy Television Awards. ([http://en.wikipedia.org/wiki/Heroes\\_\(TV\\_series\)](http://en.wikipedia.org/wiki/Heroes_(TV_series))). The series had a total of 88 episodes, distributed in five volumes/four seasons. Table 5, adapted from [http://en.wikipedia.org/wiki/Heroes\\_\(TV\\_series\)](http://en.wikipedia.org/wiki/Heroes_(TV_series)), shows the distribution of episodes along the five volumes, while figure 1 presents the DVD boxes commercialized in the Brazilian market.

Season	Volume	Number of Episodes
1	Volume One: Genesis	23
2	Volume Two: generations	11
3	Volume Three: Villains	13
	Volume Four: Fugitives	12
4	Volume Five: Redemption	18

**Table 5: TV Series *Heroes*: Seasons, Volumes, and Episodes**



**Figure 2: DVD Boxes Commercialized in the Brazilian Market**

### **3.1.2. On the Selection of the Audiovisual Product**

Along with personal motivation, the rationale behind the selection of *Heroes* as object of study was based upon two main criteria. Firstly, this thesis is a further development of my own previous study (Matielo, 2009). Secondly, and perhaps more importantly, my previous research followed one of the suggestions for further research given by Espindola (2005), in which the author suggested the analysis of “other film subtitles using a similar theoretical framework to investigate the extent to which the tendencies verified here [in her research] are present in the translation for the different media (cinema, DVD and television)” (p. 101). At that time, Espindola worked with two audiovisual products – *Cidade de Deus* and *Boyz ‘n the Hood* – which differ significantly from the one used in the present study, in terms of both the content and genre. The next section discusses the choice of the episode of *Heroes* for the present investigation.

### 3.1.3. On the Selection of the Episode

My previous study (Matielo, 2009) looked at a set of three texts: the ST, containing the original English speeches uttered in the dialogues, and the TT – the subtitles, – subdivided into Official Subtitles (OS), rendered by Leonardo Neves (Drei Marc Company) and Non-official Subtitles (NS), rendered by the internet group 9<sup>th</sup> Wonders. Episode Four (*Collision*) – Season One – was the first episode subtitled by the non-commercial subtitlers, and therefore was used in that analysis.

With a view to extending the knowledge gained from such an investigation, the present research gives now *direct* attention (Espindola, 2010) to the language of subtitles, combining theoretical constructs from both AVT and SFL. Thus, this work focuses on the original spoken discourse and exclusively the official subtitles of *Collision*. The next subsection defines the ST and TT used in the present work.

### 3.1.4. The ST and TT of the Present Investigation

When dealing with the study of subtitles, defining the source text is not an easy task. As Toury (1995) states, “the identity of the source text(s) will have to be established each case anew” (p. 76), since many candidates may be considered as ST. In other words, it is important to know which source text(s) the subtitler actually used to translate for the subtitles. As Carvalho (2005) points out, in order to translate audiovisual products for cable TV, the subtitler may receive a VHS, CD, or DVD of the film to be subtitled. According to her, scripts are not always made available for the subtitlers, suggesting that the audiovisual material will play “the role of the original” (p. 106) in this task. Carvalho also states that, regarding DVD, the distributor or the laboratory is the one responsible for preparing an integral transcription of the dialogues and any other written texts that are part of the audiovisual product to be subtitled. In this case, scripts are not provided.

In the case under investigation, Leonardo Neves, Heroes’ official subtitler, used the film and the script (containing the speeches) as the ST to translate for the subtitles. This study will then take the English original speeches as ST and the Brazilian Portuguese subtitles of the DVD as TT.

### 3.1.5. On the Selection of the Phenomenon of Omission in Subtitling

In addition to being a constant complaint on the part of laypeople, omission in subtitling has always been an issue when considering all of the variables that influence the subtitling of a given audiovisual product (Cintas & Remael, 2007). The rationale informing the choice for the phenomenon of omission in subtitling to constitute the object of investigation regards the possibility to investigate which particular items tend to be translated out of the subtitles. This might help us observe whether or not patterns of lexical elements emerge when comparing STs and TTs. Moreover, from an SFL standpoint, each and every language manifestation construes meaning. Hence, understanding which particular linguistic manifestations tend to be preserved and which ones tend to be excluded might suggest whether or not choices actually form a translational pattern and whether or not the function that a certain linguistic item performs really determines its treatment in the translation for subtitles.

### 3.2. Analytical Procedures for Data Collection and Data Analysis

In this study, from data collection to data analysis, the following steps were followed:

1. Manual transcription of the English spoken dialogues<sup>18</sup> of the TV Series *Heroes* – Season One – Episode Four: Collision, from the DVD Box commercialized in the Brazilian market (2006);
2. Manual transcription of the Brazilian Portuguese subtitles<sup>19</sup> from the aforementioned audiovisual product;
3. Crosschecking of the subtitles with their original counterparts;
4. Identification of occurrences of omissions in the subtitles at clausal level<sup>20</sup>;

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<sup>18</sup> The manual transcription of the English spoken dialogues was in fact done for a previous study (Matielo, 2009).

<sup>19</sup> The manual transcription of the Brazilian Portuguese subtitles was in fact done for a previous study (Matielo, 2009).

<sup>20</sup> The choice to focus on clausal level is based on the reasoning provided by Matthiessen (2001, as cited in Espindola, 2010), considering it “a strong candidate for the unit of analysis in

5. Segmentation of the clauses;
6. Analysis of segments that presented omissions concerning the metafunction affected by the choice of omitting certain lexical item;
7. Metafunctional classification of the analyzed segments regarding the type of linguistic manifestation that tended to be omitted.

### 3.2.1. On the Metafunctional Classification of the Omissions

In order to fulfill the objective proposed in the present investigation, the occurrences of omission in the selected episode are analyzed in the light of the three metafunctions: experiential, interpersonal, and textual, since each of them refers to “distinctive kinds of meaning that are embodied in the structure of a clause” (Halliday & Matthiessen, 2004, p. 59). Additionally, having a tridimensional view of the occurrences might allow for a more holistic view of the meanings left out of the subtitles, since “it is the structure as a whole, the total configuration of functions, that construes, or realizes the meaning” (p. 60). Adapted from Halliday and Matthiessen, table 6 shows the three metafunctions, as well as their definitions and corresponding status in clause:

<b>Metafunction</b>	<b>Definition (Kind of Meaning)</b>	<b>Corresponding Status in Clause</b>
Experiential	Construing a model of experience	Clause as representation
Interpersonal	Enacting social relationship	Clause as exchange
Textual	Creating relevance to context	Clause as message

**Table 6: SFL Metafunctions, Definitions, and Status –  
Adapted from Halliday and Matthiessen (2004)**

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translations, detailed lexicogrammatical analysis of source texts and corresponding target texts are an important source of insight for the study of translation within functional linguistics” (p. 99).

For the purposes of the present work, omission will be considered whenever lexical items originally present in the ST do not get translated into the TT in the subtitles, as Table 7<sup>21</sup> shows. Also, in order to facilitate their reading, the following notation will be used for the tables: **OM** to indicate the **omissions** found in the subtitle, **Proc.** to refer to **Process**, **Part.** for **Participant**, and **Circ.** to refer to **Circumstance**. This convention is solely aimed at improving the display of the tables in the present thesis:

<b>ST</b>	There	's	a man	arriving	this afternoon	from New York.
<b>TT</b>			Um homem	chegará	hoje	de Nova York.
<b>OM</b>		<b>Proc.</b>				

**Table 7: Example of Omission Found in the Data**

This study, however, does not encompass the analysis of omission in four distinct situations, namely: (i) when omission occurs below clausal level; (ii) when omission is derived from differences between the two linguistic systems of the language pair at stake – American English and Brazilian Portuguese; (iii) when the elements of the semiotic channel<sup>22</sup> could fill in ‘the gaps’ of omitted elements or could provide the spectator with complementary information so as to overcome the missing information in the subtitles, such as images, soundtrack, the actors’ performance, etc; (iv) when there is ellipsis of Subject or other constituents, that is, even though the Participant, for instance, can be retrieved or identified in a previous clause or by observing the verbal inflection for person and number, as shown in Table 8.

<b>ST</b>	[Do]	You	think	I	called	him?
<b>TT</b>	* <sup>23</sup>		Acha que	eu	o	mandei?
<b>OM</b>	<b>Part.</b>					

**Table 8: Example of Omission with Elliptical Participant**

<sup>21</sup> All of the examples shown are taken from the data of the present investigation.

<sup>22</sup> The study of the interaction between image and subtitles are considered very important for the further understanding of AVT, but it is out of the scope of this research.

<sup>23</sup> The notation \* will be used to refer to ellipsis of Subject in the clause.

This chapter provided the research design of the present investigation, as well as the analytical procedures adopted. The next chapter of this thesis explores the analyses of the instances of omission found in the data and discusses the main findings of the present research.



#### 4. ANALYSIS AND DISCUSSION OF FINDINGS

*“We dream of hope, we dream of change, of fire, of love, of death. And then it happens; the dream becomes real, and the answer to this quest, this need to solve life’s mysteries finally shows itself like the glowing light of the new dawn. So much struggle for meaning, for purpose. And in the end, we find it only in each other. Our shared experience of the fantastic and the mundane. The simple human need to find a kindred. To connect. And to know in our hearts... that we are not alone.” Heroes, Season 1.*

This chapter analyzes the occurrences of omissions found in the data. To this end, the omissions will be organized and distributed in the following sections: Section 4.1 will address **Omission of Experiential Components**, encompassing omission of Participants, Circumstances, and processes. Section 4.2 will comprise the **Omission of Interpersonal Components**, with the analysis of omissions of mood adjuncts, interpersonal metaphors<sup>24</sup>, finites, and modal comment adjuncts. Section 4.3 will focus on **Omission of Textual Components**, with the analysis of continuatives and conjunctions. Finally, section 4.4 will present an overview over the findings, drawing on the three metafunctional omissions. In the next sections, each case of omission found in the data will be presented in a tabular format, followed by its correspondent analysis.

#### 4.1. Omission of Experiential Components

Omissions of lexical items realizing the experiential metafunction in the subtitles of Heroes were the most common type of omission found in the data, in comparison with occurrences realizing the other two metafunctions (interpersonal and textual). Considering the 34 clauses that presented omissions in the episode analyzed, there were 26 occurrences of omissions realizing the experiential metafunction in these clauses. This frequency profile of experiential components can be further divided into omission of Participants, Circumstances, and processes.

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<sup>24</sup> According to Halliday and Webster (2009), metaphor is a *cross-coupling* between the semantics and the lexicogrammar, whereby a meaning that is *congruently* expressed by wording *a* is expressed instead by wording *b*. In SFL it is extended to include grammatical metaphors, where *a* and *b* are grammatical classes and/or ranks, e.g. (congruent) *farms produce(d) wheat*, (metaphorical) *farm wheat production*. Grammatical metaphor features in both ideational and interpersonal metafunctions.

<b>ST</b>	There	's	a man	arriving	this afternoon	from New York.
<b>TT</b>			Um homem	chegará	hoje	de Nova York.
<b>OM</b>		<b>Proc.</b>				

**Table 9: Omission of Experiential Component – Occurrence 1**

The first occurrence of omission concerning experiential metafunction found in the data was that of a process. The omission of process may have been motivated by the change of process type from ST to TT. The existential process from the ST text was rendered into a material process in the TT. According to Halliday and Matthiessen (2004), “while existential clauses are not, overall, very common in discourse” (p. 256), they have a central role when “they serve to introduce central Participants” (p. 257), which may be seen to have occurred in the instance shown above. Moreover, it is possible to notice that the clause complex from the ST was rendered into a simplex in the TT, possibly intending to simplify the reading of the subtitle. The process translated out of the subtitle does not seem to hinder comprehension or cause loss of information, since the process type used in the TT covers a possible information gap that could be argued. In other words, “the construction of institutional activity (‘naturalized reality’)” is not compromised (Martin, 2001).

<b>ST</b>	[She]	Appears	to be	a victim of homicide.
<b>TT</b>	*	Parece		um caso de homicídio.
<b>OM</b>			<b>Proc.</b>	

**Table 10: Omission of Experiential Component – Occurrence 2**

The omission in occurrence #2 shown in table 10 above may be linked to the fact that the verbal complex, involving two processes, could be rendered into a more economic configuration, that is, by omitting the second process in the clause. In this specific case, the first process is interpersonal in nature, whereas the second is ideational in nature. In this sense, the subtitle realizes the interpersonal component and turns the ideational component into implicit information, a maneuver which neither impacts the reality being construed, nor brings about an information gap of any kind.

<b>ST</b>	He	may	have	owned	my father,	but	he	doesn't own	me.
<b>TT</b>	Ele		mandava		no meu pai,		*	não	em mim
<b>OM</b>								<b>Proc.</b>	

**Table 11: Omission of Experiential Component – Occurrence 3**

Occurrence #3 presents an omission of process. On the one hand, the ST clause is a clause complex, with a paratactic relation – since the two clauses could stand alone, functioning independently (Martin et al, 1997) – involving two Participants and two processes. The subtitled clause complex is paratactic as well, but the Participant in the second clause of the TT is elliptical, which can be accounted for in terms of systemic differences between English and Brazilian Portuguese – the later allowing for elliptical forms as a result of verb inflections. This characteristic of the Brazilian Portuguese came in handy as it saved a number of characters in the subtitle. The omission resulted in a more succinct subtitle, with elliptical Participant and omission of process.

Table 12 shows an omission of a relational clause, with two occurrences of omission:

<b>ST</b>	Which part	was	an accident,	the rape or the murder?
<b>TT</b>	Qual parte?			O estupro ou o homicídio?
<b>OM</b>		<b>Proc.</b>	<b>Part.</b>	

**Table 12: Omission of Experiential Component – Occurrences 4 and 5**

In table 12, two occurrences of experiential components are presented: One referring to omission of process and one of Participant. When analyzing the ST, it is possible to perceive that it realizes a relational clause, realizing a question relating to identification of the accidental nature of either the ‘rape’ or the ‘murder’. The accident mentioned in the ST can be retrieved by contextual information in the multisemiotic environment of the scene, and also via cohesive ties. The support of the multimodal aspect of subtitling might account for the omission in this particular case<sup>25</sup>. It is important to notice that the interrogative clause of the ST becomes two interrogatives with no process being realized.

<sup>25</sup> As mentioned in the Method Section on page 47, the study of the interaction between image and subtitles are considered indeed very important for the further understanding of AVT, but it is out of the scope of this research.

<b>ST</b>	With Linderman's \$2 million,	we	can	turn	eight points into three	and	make	it	a horse race.
<b>TT</b>	Com os US\$ 2 milhões dele,	os 8 pontos	podem	virar	3.				
<b>OM</b>							<b>Proc.</b>	<b>Part.</b>	<b>Part.</b>

**Table 13: Omission of Experiential Component – Occurrences 6, 7, and 8**

Table 13 presents a case in which two Participants (Carrier and Attribute) and one process (relational) were translated out of the subtitle. As it is possible to observe, there was in fact an omission of an entire clause in the TT – “and make it a horse race”. The entire omitted clause refers to the competition that Mr. Linderman's money would enable the congressman to engage in. In this case, with Linderman's \$2 million, the difference between the candidates would drop from 8 to 3 points, and hopefully a horserace would then be possible, increasing the chances of his winning the elections. Taking this context into account, it is possible to argue that the spectator does not get this particular information from the subtitle. The information stops where the 8 points become 3, and therefore the omission prevents us from knowing the entire Participant's thought on the unfolding that the money may provide. However, if translated into Brazilian Portuguese in its totality, the entire omitted clause would have taken up at least 20 characters of the screen space and this would have required another subtitle, since the information “With Linderman's \$2 million, we can turn eight points into three” already used up a two-liner. Not only would space have been a problem, but also time because the next utterance comes immediately after this one, thus not leaving time for another subtitle to be inserted and properly read.

<b>ST</b>	Look man,	I	don't know	about this.
<b>TT</b>	Cara,	eu	não sei.	
<b>OM</b>				<b>Part.</b>

**Table 14: Omission of Experiential Component – Occurrence 9**

Occurrence #9 refers to an omission of Participant, which is, in this case, the Phenomenon of the mental process. According to Halliday and Matthiessen (2004), mental processes are concerned with the experience that we have of the world of our consciousness. The omission of this particular Phenomenon may have been motivated by

the fact that what the Participant does not know may still be retrievable from the previous clauses or context of the episode.

<b>ST</b>	Have	you	noticed	any changes to your physiology?
<b>TT</b>		Você	mudou?	
<b>OM</b>				<b>Part.</b>

**Table 15: Omission of Experiential Component – Occurrence 10**

Table 15 brings an omission of a Participant which is linked to a change of process in relation to ST and TT. While the process in the ST is mental and has the Phenomenon “any changes to your physiology” as a second Participant, the subtitle presents a relational process without a second Participant. The result is a more economic text that does not necessarily convey the entire information from the ST and realizes a different experiential meaning.

<b>ST</b>		You	want	answers?	Go	find	them.
<b>TT</b>	Se	*	quer	respostas,	vá	procurar.	
<b>OM</b>							<b>Part.</b>

**Table 16: Omission of Experiential Component – Occurrence 11**

What has happened in occurrence #11 presented in Table 16 is that the ST comprised two clauses, which were then rendered as only one clause. The subtitled clause presents some features that merit closer attention: (i) A relationship of expansion, which, according to Halliday and Matthiessen (2004), occurs when “the secondary clause expands the primary clause, by (a) elaborating it, (b) extending it or (c) enhancing it” (p. 377); (ii) The interdependency in the clause is that of hypotaxis, since there is a “relation between a dependent element and its dominant, the element on which it is dependent” (p. 374); (iii) the characteristic tone is of conjunction, since the subtitled clause makes use of a new element that was not present in the ST – “Se”. This conjunction is in fact an addition made by the subtitler so as to join the two clauses into only one. The Participant, a Goal, is implicit in the TT clause and totally retrievable in the lexical elements “respostas” from the main clause.

Table 17 presents occurrence #12, which refers to an omission of a prepositional phrase realizing Participant function in the ST clause (Halliday & Mathiessen, 2004):

<b>ST</b>	This	came	for you	while	you	were	gone.
<b>TT</b>	Isto aqui	chegou		enquanto	*	estava	fora.
<b>OM</b>			<b>Part.</b>				

**Table 17: Omission of Experiential Component – Occurrence 12**

In fact, when Dr. Suresh’s neighbor hands a package over to him, she mentions to that this package had arrived for him. The prepositional phrase which carries this experiential meaning *for you* is translated out of the subtitle and this information is not conveyed in the subtitles. The spectator does not know to whom the package was sent until this point. However, such information may be retrievable only when Dr. Suresh starts opening it in the following scene. The omission, in this case, impacts on the flux of events in the sense that the spectator only finds out that the package belongs to Dr. Suresh when he actually opens it, although the neighbor’s spoken dialogue had already anticipated this information.

Table 18 presents another case of omission of Participant:

<b>ST</b>	It	has not	been	fair	to you.
<b>TT</b>	Isso	não tem	sido	justo.	
<b>OM</b>					<b>Part.</b>

**Table 18: Omission of Experiential Component – Occurrence 13**

The context of this particular clause is a scene in which Mica’s mother is trying to explain to him why she has not been there for him and she acknowledges the fact that this situation has not been fair *to him*. The subtitled clause does not make it explicit to whom the situation has not been fair. The prepositional phrase realizing Participant function – Beneficiary in the attributive clause – was translated out of the subtitle.

Tables 19 and 20 show omissions of an entire clause and one Participant role, respectively. These two occurrences are presented together because they are part of the same segment in the ST:

<b>ST</b>	You	have to,
<b>TT</b>		
<b>OM</b>	<b>Part.</b>	

**Table 19: Omission of Experiential Component – Occurrence 14**

<b>ST</b>	I mean,	you	believed	it	this morning.
<b>TT</b>		*	Acreditava		hoje de manhã.
<b>OM</b>				<b>Part.</b>	

**Table 20: Omission of Experiential Component – Occurrence 15**

In the series, two characters are discussing about the possibility of human beings having superpowers, such as spontaneous regeneration, flying ability, and telekinesis. In the interaction, one of the characters, a scientist, is asked about his belief on such matters. In this conversation, two occurrences of omission can be perceived: The entire ST clause presented in table 19 does not get translated into the subtitles. Then, after omissions that can be observed in both tables, the next part of the clause is rendered – “You believed this morning”, but it still presents omission of Participant – “it” –which specifically refers to what they are discussing in the scene. The spectator does not receive this information in this subtitle, although it may be implicit. One possible translation that would involve the second Participant is *Acreditava nisso hoje de manhã*, which would make explicit reference to the belief the characters are discussing.

Table 21 shows occurrence #16, an instance of omission of a prepositional phrase realizing the Participant function in the ST.

<b>ST</b>	How	are	you	going to	explain	to	what	happened	to	when	you	didn't	honor	your
					to	your			you					agreement?
<b>TT</b>	Como	ex-	*	-plicará			o que	houve	com	por	*	não ter	cumprido	o acordo?
<b>OM</b>						<b>Part.</b>								

**Table 21: Omission of Experiential Component – Occurrence 16**

In this clause complex, the prepositional phrase realizing the Participant function in the ST – the Goal – was omitted. This procedure might be read as an attempt to reduce the numbers of characters to be displayed on the screen. However, the subtitle does not realize the entire meaning represented in the ST, that is, the blackmailing that occurs. Because of the omission of the Goal, the subtitle does not inform the spectator to whom the character would have to explain what would happen to her in case she did not honor the agreement. As for possibility of retrieval of information in the multisemiotic environment, no contextual information could fill in this gap, since there is no mentioning to her son up to this moment in the scene.



Table 22 shows the first occurrence of omission of Circumstance found in the data:

<b>ST</b>	Your buddy, Suresh,	he	came by	my campaign office	this morning.
<b>TT</b>	O seu amigo Suresh	me	procurou		hoje de manhã.
<b>OM</b>				<b>Circ.</b>	

**Table 22: Omission of Experiential Component – Occurrence 17**

Occurrence #17 shown in table 22 refers to the first occurrence of omission of Circumstance found in the data analyzed. The circumstance translated out of the subtitle is that of location realizing place. Circumstances of location tend to “construe the unfolding of the process in space and time” (Halliday & Matthiessen, 2004, p. 263). This particular circumstantial information of space omitted in the subtitled clause may be implicit in the chain of events of the episode: Minutes before this utterance, the character is leaving his campaign office when Dr. Suresh tries to approach him, but the congressman’s bodyguards will not let the scientist come closer. Later on, when the character is telling his brother about this situation, he mentions that Dr. Suresh came by his campaign office that morning. Interestingly, the Circumstance of time “this morning” does get translated into the subtitle, which does not happen to the Circumstance of location.

<b>ST</b>	There	's	going	to be	a throwdown	when	I	get	home.
<b>TT</b>		Vamos	resolver		isso				
<b>OM</b>									<b>Circ.</b>

**Table 23: Omission of Experiential Component – Occurrence 18**

In this scene, the character is leaving his house to go to work, and he lectures his daughter because she had been out all night without telling him or her mother about that. This is a two-liner that took up 36 characters of the screen space in the total (19 in the first line and 17 in the second line). The decision to translate the Circumstance out of the subtitle may be explained by such technicalities, which always impacts on deletions and compression of information. If the Circumstance had been rendered, the two-liner would have had a different configuration and potentially a different spotting: The first line would probably have had 19 characters and the second one 27 characters – *Vamos resolver*

*isso quando eu voltar para casa* – which would not facilitate the reading in the sense that the subtitle would end with a conjunction or a pronoun. Since subtitlers are advised not to leave pronouns, conjunctions, prepositions, or articles at the end of a subtitle<sup>26</sup>, translating the Circumstance of location “home” out of the subtitle could then be seen as a rendering solution.

<b>ST</b>	I	've	never	been	so	humiliated	in my life.
<b>TT</b>	*	Nunca	fui	tão	humilhado.		
<b>OM</b>							<b>Circ.</b>

**Table 24: Omission of Experiential Component – Occurrence 19**

Another similar occurrence of omission of Circumstance is shown in table 24. In the ST, the character states that he has never been so humiliated in his life, which gained a more economic version in the subtitled clause. Besides making the Subject elliptical, the choice of not including the circumstantial information of location-time in the subtitled clause does not seem to cause any misunderstanding because the use of this type of circumstance – extent: temporal – expressing ‘duration’ (‘nunca’) construes the unfolding or duration of the process in a time-span (Halliday & Matthiessen, 2004). In Brazilian Portuguese, the association with the simple past tense of the verb “ir” (*fui*) may be suggestive of the speaker’s whole life period. Another factor that merits attention is that this subtitle is in fact the second line of a two-liner and space had already been taken up to subtitle another part of the character’s utterance – one that filled the first line of this two-liner.

<b>ST</b>	OK,	let’s	leave	now.
<b>TT</b>	Certo,	vamos	embora.	
<b>OM</b>				<b>Circ.</b>

**Table 25: Omission of Experiential Component – Occurrence 20**

Occurrence #20 refers to another omission of a Circumstance of location-time. Unlike the ST, the TT does not express location-time in terms of some unit of measurement (‘now’). It can be argued that space on the screen would not have been a problem to render this piece of information since a complete verbatim would only have taken up 5 more characters – *Certo, vamos embora agora*.

<sup>26</sup> This information is available in Drei Marc’s Subtitling Manual, section 8 – Spotting or Division of Subtitles, which can be consulted in Appendix A.

Table 26 presents occurrence #21, which refers to an omission of a circumstance of cause, which “construes the reason why the process is actualized” (Halliday & Matthiessen, 2004, p. 269).

<b>ST</b>	Because	this job	is	different.
<b>TT</b>		Esse trabalho	é	diferente.
<b>OM</b>	<b>Circ.</b>			

**Table 26: Omission of Experiential Component – Occurrence 21**

Occurrence #21 regards a particular scene in which the circumstantial expression of reason is explicitly stated in the ST, but omitted in the TT - the subtitle. The impact of this omission is felt in the new form of representing the flux of events: Rather than elaborating on a reason, the character states a fact, relating to the different nature of such a job.

<b>ST</b>	I	've done	it	before,	twice.
<b>TT</b>	*	Fiz	isso		duas vezes.
<b>OM</b>				<b>Circ.</b>	

**Table 27: Omission of Experiential Component – Occurrence 22**

Table 27 shows another case of omission of Circumstance. While the ST specifies that the Participant has done something before – twice, the subtitled counterpart does not specify this information, and omits the circumstance *before*. It can be argued that there is not information gap in the subtitle, given the fact that the time span refers back to an action repeated twice in an unspecified past - “Fiz isso duas vezes”, which might be said to turn the Circumstance ‘before’ redundant, thus including time ‘before’. The meaning privileged here is the representation of the flux of events in terms of frequency: *duas vezes*.

Table 28 shows occurrence #23, an omission of an accompaniment circumstantial element.

<b>ST</b>	We	're	all	just	variations of the last model.
<b>TT</b>	*	Somos			variações do último espécime.
<b>OM</b>			<b>Circ.</b>		

**Table 28: Omission of Experiential Component – Occurrence 23**

In addition to ellipsis of Subject, occurrence #23 shows an omission of an accompaniment circumstantial element, which, according to Halliday and Matthiessen (2004), may have a contrastive nature. In this case, the ST presented an additive, while the TT does not present such an element. The choice was to translate this circumstantial accompaniment additive element out of the subtitle, thus producing a more economic text. The embracing emphasis hat this element has in the ST does not get translated into the subtitle.

An interesting case is shown in Table 29: omission of Circumstance, Participant, and process altogether:

ST	So	here	we	are,	not	knowing	how we feel about each other.
TT					Não	sabemos	o que sentimos um pelo outro.
OM		<b>Circ.</b>	<b>Part.</b>	<b>Proc.</b>			

**Table 29: Omission of Experiential Component – Occurrences 24, 25, and 26**

Occurrences #24, #25, and #26 presented above refer to an omission of Circumstance, Participant, and process, respectively and they are part of an entire clause that was omitted in the TT. While the ST presents a clause complex, the TT realizes a simplex. Additionally, the focus of the ST is distributed over the two clauses, whereas the focus of the TT is on the second clause, which realizes a mental representation of the interactants' mutual lack of understanding as regards their feeling. However, the first clause of the ST could also be interpreted as a continuative to signal a move in the development of the discourse, which is not realized in the subtitle.

This section has dealt with the occurrences of omission of lexical items realizing the experiential metafunction in the data. The next section will address the occurrences of omission of lexical items realizing the interpersonal metafunction in the subtitles of Heroes.

## **4.2. Omission of Interpersonal Components**

Omissions of lexical items realizing the interpersonal metafunction in the subtitles of Heroes were the second most common type of omission found. The analyses revealed 15 occurrences of omission of interpersonal components, which can be further classified

into omission of interpersonal metaphors, finites, mood adjuncts, and modal comment adjuncts.

These omissions will be displayed in tabular form below, starting with Table 30, which shows the first omission of interpersonal metaphor of modality:

<b>ST</b>	I think	we		've established	what	you	are.
<b>TT</b>		Nós	já	sabemos	o que	você	é.
<b>OM</b>	<b>Metaphor</b>						

**Table 30: Omission of Interpersonal Component – Occurrence 1**

Table 30 presents the first omission of lexical items realizing the interpersonal metafunction in the subtitles of Heroes regards an interpersonal metaphor of modality: “I think”. As Martin et al (1997) point out, interpersonal metaphors of modality “can be regarded as comparable with Adjuncts like *probably*” (p. 25) and they “expand the speech functional options, for example in the area of politeness” (p. 58). The interpersonal metaphor of modality is not expressed in the TT as it is in the ST. The subtitle presents a new construal which stands out as much more direct and less modalized – *Nós já sabemos o que você é*, instead of what could have been rendered – *Eu acho que nós (já) sabemos o que você é*. Furthermore, it is possible to argue that the character’s utterance was significantly altered from an interpersonal standpoint, considering the fact that the interpersonal metaphor of modality was entirely translated out of the subtitle. Perhaps the assertiveness of the character in the TT is reinforced by the use of the Brazilian Portuguese adverb “já”, meaning “already” in English.

Table 31 present the second and third occurrences in this category:

<b>ST</b>	I mean,	it	just	makes	me	nervous.
<b>TT</b>		*			Estou	preocupado.
<b>OM</b>	<b>Metaphor</b>		<b>Mood Adjunct</b>			

**Table 31: Omission of Interpersonal Component – Occurrences 2 and 3**

Table 31 presents two occurrences of omission in this category. The two omissions of interpersonal nature refer to metaphor and mood adjunct. The metaphor “I mean” is a very characteristic language

manifestation in spoken discourse, which was not conveyed in the TT. Additionally, there was an omission of the mood adjunct, realized here by an adverb. A mood adjunct, which is one of the two kinds of modal adjunct, “construes meaning most closely related to those of the Finite” (Martin et al, 1997, p. 63). The result is a much less modalized construal, which does not reveal the character’s level of uncertainty or indeterminacy regarding what makes him nervous.

Table 32 displays an omission of a finite and table 33 displays an omission of an interpersonal metaphor found in the data. These two tables are both shown below and they refer to only one utterance from the same character in the same scene:

<b>ST</b>	You	have to,
<b>TT</b>		
<b>OM</b>		<b>Finite</b>

**Table 32: Omission of Interpersonal Component – Occurrence 4**

<b>ST</b>	I mean,	you	believed	it	this morning.
<b>TT</b>		*	Acreditava		hoje de manhã.
<b>OM</b>	<b>Metaphor</b>				

**Table 33: Omission of Interpersonal Component – Occurrence 5**

The omissions presented in table 32 and 33 refer to a finite and an interpersonal metaphor. In addition to the omission of the entire first clause and the occurrence of an ellipsis of Subject in the second clause, the modal of obligation “have to” is not referenced in the TT. Also, the interpersonal metaphor “I mean” is omitted in the subtitle, eliminating traces of the elaboration that the character makes upon the message that is being exchanged in the ST.

Table 34 shows another case of omission of interpersonal metaphor found in the data:

<b>ST</b>	I take it	you	are not	talking	about oils and canvas.
<b>TT</b>		*	Não está	falando	só de tintas e telas.
<b>OM</b>	<b>Metaphor</b>				

**Table 34: Omission of Interpersonal Component – Occurrence 6**

In the scene in which this subtitle appears, two characters (a man and a woman) are discussing about the fact that the man, who is a painter, needs to be on drugs in order to feel capable of painting. The painter asks the woman for money so that he can buy what he himself calls “supplies”. The woman immediately comments on his demand: “I take it you are not talking about oils and canvas”. The interpersonal metaphor “I take it” used by the woman could be replaced by “I assume” or “I think”. The interpersonal metaphor that she uses to elaborate on the fact that he wants the money to buy drugs to continue painting is ignored in the subtitle. Back translated, the subtitle would mean “[You] are not talking only about oils and canvas”. Hence, the construal that the subtitle makes ends up rendering an assertion as regards the painter’s behavior, as opposed to the representation of an assumption in the ST.

<b>ST</b>	He	may	have	owned	my father,	but	he	doesn't own	me.
<b>TT</b>	Ele		mandava		no meu pai,		*	não	em mim
<b>OM</b>		<b>Finite</b>							

**Table 35: Omission of Interpersonal Component – Occurrence 7**

Occurrence #7 presented in Table 35 refers to an omission of finite *may*. The finite element “has the function of making the proposition finite” (Halliday & Matthiessen, 2004, p. 115). Finites make something arguable by means of primary tense or modality. In this particular case, the low modal operator “may” has a role of modalizing the discourse. This modal was translated out of the subtitle, which led the TT to structure a new construal, with a new “assessment of the validity of what is being said” (Halliday & Matthiessen, 2004, p. 116). The new assessment of the validity contributes to the absence of the expression of indeterminacy in the TT. That is to say that the new construal erases any trace of doubt or modality that appears in the ST.

Table 36 brings occurrences #8 and #9, which refer to omission of a mood adjunct and a finite, respectively:

<b>ST</b>	Hell,	I	can	relate.
<b>TT</b>		Eu		entendo.
<b>OM</b>	<b>Mood Adjunct</b>		<b>Finite</b>	

**Table 36: Omission of Interpersonal Component – Occurrences 8 and 9**

The occurrences #8 and #9 presented above refer to the omission of the mood adjunct *Hell* and the finite *can*, respectively. Regarding the omission of mood adjunct, “hell” can also be interpreted as having a minor speech function, such as exclamations – minor clauses. Halliday and Matthiessen (2004) define them as “verbal gestures of the speakers” (p. 153). Combined with the omission of finite, the omission of mood adjunct leads the TT to a more formal construal of the character’s utterance.

Table 37 shows another occurrence of omission of mood adjunct:

<b>ST</b>	12% of the electorate	strongly	opposes	me.
<b>TT</b>	12% do eleitorado		me	odeia.
<b>OM</b>		<b>Mood Adjunct</b>		

**Table 37: Omission of Interpersonal Component – Occurrence 10**

In this case, the omission of the mood adjunct “strongly” is compensated by the different choice of process. The strength of the mood adjunct is, to a great extent, expressed or construed in the process type used in the TT (*odiar*). Also, it can be argued that rendering the mood adjunct into Brazilian Portuguese might have generated a rather ‘strange’ translation – *12% do eleitorado se opõe fortemente a mim*.

In Table 38, an example is given of two ellipses of Subject and one omission of the mood adjunct “just”:

<b>ST</b>	I	just	want	you	to be	honest	with me.
<b>TT</b>	*		Quero que	*	seja	honest	comigo
<b>OM</b>		<b>Mood Adjunct</b>					

**Table 38: Omission of Interpersonal Component – Occurrence 11**

In this occurrence, in addition to two ellipses of Subject, the mood adjunct was omitted from the subtitle. The omission of the mood adjunct “just” may have been triggered by the change of process type



from ST to TT. The TT presents a different construal, allowing it to be a shorter subtitle. The subtitle does not present the character's entire expectation, which leads to saying that the interpersonal involvement between the Participants is even more direct in the TT than the ST.

Table 39 shows cases of omissions regarding a modal comment adjunct and a mood adjunct:

<b>ST</b>	You know what?	I	do	have	an excellent vocabulary.
<b>TT</b>		Eu	tenho		um ótimo vocabulário.
<b>OM</b>	<b>Modal Comment Adjunct</b>		<b>Mood Adjunct</b>		

**Table 39: Omission of Interpersonal Component – Occurrences 12 and 13**

Martin et al (1997) define comment adjuncts as adjuncts that “provide an attitude towards, or comment upon, the exchange itself or the information being exchanged” (p. 63). Moreover, Halliday and Matthiessen (2004) explain that these adjuncts are more related to the speaker's judgment or attitude toward the message and its content. The mood adjunct is “associated with the meanings construed by the mood system: modality and temporality, and also intensity” (Halliday & Matthiessen, 2004, p. 126). In this particular instance, the character's comment or attitude toward the exchange or the information in the message is not realized in the subtitle. Also, the emphasis that the mood adjunct “do<sup>27</sup>” places in the ST is also omitted from the TT. Consequently, the emphasis that these two interpersonal elements place on the character's comment or assessment of the message is not rendered in the Brazilian Portuguese text.

Table 40 presents another case of omission of mood adjunct:

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<sup>27</sup> This lexical element is not interpreted here as a finite, such as in the clause “They **do** not know about this”. Given the fact that it realizes a relatively similar function of the lexical item “really” in the clause, that is, emphasizing the speaker's attitude toward the exchange, it is interpreted and analyzed as a mood adjunct.

<b>ST</b>	And	I	really	don't	like	the people I work with.
<b>TT</b>	E	*		não	gosto	dos meus colegas de trabalho.
<b>OM</b>			<b>Mood Adjunct</b>			

**Table 40: Omission of Interpersonal Component – Occurrence 14**

In this particular case, the mood adjunct is in fact one that functions based on counterexpectancy – as opposed to mood adjuncts expressing temporality or expectation – exceeding what is to be expected. When compared, ST and TT can be said to construe different representations due to the omission of the adverb “really”, which mitigates the character’s utterance.

Table 41 shows one more – and the last – occurrence of omission of the mood adjunct:

<b>ST</b>	We	're	all	just	variations of the last model.
<b>TT</b>	*	Somos			variações do último espécime.
<b>OM</b>				<b>Mood Adjunct</b>	

**Table 41: Omission of Interpersonal Component – Occurrence 15**

Similarly to the previous occurrence, the mood adjunct “just” functions based on counterexpectancy as well. The difference between the mood adjuncts “really” and “just” is that the latter limits what is to be expected, instead of exceeding. This limiting characteristic of the mood adjunct is translated out of the subtitle, leaving no trace of this expectation in the TT.

Section 4.2 has explored the occurrences of omission of lexical items realizing the interpersonal metafunction in the subtitles of Heroes. Section 4.3 will present and analyze the occurrences of omission of lexical items realizing the textual metafunction.

### **4.3. Omission of Textual Components**

Omissions of lexical items realizing the textual metafunction in the subtitles of Heroes were the least common type of omission found in the data. Considering the 34 clauses that presented omission of lexical items in the episode analyzed, 07 occurrences of this type of components were found in those clauses. These omissions can be further classified into omission of continuatives and conjunctions. They will be

displayed in tabular form below, starting with Table 42, which shows omission of conjunction:

<b>ST</b>	He	may	have	owned	my father,	but	he	doesn't own	me.
<b>TT</b>	Ele		mandava		no meu pai,		*	não	em mim
<b>OM</b>						<b>Conjunction</b>			

**Table 42: Omission of Textual Components – Occurrence 1**

The first instance of omission of lexical item realizing the textual metafunction found in the data was that of a conjunction. According to Halliday and Matthiessen (2004), “a conjunction is a word or group of words that either links (paratactic) or binds (hypotactic) the clause in which it occurs structurally to another clause” (p. 81). Also, the authors state that conjunctions may establish a relationship of expansion or projection in the clause. In the case presented in table 41, the conjunction translated out of the subtitle had a paratactic function, that is, it belongs to a clause complex whose components (clauses) could stand independently. Analysis of the ST shows that the adversative conjunction establishes a relationship of expansion with the main clause, typical of conjunctions (Martin et al, 1997), and also realizes a relationship of extension, adding meanings to the main clause. Analysis of the TT shows that the adversative meaning realized by the conjunction in the ST is actualized. The relationship of expansion with the clause complex is not represented in the TT, which stands on its own.

Table 43 presents another instance of omission of conjunction found in the data:

<b>ST</b>	With Linderman's \$2 million,	we	can	turn	eight points into three	and	make	it	a horse race.
<b>TT</b>	Com os US\$ 2 milhões dele,	os 8 pontos	podem	virar	3.				
<b>OM</b>						<b>Conjunction</b>			

**Table 43: Omission of Textual Components – Occurrence 2**

As in the example in Table 42, this additive conjunction has a paratactic function and establishes a relationship of expansion with the clause complex. It also realizes a relationship of extension, adding

meanings to the main clause. This additive paratactic expansion conjunction introduces a complementary idea, elaborating on the main clause that would provide the spectator with more information about the use of the money Mr. Linderman would lend the congressman. Nevertheless, this information is not given in the subtitle due to the fact that the whole clause to which the conjunction belongs is not rendered into the TT. The omission of the conjunction is a direct result of the omission of the entire clause (*and make it a horse race*), with the consequence of impacting the processing of the scene.

Table 44 shows a case of omission of the adversative conjunction “but”:

<b>ST</b>	But	why	don't	you	ask	Tina?
<b>TT</b>		Por que	não	*	chama	a Tina?
<b>OM</b>	<b>Conjunction</b>					

**Table 44: Omission of Textual Components – Occurrence 3**

The adversative conjunction “but”, used at the beginning of the character’s speech, is omitted in the subtitle. This particular omission may be linked to the fact that this clause was translated into the first line the two-liner and another utterance of the character comes immediately after this one, which then takes up the second line of the same two-liner. The reason to omit this conjunction may have been an attempt to avoid using two lines for only one utterance from the same character in the scene so that the second line would be entirely ‘free’ to be used to translate another part of the interlocutor’s idea.

Table 45 shows another occurrence of omission of textual component:

<b>ST</b>	I	need	you	to disappear	for a while,	OK?
<b>TT</b>	*	Preciso que	*	suma	por um tempo.	
<b>OM</b>						<b>Continuative</b>

**Table 45: Omission of Textual Components – Occurrence 4**

In the ST, the character, who is a congress candidate, is asking his brother to disappear for a while in face of his brother’s recent behavior and ideas. The brother is said to be becoming a liability for the fact that he believes in superhuman abilities, which could affect the congressman’s campaign. The textual continuative “OK” is used at the

end of the sentence by the congress candidate to reinforce his desire to see his brother gone for some time, at least while he is still running for congress. The reinforcement of his desire is not seen in the construal of the TT due to the omission of the textual continuative. In Drei Marc's subtitling manual, in the section entitled General Information (*Informações Gerais*), subtitlers are advised not to translate the continuative "OK<sup>28</sup>". The existence of exceptions is mentioned, but the reason for and the possibility of their use are not explained. In face of this information, the reason why the subtitler translated this lexical item out of the subtitle might be accounted for, although this textual continuative would not cause comprehension problems for the Brazilian audience.

Table 46 shows one more case of omission of textual component, the first omission of continuative found in the data:

<b>ST</b>	OK,	I	wake up	and	things	weren't	like	they	were.
<b>TT</b>		Eu	acordo	e	as coisas	não estão	como	*	deixei.
<b>OM</b>	<b>Continuative</b>								

**Table 46: Omission of Textual Components – Occurrence 5**

The fourth occurrence of omission of lexical item realizing the textual metafunction refers to a continuative. The move response made by the character can be clearly noticed in the ST. The move response realized by the continuative is not textualized in the subtitle, as can be seen in the TT, a procedure that was possibly motivated by the guidelines established the subtitling company's manual mentioned above.

Table 47 shows a case of omission of textual continuative found in the data:

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<sup>28</sup> The subtitling manual can be consulted in Appendix A and the reference to this particular guideline is given on page 107.

<b>ST</b>	So	here	we	are,	not	knowing	how we feel about each other.
<b>TT</b>					Não	sabemos	o que sentimos um pelo outro.
<b>OM</b>	<b>Continuative</b>						

**Table 47: Omission of Textual Components – Occurrence 6**

The omission presented in table 47 occurs along with the omission of an entire clause, probably motivated by the change of process, from relational to mental. Consequently, the continuative “So”, which seems to signal the character’s development of idea or a wrapping up about the topic being discussed, is not realized in the subtitle, which fails to present a move in the discourse.

Table 48 shows another case of omission of textual continuative found in the data:

<b>ST</b>	Look,	you	said	you	had	a hole	in your head.
<b>TT</b>		*	Disse que	*	tinha	um buraco	na cabeça.
<b>OM</b>	<b>Continuative</b>						

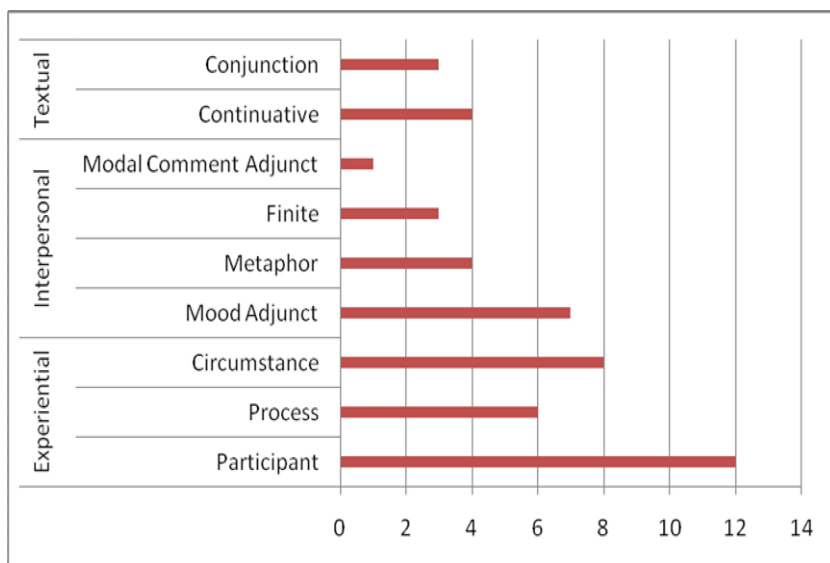
**Table 48: Omission of Textual Components – Occurrence 7**

The last occurrence of omission of a lexical item realizing the textual metafunction emerging from the analysis of the data, is another omission of a continuative. In this particular case, besides not rendering the continuative, the TT omits the repetition of the Participant, realized twice in the ST. As well as being an attempt to save on the number of characters, another fact is that one omission may be related to the other: in case the continuative had been rendered, the subtitle would have assumed a configuration that could be more or less similar to: “Olha, disse que tinha um buraco na cabeça”. Hence, this typical spoken discourse continuative was translated out of the subtitle, contributing to creating another construal in the TT, one that does not necessarily convey the character’s verbal expression.

Sections 4.1, 4.2, and 4.3 have drawn on the omissions of lexical items realizing the experiential, interpersonal, and textual metafunctions, respectively. The next section will provide an overview of the types of omission found in the subtitles of the TV series *Heroes*, in the episode *Collision*.

#### 4.4. Overview of the Findings

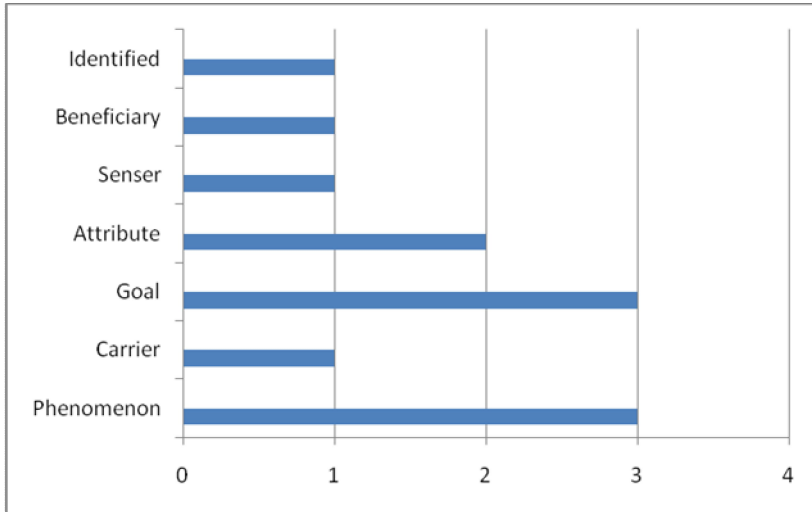
Throughout episode four – Collision/Season One, the subtitles of the TV series *Heroes* presented a total of 48 omissions of lexical items, distributed over 34 clauses. A panoramic view over the findings is provided in Figure 23, which shows the metafunctional components and the number of omission of each component:



**Figure 3: Overview of the Metafunctional Omissions**

As Figure 3 shows, the highest number of omissions occurs with lexical items realizing the experiential metafunction, with a total of 12 omissions of Participants, 08 omissions of circumstances and 06 omissions of processes. The second highest number of omissions occurs with lexical items that realize the interpersonal metafunction, with a total of 07 omissions of mood adjuncts, 04 metaphors, 03 finites, and 01 modal comment adjunct. The lowest number of omissions was found in terms of lexical items realizing the textual metafunction, with a sum of 04 omissions of continuatives and 03 omissions of conjunctions.

Regarding the experiential components omitted from the subtitles, it was possible to observe that different types of omissions occurred for the three experiential components: Participant, process, and Circumstance. Figure 4 presents the types of omissions found in terms of Participants realizing the experiential metafunction in the subtitles:

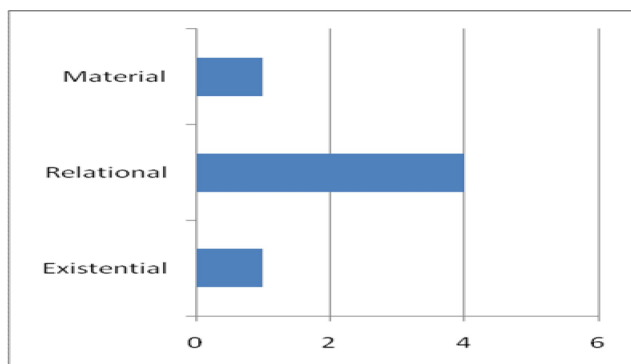


**Figure 4: Types of Participants Omitted**

Taking into account the types of Participants that were translated out of the subtitles, it is possible to observe that a variety of Participants were omitted. The Participants realizing Goal and Phenomenon were omitted most, presenting 03 occurrences each, followed by Attribute, with 02 occurrences, and finally Identified, Beneficiary, Senser, and Carrier, which were omitted equally, presenting 01 occurrence each.

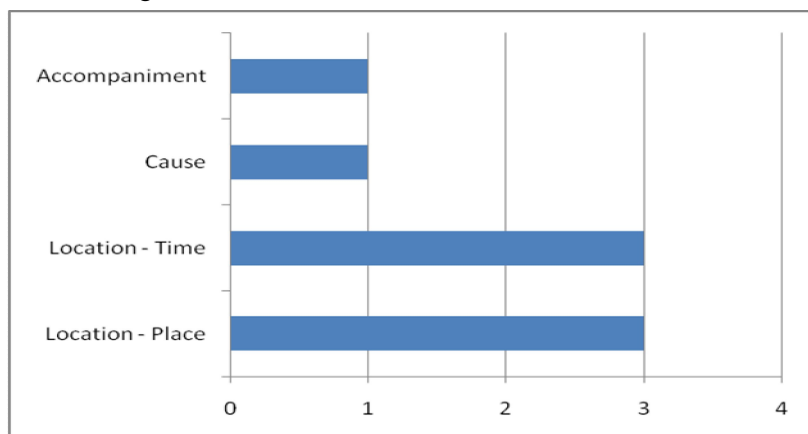
As regards the omission of processes, the scenario is rather different. Only three process types were omitted: existential, with only 01 occurrence, material, with only 01 occurrence, and finally relational, presenting 04 occurrences, as Figure 5 shows:





**Figure 5: Types of Processes Omitted**

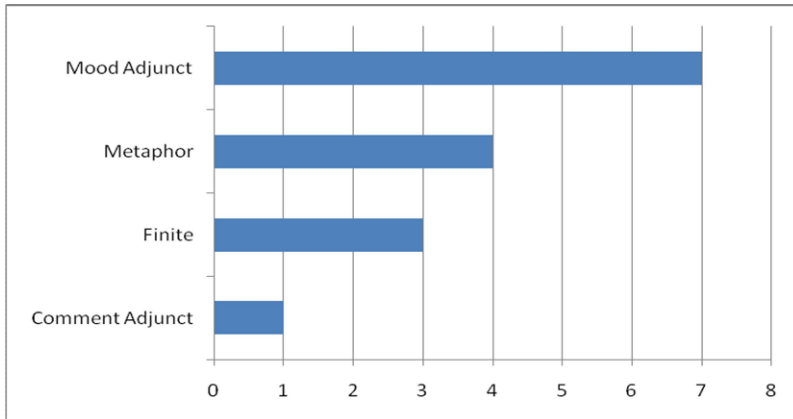
Concerning the types of circumstance omitted from the subtitles, the analyses reveal that circumstances of place and time were omitted most, presenting 03 occurrences each. Circumstance of cause and accompaniment presented 01 occurrence each. These numbers are shown in Figure 6:



**Figure 6: Types of Circumstances Omitted**

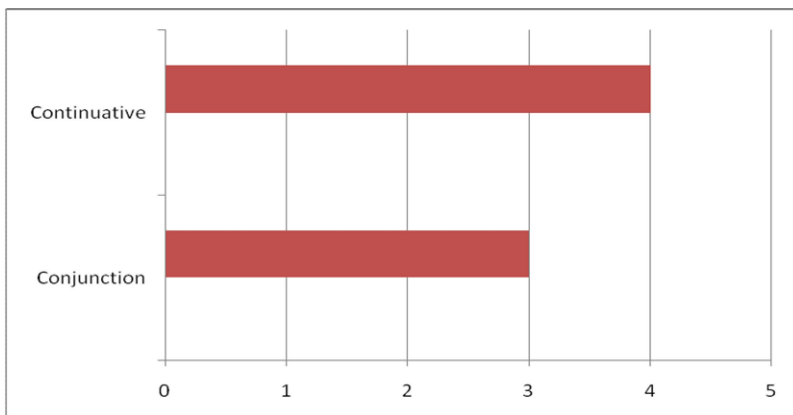
When it comes to the omissions of interpersonal components found in the subtitles – the second most frequent type of omission – it is possible to visualize that mood adjuncts were omitted most, presenting 07 occurrences, followed by 04 occurrences of omission of interpersonal metaphor, 03 omissions of finite expressing modality (linked to modalizing or modulating functions), and finally 01 comment adjunct.

These components of the interpersonal metafunction, as well as the number of omissions found in the TT are presented in Figure 7:



**Figure 7: Types of Interpersonal Components Omitted**

Omissions of textual components represent the least common type of omission found in the data. The 07 occurrences consisted of only two types of lexical items realizing this metafunction. The lexical items realizing the textual metafunction that were translated out of the subtitles comprised 04 continuatives and 03 conjunctions, as Figure 8 shows:



**Figure 8: Types of Textual Components Omitted**

The present chapter analyzed the occurrences of omission found in the subtitles of Heroes. The three introductory sections focused on the analyses of metafunctional omissions, while the last section provided an overview over the results. The next chapter revisits the research questions posed in the introduction of this study. It also attempts to summarize the main findings obtained with the analyses of the subtitles, pointing out some of the limitations faced, and offering some suggestions for further research on matters left undiscussed here.

## 5. CONCLUDING REMARKS

*“...the theory provides something to think with” – Halliday & Webster (2009)*

## 5.1. Research Questions Revisited

In the introduction to this study, both the general and specific objectives were set out: replicating the experimental study put forward by Kovačič (1998), by expanding the theoretical and methodological frameworks for the investigation of the phenomenon of omission with a view to looking at the extent to which, when and under what circumstances ideational, interpersonal, and textual components were translated out of the subtitles of the TV series *Heroes*. Moreover, this study was an attempt to broaden the scope of my undergraduate final research (Matielo, 2009), picking up where that piece of research left off.

In the course of this work, I have analyzed the linguistic manifestations in the ST (here taken to be the spoken dialogues in the scenes of the episode analyzed) omitted in the subtitles. To this end, I classified the linguistic manifestations in terms of the function they realize at clausal level, subscribing to the functional view of language proposed by Halliday and Matthiessen (2004). Three RQs informed the study, which are now revisited and answered:

(RQ1) Do omissions occur in the subtitles of the TV Series *Heroes*?

(RQ2) Regarding the three metafunctions, what kind of linguistic items are translated out of the subtitles of the TV Series *Heroes*? What meanings do these omitted linguistic items construe?

(RQ3) Do the omissions confirm or disconfirm Kovačič's findings?

Regarding RQ1, throughout Episode four – *Collision/Season One*, a total of 48 omissions was identified at clausal level in the subtitles of the TV series *Heroes*. The omissions tended to be of lexical items, although 2 occurrences were found in terms of omission of entire clause.

The cases of omissions found and analyzed seem to have been accounted for by a number of reasons, such as: (i) technical constraints per se, such as spatial and temporal restrictions; (ii) conventions established by direct/indirect clients, some of them being found in subtitling manuals; (iii) change in the process type from ST to TT, resulting in a different TT construal, such as a more formal, straightforward one or even a construal that does not necessarily convey

the information from the spoken dialogues in its entirety; (iv) simplification of the characters' utterances, especially when two clauses of the ST were rendered into only one clause in the TT so as to constitute the first line of a two-liner; in cases of simplification, space and time were the criteria seemingly used to render another character's utterance into the second line of this very same two-liner.

A very important aspect that merits attention is the fact that the omissions found in this study reflect an *economy of language*, typical of subtitled audiovisual products. While spoken language tends to be filled with false starts, unfinished sentences, redundant speech and interruptions, and "insertion of a conjunction (usually *and*) merely as a way of holding the floor" (Halliday, 2009, p. 76) written language may require an economy of language when conveyed in the subtitles (Tveit, 2009). Technicalities, for instance, may play a key role in determining the amount of information that might have to be condensed or completely omitted.

Concerning RQ2, *the kinds of linguistic items translated out of the subtitles of the TV Series Heroes* most commonly found in the subtitles were those realizing the *experiential* metafunction. The omission profile figures a total of 12 omissions of participants – most of them being Goal and Phenomenon; 08 omissions of Circumstances – most of them being Circumstances of time and place; and 06 omissions of processes – most of them being relational processes. The second most frequent type of omission of linguistic items was that of *interpersonal* omissions, which consisted of 07 omissions of mood adjuncts, 04 interpersonal metaphors, 03 finites, and 01 modal comment adjunct, amounting to a total of 15 interpersonal omissions. The least frequent type of omissions found refers to linguistic items realizing the *textual* metafunction: A total of 07 occurrences consisted of 04 omissions of continuatives and 03 omissions of conjunctions.

As regards *what new meanings are construed by force of these omitted linguistic items*, analyses reveal that the TT representations construed sometimes differ significantly when compared to those of the ST. Considering the omissions of experiential components – Participants, processes, and Circumstances, experience – goings-on in the subtitles are construed by means of a very economic language, which is in tune with Tveit's (2009) argument. Also, the flux of events is represented in a somewhat different fashion in the sense that the subtitle does not advance what is about to happen in the scene as the

spoken language in the dialogues does, so the information load is left to the next scene, which complements what was subtitled in the previous one. Hence, the spectator who relies on the subtitle to follow the unfolding of the scenes in the series is not necessarily provided with the same amount of information at the same time that the dialogues present them.

An interesting fact to notice is that the omission of Participants in fact represents 25% of the total number of omissions found in the data (12 out of 48) or around 46% of the experiential omissions (12 out of 26). This may suggest that the TT construal does not place focus on the agent responsible for carrying out the process, but on the processes per se, since processes were the least frequent type of omission in experiential terms. Another fact that merits attention is that the new construal in the TT with frequent omissions of Circumstances might be suggestive of the influence of the multisemiotic character of audiovisual products: In the case under investigation, the multisemiotic channel plays an important role in filling in the gaps resulting from such omissions. Time and place are very likely to be inferred by the spectators, especially when subtitles do not necessarily provide them with this information. However, stronger claims cannot be made at this point, given the fact that the present research did not encompass the analysis of the semiotic channel inherent to this audiovisual subtitled material.

In terms of *new construals resulting from* omission of interpersonal components, the subtitled counterparts of the episode analyzed have shown a much more direct and assertive configuration when ST and TT are compared. Evidence suggests that the TT construal is, in some cases, much less modalized (in terms of probability or usuality) and modulated (in terms of obligation or inclination), when the omission of mood adjuncts or finites occurred. This particular issue suggests that the character's utterances present a new construal from an interpersonal standpoint, one in which a certain character may sound more assertive or straightforward in the TT than in the ST. This might change the way a character is perceived in the story being told in the series. Omission of interpersonal metaphors is another example of changes derived from the translational phenomenon of omission. The omission of evaluative expressions, which expand on the speech functional options in terms of politeness (Martin et al, 1997), might have the effect of impacting on the interpersonal negotiation among the

participants, thus representing a new interpersonal construal. While the characters in the ST analyzed made use of interpersonal metaphors more often, the TT tended to translate them out of the subtitles.

As regards the new meanings construed by force of omission of linguistic items in the context of the textual metafunction, this was found to result mostly from omission of conjunctions and continuatives. The TT construal sometimes did not present links, adversative information, or clear indication of new moves made by the Participants as the ST shows. Hence, considering the clause as message, these changes in the configuration of the message may have affected the way the characters' utterances were structured, which might be linked to the fact that textual components are not realized the same way in spoken and written discourses. In other words, the linguistic construal of subtitles may achieve coherence, for instance, through the continuity of the visual material Kovačič (1998), and not by the text (subtitles) itself. This may suggest that subtitles stand out as having a language configuration of their own, binding features of spoken and written discourses.

As for RQ3 - *Do the omissions confirm or disconfirm Kovačič's findings?* – it is possible to argue that the omissions found in this study confirm Kovačič's findings *partially* and *refute* some of her claims. In what concerns the omission of linguistic items in terms of their function, Kovačič (1998) argued that the function performed by a linguistic item determines to a great extent whether it will be preserved, reduced or discarded. She stated that ideational elements tend to be preserved most, which was not found in the present investigation. In fact, results obtained here suggest quite the opposite: As reported above, experiential items tended to be omitted the most. Nonetheless, it is important to consider the fact that Kovačič dealt with a different language pair (English and Slovenian), the one under investigation here being English and Brazilian Portuguese. Therefore, differences in terms of the results found may be accounted for by language specificities inherent to the different language systems at stake<sup>29</sup>.

Kovačič (1998) claimed that interpersonal elements tend to be translated out of the subtitles since they are redundant when combined

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<sup>29</sup> Due to the fact that I have no knowledge of Slovenian, combined with the fact that Kovačič (1998) does not show the occurrences of omission in her study prevent me from further speculating on the differences regarding the results reported in Kovačič (1998) and the present investigation.



with the semiotic nature of subtitles. The results obtained from the analyses of the subtitles of *Heroes* show that interpersonal omissions were the second most frequent type, thus corroborating Kovacic's results. The author stated that some of the participating subtitlers tended to preserve language that expressed modalities, while others tended to translate these linguistic features out of the subtitles. The results obtained here show that some occurrences of this kind were found. However, it is difficult to establish comparisons, given the fact that *Heroes* was subtitled by only one subtitler, which differs from the six participating subtitlers in Kovačić's experimental study.

## 5.2. An Unforeseen Hypothesis

The present investigation on the phenomenon of omission in subtitling has brought to the fore an unforeseen hypothesis: Do subtitles have a language configuration of their own? As for now, the present research cannot fully expand on this matter, but speculate on it: Considering the different linguistic construals of the ST and the TT presented here and the intertwining of spoken, written, and visual discourses inherent to audiovisual products, subtitles seemingly stand out as a hybrid text, one that does not present features of oral or written discourses exclusively, but a fusion of both. Moreover, subtitles apparently present a text that is more concerned with meaning than form, since the goal is to display an *economic* text that can be easily read and understood.

## 5.3. Title Revisited

As far as subtitling is concerned, the fact that omissions may occur might no longer be new, taking into account the technicalities and other limiting factors discussed throughout this thesis that tend to influence the subtitler's work. However, some omissions may contain important pieces of information about the audiovisual material at stake and the characters involved in the scene. These linguistic manifestations may play an important role in the construal of the characters and their utterances. Hence, changes in these configurations may contribute to creating different *worlds* of meanings in the subtitles. This is referenced in the title of this thesis: "Subtitling Words or Omitting Worlds:

Systemic Functional Linguistics Unveiling Meanings Translated out of the Subtitles of the TV Series Heroes”.

As Kovačič (1998) points out, “part of the subtitler’s translation strategy is to find the right balance between economy and comprehensibility” (p. 79) when it comes to subtitling of audiovisual products. However, depending on the linguistic choices made, certain meanings might be privileged over others and therefore the construction of specific *worlds* of meanings might be made. The decision to what is necessary and what is not is very individual in translation and the various factors that affect the subtitling of a given product increase considerably the challenges faced, since it is not possible to provide a complete verbatim of the ST at the expense of readability.

The analytical tool adopted in this research – SFL – has proven to be useful in helping unveil specific kinds of linguistic manifestations that could have been chosen to construe the message in the TT, but for some reason they were chosen to be left aside or translated out of the subtitles. These linguistic manifestations could have construed specific meaning in the subtitles by means of representing the world and our views – clause as representation, the way the messages are configured in the subtitles – clause as message, and finally the way the subtitles structure the exchanges among the participants involved in them – clause as exchange.

Without the intent of disregarding all of the restricting aspects inherent to subtitling, unveiling what *could have been construed but was not* is also important and should be taken into account in the realm of AVT. As Martin et al (1997) suggest, a functional view of language, with an emphasis on the linguistic choices, gives speakers the right to make their choices, so they can make an informed decision about the options they hold. This is perhaps one of the greatest beauties of language: the possibility to make different lexicogrammatical choices (in a pool of choices) to mean something in particular and to cause a particular effect. After all, what *is* derives its meaning from *what might have been* but *was not* chosen. The impact of the choices made in the subtitles need to be considered in the context of translation as a meaning-making activity. In this sense, an additional layer of analysis is brought to the fore, that is, understanding what gets translated and what *does not* might be useful when it comes to analyzing what translators do and to identifying possible translational patterns.

#### 5.4. Limitations of the Study

Space and time have prevented me from expanding on a series of issues that are hereby left undiscussed. However, I believe that being able to recognize limitations and possible drawbacks in a given piece of research may be the first step towards refining it. Thus, some of these limitations are outlined as follows:

- (i) The data analyzed in the present investigation comprises a small sample of the TV series *Heroes*, that is, only one episode;
- (ii) Lack of methodological information, as well as lack of information concerning the occurrences of omission in the experimental study upon which my own research is based, that of Kovačič (1998), have prevented me from drawing conclusions or establishing more comparisons between the results obtained in both studies;
- (iii) It is known that translation procedures of condensation (or reformulations) and omission tend to walk hand in hand in subtitling (Cintas & Remael, 2007). However, the present study only comprised the analysis of omissions in the subtitles of *Heroes* and therefore the investigation of condensation was left out;
- (iv) Omissions were only analyzed at clausal level, and not at other levels, such as below clausal level;
- (v) This study did not encompass the analysis of the semiotic channel by means of multimodality, for instance. If this study had encompassed this kind of analysis, it would have been possible to elucidate whether or not some omissions were compensated by elements present on the visual mode;
- (vi) This study did not encompass the analysis on the reception of this audiovisual product, which may be carried out by means of survey with spectators.

On the basis of such limitations faced in this investigation, I am in a position to put forward some suggestions for further research, next.

## 5.5. Suggestions for Further Research

My own undergraduate research (Matielo, 2009) was potentially inspired by one of the suggestions for further research put forward by Espindola (2005), which consequently helped me develop this very thesis. This is to say that research is in fact a never-ending process and sometimes relevant aspects have to be left undiscussed and they can serve as driving force for future investigations.

With this idea in mind, and considering the limitations of the present study pointed out above, I offer some suggestions for further research, hoping that any of them may inspire other colleagues in the area to carry out studies in AVT by:

- (i) Submitting the data used in this study to another theoretical framework so as to observe the linguistic manifestations in terms of the phenomenon of omission in subtitling from another perspective;
- (ii) Analyzing other episodes in the TV series *Heroes* so as to verify whether similar or diverging patterns emerge, using a similar or different theoretical framework;
- (iii) Analyzing another audiovisual product (in the direction of English-Brazilian Portuguese and vice-versa) so as to verify whether similar or diverging patterns emerge, using a similar or different theoretical framework;
- (iv) Carrying out research on the subtitles of the same audiovisual product or different ones in terms of the translation procedure of condensation so as to verify if similar or diverging patterns emerge, using a similar or different theoretical framework;
- (v) Analyzing the occurrences of omission (or condensation) below or above clause level, which was not encompassed in the present study;
- (vi) Carrying out research on subtitles in association with analyses of the semiotic environment inherent to audiovisual products by means of the investigation of multimodal aspects, so as to verify to what extent possible gaps derived from omissions at clause level are compensated by the visual mode;
- (vii) Developing specific methodology to carry out research on the reception of audiovisual products that have been subtitled with a view to analyzing the impact of omission in the

comprehension of plot aspects or other aspects related to these translated products.

## **5.6. Final Remarks**

This study was carried out at the interface of TS/AVT and SFL. Exploring this interface has led me to investigate the linguistic construal of the subtitles of the TV series *Heroes* from a perspective of translation as a “meaning-making activity” (Halliday, 1992, p. 15). In this context, choices merit attention, especially when the theory informing the study of the language of translation is SFL (Espindola, 2010). In this vein, I hope that the results obtained here may trigger reflection in relation to the phenomenon of omission in the context of subtitling as a whole. Furthermore, I hope that this study may have contributed to the area of SFTS, given the empirical and theoretical insights provided in this thesis.

Throughout this educational journey and after having written these few pages, I believe I have undergone a very positive, constructive process of learning and maturing, both academically and personally. In this sense, the results obtained from this work are not conclusive and should not represent the end of a process, but rather the beginning of a new one. I must confess that my passion for audiovisual translation and TV series and my fascination with language and its semiotic power to construe realities and enact social interactions have awakened and strengthened even more my academic veins and interest in research, wrapping up another important step of my academic path. Finally, I really hope that this work may inspire others to come in the area of AVT the same way I have been inspired all along.

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## **Film**

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## **Appendixes**

## Appendix A



## MANUAL DE LEGENDAGEM

CRIADO EM: março de 2001

ÚLTIMA ATUALIZAÇÃO: março de 2008

Registrado no 3º RTD – RJ sob o número  
868816

Este é o nosso Manual de Legendagem, incluindo informações mais precisas, novas instruções, informações sobre clientes e explicando nossas idéias sobre o processo de legendagem. Suas informações devem ser seguidas por tradutores, copidesques, corretores e controle de qualidade.

Nosso conceito de legendagem está apoiado, basicamente, nos seguintes conceitos:

- tentar construir a ponte de entendimento entre os idiomas o mais confiável possível;
- aproximar-se ao máximo da estrutura original do programa;
- facilitar leitura e, conseqüentemente, o entendimento.

O Manual tem por objetivo, padronizar algumas grafias, formas e símbolos e está em constante atualização. Com certeza, várias opções hoje utilizadas poderão ser modificadas em versões futuras.

Além disso, muitas regras e procedimentos estão listados para facilitar o trabalho, mas, em determinados casos, poderão ser alterados visando à melhoria da qualidade final do produto ou mesmo facilitando a execução do serviço.

Não esqueça:

- é tradução e não adaptação da obra
- quem é o público-alvo? Tempo de leitura, número de caracteres por segundo, tipo de escolha de palavras.
- manutenção do estilo X palavra de entendimento mais universal

- manutenção de estilo e liberdade em relação às regras. Não engessar com regras muito rígidas.

- a necessidade de criar uma identidade que facilite o “viu/leu/entendeu”. Se as regras são rígidas as exceções serão muitas e aí o bom-senso vai por água abaixo comprometendo todo o trabalho.

- trabalhamos para LEGENDAGEM, exibição em monitor e, na maioria dos casos, sem possibilidade de “voltar pra ler de novo”. Mesmo no caso de DVD, onde isso é possível, devemos evitar pois perde o clima do produto.

- estude a divisão de legendas (e de cada legenda) para facilitar leitura. Aproveite as pausas, acompanhe o ritmo da obra.

Os procedimentos administrativos serão objeto de manual específico.

Tentaremos encaminhar os serviços de acordo com as características de cada tradutor ou copidesque (idioma, prazos, conteúdo, cliente) mas nem sempre podemos fazer a seleção contemplando todos com os trabalhos desejados.

O compromisso com prazo e qualidade é preceito básico do serviço do tradutor e do copidesque.

A Drei Marc, no momento de entrega do material, estabelecerá o prazo de entrega do serviço.

A partir do momento em que o tradutor ou copidesque aceita o trabalho com a Drei Marc, deverá ser encontrado através de telefone, móvel ou fixo, ou e-mail durante o período de execução do serviço.

Entendemos que o processo da tradução ou copidesque deverá começar no acerto com a Produção sobre o serviço (datas, valores, material disponibilizado, informações sobre o cliente e o trabalho específico). Isso feito, é fundamental que o profissional siga as determinações deste Manual e o acertado com a Produção.

O Manual deverá ser consultado sempre, antes e durante a realização do serviço, para que se possa obedecer aos padrões.

A Drei Marc entende que o Manual de Legendagem (e suas atualizações) entregue aos tradutores e copidesque é de uso obrigatório, que os procedimentos nele descritos devem ser aprendidos e suas orientações devem ser seguidas.

**Outra regra importante: o que vale é o conteúdo do material gravado, e não somente o script, que serve de base e deverá ser sempre consultado para que erros de entendimento não aconteçam.**

Devemos lembrar que o script original, durante as gravações, pode ser alterado, o que pode fazer com que, caso o tradutor ou copidesque trabalhe apenas pelo script, erros grosseiros sejam cometidos. O contrário também é verdade e o script deverá ser, sempre que disponível, ser consultado.

Mesmo os scripts “as broadcast”, transcritos a partir do material já gravado e finalizado, trazem problemas. Nada impede um erro de entendimento por quem está transcrevendo, um erro de digitação ou mesmo desconhecimento. A grafia de um nome, palavras com mesma sonoridade, etc. poderão causar erros graves.

Assim que for identificado qualquer problema com o material - presença de outro idioma, script com buracos (significativos) na transcrição ou problemas com a impressão - o tradutor deve entrar imediatamente em contato com a Drei Marc que o orientará.

Resumindo: o arquivo final deve ser feito a partir da avaliação do material gravado. O script e todo o resto são considerados material de apoio. Tudo deve ser pesquisado, e as fontes, citadas. Possíveis arquivos já traduzidos poderão ser utilizados apenas como apoio à tradução. Todo arquivo entregue deve ser inédito e exclusivo.

Alguns sites poderão auxiliar o trabalho. Forme sua lista de favoritos. Para começar, indicamos:

[www.imdb.com](http://www.imdb.com)

[www.google.com](http://www.google.com)

[www.yourdictionary.com](http://www.yourdictionary.com)

[www.videobook.com.br](http://www.videobook.com.br)

[www.epipoca.ig.com.br](http://www.epipoca.ig.com.br)

[www.home.t-online.de/home/toni.goeller/idiom\\_wm/index.html](http://www.home.t-online.de/home/toni.goeller/idiom_wm/index.html)  
(Wayne Magnusson English Idioms and Slang)

[www.estado.estadao.com.br/redac/manual.html](http://www.estado.estadao.com.br/redac/manual.html)

[www.legendar.com.br](http://www.legendar.com.br)

[www.lexicool.com/](http://www.lexicool.com/)

[www.toonopedia.com/](http://www.toonopedia.com/)

[www.parada.com.br/index2.htm](http://www.parada.com.br/index2.htm)



[www.seriesonline.terra.com.br/](http://www.seriesonline.terra.com.br/)

[www.vol.eti.br/geo/](http://www.vol.eti.br/geo/)

[www.sbrowning.com/](http://www.sbrowning.com/)

[www.interfold.com/translator/medsites.htm](http://www.interfold.com/translator/medsites.htm)

[www.alphadictionary.com](http://www.alphadictionary.com)

[www.thefreedictionary.com](http://www.thefreedictionary.com)

[www.urbandictionary.com](http://www.urbandictionary.com)

[www.dictionary.cambridge.org](http://www.dictionary.cambridge.org)

[www.script-o-rama.com](http://www.script-o-rama.com)

<http://home.cfl.rr.com/scanner/code.htm>

[www.police-central.com/police-codes.htm](http://www.police-central.com/police-codes.htm)

## SITUAÇÕES E INFORMAÇÕES

Às vezes, alguns exemplos ajudam a compreender o problema:

Alguém transcrevendo acha que conhece um artista citado e escreve seu nome conforme acha que é. Pronto, temos um arquivo com um erro grave, ainda mais quando existe um site oficial sobre ele ou ele tem um fã-clube que sabe (e podia/devia ter sido consultado). Os fãs, com certeza, assistirão ao programa, e, caso apareça qualquer coisa errada, é reclamação na certa.

Outra: o responsável pela transcrição entende “robot” e escreve isso no script, quando o certo é “row boat”. Caso o tradutor siga o script, teremos uma cena, no mínimo, risível como, por exemplo: “Todos para o robô!”.

Mais uma? Bem, o script diz que todos embarcarão no “Mercedes do chefe”. Isso, baseado na informação de que a empresa seria uma das patrocinadoras do programa. Entretanto, durante as negociações, o patrocínio furou, mas se esqueceram de trocar no script. O carro usado foi um Toyota, mas o tradutor manteve o Mercedes.

Datas, nomes (pessoas, locais, livros, filmes, etc.) são fatores de risco. Devem ser sempre checados com atenção redobrada e, caso os nomes (não de pessoas) tenham correspondentes em português, sempre substituídos, salvo solicitação em contrário.

Atenção: não traduzir o nome dos personagens. No caso de dúvida, verificar nos créditos finais, sites oficiais do produto, o site [www.imdb.com](http://www.imdb.com) ou mande um aviso ao final do trabalho. No caso de apelidos, a tradução poderá ser feita para que se passe sua expressividade. Os apelidos já consagrados devem ser mantidos. Quando não é nome consagrado ou real e temos grafia igual em português, caso comum na tradução do espanhol, modificamos a questão do acento para facilitar leitura.

É fundamental que o tradutor, antes de começar o serviço, assista ao programa para entender a trama ou o conteúdo, a forma como é contada, as características do narrador, dos personagens, a linguagem do diretor. Tudo deve ser mantido.

Não podemos perder as marcas de um personagem (seu jeito doce ou sua brutalidade, suas palavras de apoio ou suas hesitações), do diretor, as inflexões de um narrador.

O tradutor não deve modificar a forma, e sim encontrar a melhor maneira de fazer a ponte do entendimento, mantendo as características do produto original dentro das limitações de tempo de leitura, espaço e regras de cada cliente.

Exemplos:

Se o narrador de um documentário fala pausadamente, com intervalos, as legendas não podem estar coladas. Temos que respeitar a forma.

Se um personagem ao final de cada fala chama sua namorada de “benzinho”, mesmo que seja chato, devemos manter. O roteirista e o diretor quiseram dar ao personagem essa característica. É claro que, em alguns momentos, por imposição do tempo, não será possível.

Em um LM, uma personagem vivia tranqüilamente com sua família. Tudo muito bonitinho. Entretanto, ela tinha uma marca que era ir ao espelho dar um sorriso, virar para o lado e falar algo, baixinho, quase inaudível. O tradutor não tinha assistido ao LM inteiro antes e, por não estar ouvindo direito o que ela dizia e não ter o script, suprimiu a informação.

Bem, no final do filme, a personagem mata o marido e a empregada com o mesmo sorriso.

Ela dizia sempre “safados”, e a trama mostra que os personagens que ela matou tinham um “relacionamento paralelo”.

O roteirista e o diretor já vinham apontando para isso, mas a marca foi perdida na tradução.

Algumas questões importantes:

- A Drei Marc tem como regra geral que a tradução deve trazer o máximo de informação do original. Devemos traduzir mesmo as pequenas falas, os cacos, nomes, cumprimentos, etc. Entretanto, sabemos que, por limitações técnicas ou por solicitações dos clientes, nem sempre isso é possível. Mas não devemos perder esse referencial.

- Rigor com as pontuações finais de frase, principalmente ponto de exclamação, interrogação e reticências. Não podemos perder a expressividade. Devemos estar sempre atentos à entonação, facilitando o entendimento e respeitando a ação.

Exemplos de erros comuns:

Aqui tem tanta gente. O correto seria: Aqui tem tanta gente!

Ele é tão bonito. O correto seria: Ele é tão bonito!

Se é o que você quer. O correto seria: Se é o que você quer...

João anda tão desconfiado. O correto seria: João anda tão desconfiado...

- Atenção especial a datas, nomes próprios, medidas, quantidades, etc.

Além da pesquisa, lembrar-se sempre de converter os dados para nossos sistemas.

Não usamos galões, milhas (em terra), entre outras, salvo por solicitação do cliente ou em situações especiais, em que o próprio tradutor poderá sugerir a manutenção das unidades originais.

- Adequação à época, local, linguagem, citações ou situações reais, assim como de terminologia em adaptações já existentes, é fundamental para o serviço. Vamos, sempre que possível, anexar sinopse para ajudar a pesquisa inicial, base para o trabalho de tradução.

- A tradução deverá respeitar, sempre, a ambientação do produto, a saber: época, região, etc. Um filme passado no século 19 não permite gírias cariocas do final do século 20. Um filme passado entre rappers de Nova York não aceita uma linguagem erudita ou shakespeariana.

- Muita atenção para a tradução literal. Esse problema faz com que fique caracterizada uma tradução sem cuidado com a forma, com a adequação.

- Pesquisar é sempre importante. No caso de o volume de pesquisa ser relevante, descrever a situação na máscara de entrega para que seja estudada a possibilidade de revisão do valor a ser pago pelo produto.

- O produto final deverá ser revisado sob todos os aspectos, principalmente: tradução, conteúdo, gramática, digitação, timing, spotting interno e externo. As dúvidas que por acaso persistirem deverão ser anotadas na máscara, informando o número da legenda, o tempo e a descrição do problema. Mesmo em dúvida, o tradutor tem que sugerir algo.

- Uma leitura final do trabalho, de preferência em voz alta, determinará problemas, pois o ouvido reagirá, imediatamente, aos trechos de difícil compreensão, de difícil leitura, de falta de entendimento, de falta de adequação, de falta de expressividade, etc.

- O produto (filme, programa, episódio de série, documentário, etc.) deverá ser inteiramente traduzido pelo tradutor. Não devem existir trechos marcados com “X”, “socorro”, “não entendi”, ou outros indicadores que entreguem a tarefa da tradução aos copidesques ou ao controle de qualidade. Quando o tradutor tiver dúvidas quanto a determinado trecho, deverá marcá-lo com ? no início e no fim da legenda ou palavra em questão, sugerindo uma solução. Toda e qualquer pesquisa de grafia correta de nomes próprios, lugares, personagens, animais, títulos de filmes, de livros, etc. cabe ao tradutor. Em caso de absoluto esgotamento de fontes e na permanência da dúvida, avisar à Drei Marc, por e-mail.

Para toda fala deverá corresponder uma legenda ou uma explicação para não traduzi-la.

- Caso haja língua secundária no programa, cuja tradução não conste do script, favor marcar o trecho e avisar à Supervisão de Produção e à Produção para que seja dada atenção especial ao produto. No caso de constar do script, traduzir e tentar adequar ao arquivo. Indicar na máscara encaminhada ao final do serviço. Qualquer problema, informar à Supervisão de Produção o mais rápido possível.

- Durante o trabalho de tradução ou copidesque, verifiquem e informem à Produção sobre a existência de créditos, legendas, textos e cartelas no filme (material feito em Pós-Produção). Exemplo: créditos ou cartelas com identificação de

nome e função, ano e lugar, alguma explicação sobre a cena; legendas em outro idioma (no caso de diálogos num idioma diferente do principal), etc. Essa informação é muito importante para a Produção, pois, muitas vezes, precisamos fazer pós-produção desses créditos e notamos sua presença apenas na copidescagem do material. Se a informação for passada com antecedência, teremos tempo para checar a necessidade com o cliente e, em caso de necessidade de pós-produção, solicitaremos a vocês a tradução desses créditos.

### INFORMAÇÕES DA PRÉ-AVALIAÇÃO

Tentaremos, sempre que possível, informar sobre a existência do material de pós-produção e indicar o que fazer.

Havendo legendas em outro idioma – se conseguirmos uma fita com material textless (vídeo limpo – sem as legendas), utilizaremos esse material para a legendagem, não havendo necessidade de subir a legenda. Tal procedimento diminui a poluição visual, facilitando a leitura e, conseqüentemente, a compreensão do programa. Entretanto, o arquivo deverá ser enviado com as legendas elevadas no trecho para que seja possível o trabalho de copidesque. Este deverá eliminar as chaves para que o arquivo final possa estar adequado à inserção.

Havendo pós-produção de créditos, será necessário preparar um arquivo em Word com 3 colunas: o tempo em que aparece o crédito; o crédito original; o crédito traduzido. O arquivo deve ser enviado junto com o arquivo de legendas. Esse material precisará ser copidescado. **ATENÇÃO:** manter no arquivo a forma de grafia do original (maiúsculas onde estava maiúscula, pontuação, divisão, etc.). Tentaremos fazer a pós-

produção o mais próximo ao original para manutenção do estilo escolhido pelos realizadores do produto.

Resumindo, quando recebemos o produto, é feita uma pré-avaliação do material visando fazer um levantamento de todas as questões que podem causar dúvida para já indicar uma solução. Entretanto, ninguém melhor do que o tradutor para uma definição final.

Quando houver necessidade de pós-produção, alguns procedimentos devem ser cumpridos:

- Tudo que for indicado como PÓS- PRODUÇÃO deverá ser incluído em um arquivo Word anexo;
- Caso existam cartelas, créditos que PODEM vir a ser de pós-produzidos (normalmente indicação de passagem de tempo, datas, locais, destino dos personagens, etc.), a indicação pode ser de três formas:

- LEGENDAR: enviar, lógico, no arquivo legendas. Cuidado para solicitação de 3ª linha, quando houver falas ou músicas que tenham que ter tradução ao mesmo tempo pois, nesse caso, um segundo arquivo leg, somente com as legendas adicionais necessárias (chamamos de arquivo de 3ª linha), deve ser também encaminhado em anexo. O recurso de 3ª linha deverá ser usado também no caso de informações gravadas (por exemplo, um cartaz na mão de um personagem, uma placa de rua) em momentos onde isso apareça junto com falas. Cuidado no julgamento da necessidade de traduzir as informações visuais. Por exemplo: uma vitrine de loja em uma cena, mesmo que estejamos lendo, na maioria



das vezes é irrelevante para a compreensão da trama e não deverá ser traduzida.

As legendas em um idioma, diferente do original, são consideradas pós-produção. Normalmente, são enviadas dentro do arquivo principal pois serão usadas sobre tarjas ou material textless (limpo de créditos). Não esquecer do seguinte: o TRADUTOR deverá elevar as legendas e COPIDESQUE conferir a altura.

- PÓS-PRODUÇÃO (enviar arquivo Word) conforme orientação acima.

- Quando houver a indicação de que o material textless (sem créditos de pós-produção) está sendo providenciado, enviar DOIS ARQUIVOS: a contrário, legendaremos com o arquivo completo.

Completando essa informação, segue texto enviado em resposta à consulta de uma tradutora, que poderá ajudar no entendimento dessa questão:

“Vou escrever um pouco sobre o tema que é interessante e muito pouco abordado.

A maioria dos programas (LMs, séries, documentários, etc.), mesmo que pensando, na etapa produção, em um mercado internacional, não são produzidos com os cuidados necessários para exibição em países de língua diferente da do produto.

Se repararmos bem, mesmo nos produzidos em português, muitas vezes, temos informações de reforço

e/ou complementação de informações demais, concomitantes às falas (muitas vezes ainda temos uma música falando sobre algo que contribui para o clima). Ou seja, mesmo no idioma que dominamos em alguns produtos é impossível internalizar todas as informações.

Assim, estudando os casos, resolvemos partir para um trabalho que passou a facilitar o espectador.

Como fazemos:

Caso 1 – produtos com informações de pós-produção e com material textless (material limpo)

1ª Opção - Caso tenhamos cenas com áudio (que será traduzido) concomitante, refazemos as pós-produções em português e substituímos na hora da legendagem. Assim, teremos um produto final com todas as informações em português.

É claro que o áudio será prioridade. Para manter um padrão visual, que sempre auxilia o espectador, mesmo nas cenas sem áudio, mas com pós-produções, substituímos os takes.

Esse é o caso em que pedimos, para as informações de pós-produções originais, um arquivo de pós-produção (em Word, com as colunas texto original, texto traduzido e tempo) para que as artes sejam criadas.

Esse processo é adotado também quando temos legendas no idioma do produto para outros

idiomas. No caso, tentamos evitar o uso de tarjas (que poluem a imagem) ou outro recurso.

2ª Opção - Quando não temos nenhum ponto com áudio (que será traduzido) concomitante, podemos optar pelo que chamamos de “arquivo de 3ª linha” que, na verdade, é um “arquivo auxiliar”, para as informações de pós da tela. Esse “arquivo” deverá estar no arquivo principal. O que fazemos é incluir comandos que, na inserção, modificam a fonte, para que fique fácil para o espectador perceber o que é tradução do áudio e da tela. Assim, no caso do áudio estar sendo legendado com fonte amarela (nosso padrão), inserimos esse arquivo com fonte branca, todo em maiúsculas, com a fonte um pouco menor do que a utilizadas para a legendagem do áudio, criando o diferencial.

Mesmo aqui, poderemos ter informação em excesso mas, infelizmente, como escrevi acima, por falta de previsão na concepção do produto. É claro que para uma parte do público, alguma coisa se perde mas tentamos fazer com que isso seja minimizado. A diferenciação da fonte permitirá, inclusive, “abrir mão” da leitura de um dos tipo de informação (no caso de produtos/exibição que não permitem voltar para rever a cena).

Caso 2 – produtos com informações de pós-produção e sem material textless (material limpo)

Caso tenhamos cenas com áudio (que será traduzido) concomitante, para termos um produto

final com todas as informações em português e manter um padrão visual, que sempre auxilia o espectador, utilizamos o descrito na “Opção 2” acima (“arquivo de 3ª linha” que, na verdade, é um “arquivo auxiliar”, para as informações de pós da tela).

Também da mesma forma descrita na “Opção 2”, esse “arquivo” fará parte do arquivo principal. Pedimos um arquivo em separado pois, em alguns casos, para alguns tradutores, não é possível montar os arquivos com até 4 linhas.

Da mesma forma, o que fazemos é modificar a fonte, para que fique fácil para o espectador perceber isso. Assim, no caso de legendas amarelas (nosso padrão), inserimos esse arquivo com fonte branca, todo em maiúsculas, com a fonte um pouco menor do que a utilizadas para a legendagem do áudio.

Teremos, é claro, informação em excesso mas, infelizmente, como escrevi acima, por falta de previsão na concepção do produto. É claro que para uma parte do público, alguma coisa se perde mas tentamos fazer com que isso seja minimizado. A diferenciação da fonte permitirá, inclusive, “abrir mão” da leitura de um dos tipo de informação (no caso de produtos/exibição que não permitem voltar para rever a cena).

Nesse caso, quando temos legendas no idioma do produto para outros idiomas, não podemos evitar o uso de tarjas.

Qualquer problema detectado durante tradução no arquivo leg e, também, em arquivo Word, pois no caso do material chegar, pós-produzimos, apagando o trecho do arquivo leg.

Caso o serviço poderá ser discutido com nossa equipe usando os e-mails informados nos procedimentos administrativos.

## INFORMAÇÕES GERAIS

Temos diferenças entre os parâmetros, formatos, etc., para cada cliente. Apresentaremos agora algumas características gerais e específicas de alguns deles. As regras valem para traduções e versões. Qualquer dúvida, por favor, entre em contato.

Muita atenção ao traduzir “pill” por “pílula”. Só usar no caso de anticinceptionais ou por alguma razão específica. Poderemos usar remédio, comprimido, etc.

Atenção ao usar, para imóveis, o termo propriedade. Para nós, propriedade é rural. Apartamentos, prédios casas são imóveis.

Não devemos traduzir “OK” como “OK” salvo raras exceções.

Para “Oh, God” usar “Meu Deus”.

Não usar “vc.” e “sr.” “sr<sup>a</sup>” etc. sem o nome/sobrenome. Grafar “senhor”, “senhora” etc.

Exemplos:

Eu preciso falar com você.

(e não “Eu preciso falar com vc.”)

Eu posso ir com o senhor.

(e não “Eu posso ir com o sr.”)

A senhora deve aguardar aqui.

(e não “A sr<sup>a</sup> deve aguardar aqui.”)

Evitar ANOS ATRÁS. Usar ANOS ANTES principalmente em cartelas. Evitar expressões que possam ter duplo sentido (claro, quando não for essa a intenção) ou que tornem a tradução risível.

Não usar recesso escolar (não temos isso no Brasil). Podemos usar férias escolares. No caso de trabalho podemos usar recesso, se for importante.

Algumas informações sobre grafar números por extenso ou usar algarismos:

IDADES: Usar sempre algarismos, mesmo em início de frase. Tentar algo como nos exemplos abaixo.

Exemplos:

Eu tenho 7 anos.

-Quantos anos você tem?

-Tenho 5 anos. (ou, na falta de tempo, “5.”)

-Quantos anos você tem?

-Tenho 35.

DATAS: 1º de maio, 21 de agosto, mesmo no início da legenda.

PLACAS, CÓDIGOS: usar algarismos mesmo no início de frases.

ESQUADRÕES e COISAS DO GÊNERO: Usar algarismo

Exemplos:

Atenção Unidade 1. Aqui fala Unidade 7.

SALAS, QUARTOS DE HOTEL, HOSPITAL: Usar algarismo

Exemplos:

Ele está internado no quarto 8.

NÚMEROS: mesmo no início de frase devemos usar forma numérica do 3 em diante.

Exemplos:

Duas garotas estavam na praia.

9 garotas estavam na praia.

20 garotas estavam na praia. (nunca “Duzentas e cinqüenta garotas estavam na praia.”)

No caso de indicações na mesma legenda ou em legendas próximas, usar sempre numeral.

Exemplos:

Comprei 2 tomates, 5 peras

e 10 bananas.

PERCENTUAIS: sempre numerais.

Exemplos:

20% das garotas estavam na praia.

9% das garotas estavam na praia.

CONTAGEM: sempre numerais.

Exemplos:

Vamos lá: 1, 2, 3 e já!

21, 22, 23...

Todas chegaram.

COORDENADAS: grafar sempre como ângulo (º, ' e ") ou seja: grau, minuto e segundo, mas não com abreviatura de tempo – min, seg) + ponto cardeal:

Exemplos:



20°30'20"N

32°24'30"S

Duração de tempo: não abreviar ou colar no numeral.

Exemplo:

Eu vou ficar aqui

por 10 minutos. (e não por 10min.)

MOEDA: Usar sempre algarismo e preferencialmente com a unidade

Exemplos:

Ganhei US\$ 23,75

Perdi £ 34,20.

Emprestei FF 1,27.

Grafamos, por exemplo, "O que foi?" e não "Que foi?"

Quando grafar placar faça como o exemplo: AMARELOS 4 X 3 AZUIS (maiúsculas, espaço entre os nomes e os

numerais, bem como espaço entre os numerais e a indicação de “versus” (“X”).

Atenção para usar maiúsculas quando estamos falando dos astros: Lua, Terra, Sol (“Viagem à Lua”, “A Terra é azul”, “O Sol é o centro do nosso sistema”)

Atenção para os o uso dos pontos cardeais.

Quando usado como limite geográfico, usar minúsculas como nos exemplos: - Ele foi para o sul.

- São Paulo fica ao sul de Minas.
- A casa do meu tio fica na direção sul.
- Estamos indo para o nordeste da Bahia.

Quando usado como região, usar maiúsculas como nos exemplos:

- Santa Catarina fica na Região Sul. (atenção para que "Região" acompanhe)
- Porto Alegre fica no Sul.
- Ele mora na Zona Norte.
- Todos fugiram do calor no Leste Europeu.

Em situações especiais, como nos EUA, usar:

- Vamos todos para o Oeste.
- Fizeram parte da conquista do Velho Oeste.

Nome das disciplinas, maiúsculas: Matemática, Direito, etc.

Nome de seções, em maiúsculas: Ele trabalha na Balística e ela na Perícia (facilita a diferenciação entre ação e departamentos).

Minúsculas para terra / céu quando usadas em contraponto

Inferno / Céu em maiúsculas quando em contraponto

Não grafar “hem”. Usamos “hein”

“Baby” nem pensar. Sugestões: meu bem, meu amor, minha querida/meu querido (se for marca do personagem, fica).

Evitar “Olá!” em LMs mais atuais. Em filmes antigos podemos usar “Olá!” para “Hello!” e “Oi” par “Hi!”.

Cuidado também com o uso de “Sim”.

Repare nos casos:

-Vamos ao cinema, amor?

-Sim!

-Já escovou os dentes?

-Sim!

Parece programa de TV:

-“Você quer trocar o carro por um abacaxi?”

-“Sim!!!”

Prefira:

-Vamos ao cinema, amor?

-Vamos.

-Já escovou os dentes?

-Já!

Exército, Marinha e Aeronáutica em maiúsculas quando for a instituição. Facilita a diferenciação entre substantivo e instituições.

Grafar tribunal e juiz, com minúsculas e Excelência e Meritíssimo em maiúsculas. Preferir Excelência a Meritíssimo (mais usual no Brasil).

Minha Nossa (Nossa em maiúsculas por se tratar de Nossa Senhora). Em situações comuns e pornôs não utilizar maiúsculas. Na verdade, tentar evitar o uso desse tipo de expressões em pornôs.

Grafar: Nova York, Nova Jersey, Nova Orleans, São Francisco.

Grafar: filho-da-mãe e filho-da-puta (com hífen).

Usar: 5ª Avenida, Rua 112, Rua do Ouvidor (aportuguesar e maiúsculas). Apenas os locais consagrados devem ficar no original. Em caso de dúvida, perguntar.

Logradouros: maiúsculas como em Lagoa dos Patos, Rua do Ouvidor, Hotel Guanabara.

Preferir R\$ 0,25 a 25 centavos.

Não usar: LEPROA, LEPROSO (HANSENÍASE) nem pejorativamente. Avaliar o uso em contextos anteriores a 1900.

Preferir ALCOÓLICO. Alcoólatra apenas em tom pejorativo.

Atenção para grafar US\$ e não U\$, quando falarmos de dólares americanos.

Deixar espaço entre a sigla monetária e o valor.

Exemplos: R\$ 45,00; US\$ 100,00.

Usar SEMPRE um corretor ortográfico.

## 1) TÍTULO DO PRODUTO

No local destinado ao título, incluir no arquivo o título traduzido ou vertido informado pela Produção. Em alguns casos, o local para título e subtítulo será indicado pela Produção. Caso o título traduzido ou vertido não seja informado, incluir legenda com a seguinte formatação TÍTULO TRADUZIDO, em maiúsculas, pelo tempo em que fica na tela o título original. Indicar na máscara para que seja acrescentado na produtora. O tradutor não deve jamais inventar um título para o trabalho, salvo por solicitação. No caso de séries, caso seja necessário traduzir ou criar subtítulos, usar a tradução mais próxima do original (informar na máscara de conclusão).

Incluir como 1ª legenda produzida: \*NOME DO TRADUTOR – TÍTULO ORIGINAL - DATA\*. Não é necessário marcar entrada e saída já que a informação não irá para a tela. Funcionará apenas como facilitador para localização de arquivos.

## 2) **ITÁLICO**

### **QUANDO USAR:**

- a) narrador - ***sempre*** em itálico;
- b) vozes distorcidas por algum filtro - vozes ao microfone, desde que alteradas, megafone, telefone (o que está em ***off***), gravador, televisão, robô, computador, comunicação interna, quando quem fala está com a voz abafada atrás de uma porta, etc;
- c) pensamento - a voz é ouvida, mas os lábios não se movem.

### **QUANDO NÃO USAR:**

- a) caso um dos personagens esteja na cena, mas fora do enquadramento; quando um personagem que está falando sai do enquadramento ou quando se inicia uma fala sem personagem na tela e logo em seguida ele aparece (exemplo: voz está normal e a câmera faz um movimento de fora da casa até dentro da casa e os personagens estão conversando);
- b) uma cena em que alguém está relatando um fato ocorrido com imagens flashback, mas narração no presente.

## **CARTAS, POESIAS, POEMAS:**

a) leitura silenciosa: a voz em off é a do leitor (seus lábios não se movem). Nesse caso, usar itálico e colocar aspas no início e no fim do texto.

b) leitura com a voz off do remetente. Nesse caso, não usar aspas, somente itálico.

c) leitura em voz alta: não usar itálico e colocar aspas no início e no fim do texto.

O comando para início de itálico para nosso sistema é [ , e para finalizá-lo é ]. Mesmo utilizando outros softwares que não reproduzem as legendas com essa modificação isso deve ser obedecido para que funcione em nosso sistema.

Quando colocado no início da legenda, ela será totalmente italizada. Tem de ser colocado a cada legenda.

Exemplo:

**[Alô? Quem fala?**

**Aqui é da casa da Maria.**

Aparecerá na tela como:

***Alô? Quem fala?***

***Aqui é da casa da Maria.***

Quando se quer italizar uma linha só, abrir e fechar itálico, Só usamos para diálogo pois, em caso de fala com um trecho

italizado e outro não, usar duas legendas ou deixar da forma com maior duração.

Exemplo:

-[Alô? Quem fala?]

-É da casa da Maria.

Aparecerá na tela como:

***-Alô? Quem fala?***

***-É da casa da Maria.***

Se na fala uma palavra é enfatizada, colocá-la em itálico. Exemplo:

***Ele é [o] cara.***

Aparecerá na tela como:

***Ele é o cara.***

Caso todo o diálogo esteja em itálico, abrir e fechar o itálico a cada linha. O comando de itálico deve estar sempre depois do travessão. Os travessões não são italizados, mas a pontuação sim.

Exemplo:

***-[Você falou com ele?]***

***-[Sim.]***

Aparecerá na tela como:

***-Você falou com ele?***



**-Sim.**

### **3) ASPAS**

- usar aspas para discurso direto, título de livros, de músicas, de filmes, peças de teatro, óperas, jornais, revistas e demais publicações. Facilita visualização e, conseqüentemente, entendimento.
- não usar aspas para nomes de estabelecimentos comerciais tais como livrarias, restaurantes, etc. Também não usar em nomes de animais e navios e para os casos de palavras estrangeiras.

### **4) MAIÚSCULAS/MINÚSCULAS**

- maiúsculas para: letreiros em geral, manchetes de jornal, placas, cartazes, faixas.
- sempre em maiúsculas: OK, CD, FM, LP, AM, TV, etc. Cria um padrão e facilita leitura.
- século (minúsculas) 19 (arábico). Abreviação: séc. 19.
- Para nome de livros, peças, filmes, revistas, música, usar maiúscula para as iniciais das palavras base.  
Exemplos: “A Verdade Mora ao Lado”; “Tribuna da Imprensa”

- só devemos usar maiúsculas em pronomes de tratamento (Vossa Senhoria, Majestade, Excelência).
- todos os outros tratamentos devem ser em minúsculas, abreviados ou não.  
Exemplo: sr. Carlos, dr. Smith, gen. Patton, sarg. Garcia, rei George. Como a maioria dos nomes é em língua estrangeira, desloca o foco para o nome que, com certeza, precisará de mais tempo para a leitura.

## 5) RETICÊNCIAS

- não usar reticências para dividir legendas (elipse). Reticências só como pontuação, hesitação, interrupção de fala, salvo quando o cliente especificar que deseja elipse total ou parcial.

**EXCEÇÃO:** narração interrompida por fala. Ocorre muito em trailers, mas pode ocorrer em filmes de longa-metragem.

Exemplo:

[Quando aquela loura

entrou em meu escritório...

Você é o detetive Marlowe?

[...eu sabia que ela

não era flor que se cheirasse.

## 6) MÚSICA

Atenção para uma regra básica: traduzir literalmente as canções. Não fazer adaptações. Não é para criar uma versão. Quando esse for o caso, informaremos.

Os tradutores devem informar e os copidesques devem confirmar no arquivo a não necessidade de legenda em trechos, por exemplo, com música, idioma estrangeiro. O tradutor deve incluir a legenda \*NÃO

PRECISA LEGENDAR\* no arquivo, no trecho determinado e o copidesque incluir apenas “OK” (no arquivo final teremos \*NÃO PRECISA LEGENDAR – OK\*). Com isso, evitaremos as muitas consultas para checar a possível falta de tradução de alguns trechos.

Em musicais, todas as músicas devem ser traduzidas. Em caso de canções incidentais em programas ou LMs, traduzir desde que ela tenha função na trama, quer dizer, seja importante para o programa ou LM, ou que algum personagem apareça cantando.

Temas consagrados, mesmo que não apareça o cantor, devem ser traduzidos.

Exemplo: tema do 007.

- As letras de músicas devem ser *sempre* italizadas.
- A primeira letra de cada legenda deve estar em maiúsculas.

Exemplo:

[Vou voltar

[Sei que ainda

vou voltar

[Para o meu lugar

[Foi lá e é ainda lá

[Que eu hei de ouvir

cantar uma sabiá

- Não há pontuação no final da frase, com exceção de ? , ! , : , ... , “ “ . Vírgulas só devem ser usadas dentro das frases.

Exemplo:

[Te amo, querida

[Querida

te amo

Para óperas, usamos:

- As letras de músicas devem ser *sempre* italizadas.
- A primeira letra de cada linha da legenda deve estar em maiúsculas.
- Não há pontuação no final da frase, com exceção de ? , ! , : , ... , “ “ . Vírgulas só devem ser usadas dentro das frases.

Exemplo:

[Vou voltar

[Sei que ainda

Vou voltar

[Para o meu lugar

[Foi lá e é ainda lá

[Que eu hei de ouvir

Cantar uma sabiá

## 7) DIVERSOS

### **DIAS DA SEMANA**

- usar por extenso; por exemplo, segunda-feira. Quando não for possível, usar segunda.

### *HORAS*

- 10:25h ou 21h (no caso de hora cheia). Não usar 21:00h. Usar padrão 24 horas.

Dependendo do contexto, podemos usar, por exemplo, a expressão “3 horas da manhã”.

### **Cuidado com a diferença de expressão de horário e de quantidade**

de tempo. Horário deve ser grafado da maneira explicada acima.

Exemplo: Cheguei em casa às 23h.

Quantidade de tempo deve ser grafada por extenso, sempre que possível.

Exemplo: Levei 35 minutos para chegar em casa.

O avião atrasou duas horas.

### *MEDIDAS*

- sempre no sistema usado no Brasil, ou seja, quilômetros, metros, litros, graus Celsius, hectares, etc.

Ex.: 25km (junto do número), 100kg, 2l, 500g, 20ha.

Cuidado com as medidas que não podem ser convertidas, tais como pés em aviação, milhas (aéreas e marítimas), nós em navegação, etc.

Para a conversão, existem ótimos softwares conversores que podem ser baixados pela Internet.

nomes abreviados

- Ex.: **J. DANIEL**  
**C.J. PARKER**
- Atenção para o uso da abreviação transformada em apelido, tipo JR (Ewing), CJ (Craig), etc. Essas não devem ser pontuadas, quando usadas isoladamente.

Exemplo:

Foi a CJ.

Não vi JR hoje.

O mesmo ocorre com abreviaturas de cidades.

Exemplo:

Saí de NY às 20h.

Cheguei a LA três dias depois.

## **PALAVRAS ESPECÍFICAS DO PRODUTO**

- palavras específicas do produto ou série: não traduzir nem usar itálico.

Ex: em produtos sobre computação: software, hardware;

em produtos sobre esqui: snowboard, etc.

## **TÍTULOS MENCIONADOS NO PRODUTO**

- títulos de filmes e livros: devem ser pesquisados pelo tradutor e grafados em português, entre aspas, sempre que o tiverem sido lançados no Brasil, salvo solicitação em contrário. Usar letras maiúsculas para as palavras que compõem o título. Exemplo: “A Vida é Bela”

Alguns sites citados no início deste Manual auxiliam nessa pesquisa.

**1º / 1ª**

Prefira sempre “**1ª colocada**” ou “**1º lugar**”. Não use “**1a. colocada**” ou “**1o. lugar**”.

## **8) SPOTTING OU DIVISÃO DE LEGENDAS**

Um dos itens mais complexos e sido motivo de muitos retrabalhos.

Devemos lembrar que uma boa divisão de legendas facilitará a leitura e, conseqüentemente, a compreensão do produto além de facilitar o trabalho de marcação de tempo.

O principal é que a divisão acompanhe o ritmo das falas, aproveite as pausas naturais, as hesitações, o ritmo do programa.

Algumas considerações e exemplos:

Dividir as legendas, sempre que possível, completando a frase ou nas pausas naturais (, ; : ... -). Procurar não separar nomes, idéias, verbo e complemento; substantivo e complemento.

<b>LEG</b>	<b>“SPOTTING RUIM”</b>	<b>“BOM SPOTTING”</b>
<b>LEG 1</b>	<b>EU NÃO SEI POR QUÊ. VOCÊ  DEVIA PARAR DE ME</b>	<b>EU NÃO SEI POR QUÊ.</b>

	<b>PERGUNTAR</b>	
<b>LEG 2</b>	<b>SEMPRE A MESMA COISA. EU JÁ DISSE. VOCÊ AINDA TEM ALGUMA</b>	<b>VOCÊ DEVEIA PARAR DE ME PERGUNTAR</b>
<b>LEG 3</b>	<b>DÚVIDA? RESPONDA LOGO, POIS EU NÃO POSSO PERDER O MEU TEMPO</b>	<b>SEMPRE A MESMA COISA.</b>
<b>LEG 4</b>	<b>COM VOCÊ.</b>	<b>EU JÁ DISSE: VOCÊ AINDA TEM ALGUMA DÚVIDA?</b>
<b>LEG 5</b>		<b>RESPONDA LOGO, EU NÃO POSSO PERDER MEU TEMPO COM VOCÊ.</b>

<b>LEG</b>	<b>“SPOTTING RUIM”</b>	<b>“BOM SPOTTING”</b>
<b>LEG</b>	<b>-SIM, JOÃO.</b>	<b>SIM, JOÃO.</b>



1	-PEDRO, COMO VOCÊ DESCOBRIU	
LEG 2	-ONDE ELES ESTAVAM?  -EU PERGUNTEI NA ESCOLA	PEDRO, COMO VOCÊ DESCOBRIU  ONDE ELES ESTAVAM?
LEG 3	-E AOS VIZINHOS.  -VOCÊ TEM CERTeza?	EU PERGUNTEI NA ESCOLA  E AOS VIZINHOS.
LEG 4	TENHO. EU VOU APANHÁ-LOS.	-VOCÊ TEM CERTeza?  -TENHO. EU VOU APANHÁ-LOS.
LEG 5	OBRIGADO, PEDRO. MUITO OBRIGADO.	OBRIGADO, PEDRO.  MUITO OBRIGADO.

Não deixar pronomes, artigos, conjunções, preposições “soltas” no final das linhas de legenda ou mesmo um pensamento “quebrado”.

EXEMPLO	“SPOTTING RUIM”	“BOM SPOTTING”
EX 1	JOÃO DISSE NO RÁDIO QUE  VAI SER O	JOÃO DISSE NO RÁDIO  QUE VAI SER O

	<b>PRIMEIRO.</b>	<b>PRIMEIRO.</b>
<b>EX 2</b>	<b>NÃO QUERO DIZER A VOCÊS O QUE FAZER.</b>	<b>NÃO QUERO DIZER A VOCÊS O QUE FAZER.</b>
<b>EX 3</b>	<b>NA VERDADE, ELE AINDA ESTAVA EM CASA.</b>	<b>NA VERDADE, ELE AINDA ESTAVA EM CASA.</b>
<b>EX 4</b>	<b>VIU A PERNA DO MENINO SER ESMAGADA.</b>	<b>VIU O PERNA DO MENINO SER ESMAGADA.</b>
<b>EX 5</b>	<b>O APARELHO ESTÁ NA SALA DE JANTAR.</b>	<b>O APARELHO ESTÁ NA SALA DE JANTAR.</b>

Outras dicas:

A instrução para utilizar, no máximo, 31 caracteres por linha de legenda se prende ao software e tamanho da fonte que é usada para a inserção de legendas e essa indicação garante que não vamos ultrapassar o limite de tela (não podemos

prever se teremos muitos “is” ou muitos “emes” nas palavras escolhidas, certo?

No caso de utilização apenas de maiúsculas (no caso, por exemplo, de cartazes), o número máximo deverá ser de 20 caracteres por linha.

Caso você trabalhe com um software que permita a verificação do número de pixels você pode trabalhar com a indicação de 1250 pixels por linha, sem a preocupação do número de caracteres.

Uma informação: mesmo usando as versões *demo* (que não salva), o SoftNi e o Horse podem dar essa informação. Caso você tenha utilizado esse recurso, basta informar com a máscara de conclusão e teremos um trabalho com uma formatação correta.

Não podemos deixar acontecer o erro WI (width) que indica legendas longas (compridas). Em alguns televisores a legenda poderá ser cortada. Qualquer informação diferente seguirá com o pedido de serviço.

A duração das legendas deverá ser calculada pela base de 13 caracteres por segundo com margem de 20% para mais ou para menos. Qualquer informação diferente seguirá com o pedido de serviço.

Legendas de 5 segundos ou mais, não sendo em músicas, óperas, cartazes, título, quase sempre ficariam melhor se divididas em duas legendas de 2, 3 segundos.

Duas legendas consecutivas de aproximadamente um segundo cada, ditas por personagens diferentes, sem intervalo de tempo, normalmente seriam mais bem

compreendidas se formassem uma legenda em diálogo de mais ou menos 2 segundos.

Duas legendas consecutivas de aproximadamente um segundo cada, ditas pelo mesmo personagem, sem intervalo de tempo, normalmente seriam mais bem compreendidas se formassem uma legenda de mais ou menos 2 segundos.

Não deixar menos de 15 frames entre legendas. Neste caso, colar as legendas.

Trabalhando com o software Subtitler Workshop, a diferença de um frame, gerada pelo próprio software poderá ser mantida para legendas “coladas”. Caso isso seja um impeditivo o tradutor/copidesque será avisado.

Evitar legendas de uma linha muito compridas, salvo solicitação em contrário (por exemplo, quando temos créditos de pós-produção ou título).

Quebrar, sempre que possível nas pausas, no final de um pensamento.

Legendas com até 25 caracteres não precisam ser quebradas. Apenas no caso de frases curtas, diferentes.

<b>EXEMPLO</b>	<b>“SPOTTING RUIM”</b>	<b>“BOM SPOTTING”</b>
<b>EX 1</b>	<b>O JOÃO ACEITOU O ACORDO.</b>	<b>O JOÃO ACEITOU O ACORDO.</b>
<b>EX 2</b>	<b>AQUI ENTRE NÓS, MARIA,</b>	<b>AQUI ENTRE NÓS, MARIA,</b>

<b>EX 3</b>	<b>OBRIGADO! OBRIGADO!</b>	<b>OBRIGADO! OBRIGADO!</b>
<b>EX 4</b>	<b>CALMA! MUITA CALMA!</b>	<b>CALMA! MUITA CALMA!</b>
<b>EX 5</b>	<b>JOANA, MAMÃE CHEGOU.</b>	<b>JOANA, MAMÃE CHEGOU.</b>

Evitar seqüência de legendas muito curtas.

Juntar ou criar diálogos.

Utilizar travessões para indicar os diálogos – no caso de haver fala de dois personagens na mesma legenda. Em nosso padrão, não utilizamos espaço entre o travessão e a primeira letra.

Checar os problemas de mínimo e máximo.

Eles só devem ocorrer por opção do tradutor.

O erro de seqüência (SQ) não pode acontecer em hipótese alguma. A dica de utilizar softwares na versão free também vale para esse item.

Os parâmetros para que um erro, indicado pelos softwares, seja aceito deverá ser o trabalho de revisão do tradutor e do copidesque. Podemos, por exemplo, ter a indicação de um erro de máximo e o mesmo ser proposital (manutenção do título pelo tempo de exibição do título original, canções, cartelas, etc.). Os erros de mínimo devem ser evitados. Não é

possível determinar um limite. Dependerá do público-alvo e do conteúdo. Podemos ter legendas com o mesmo número de caracteres, mas com dificuldades de leitura diferentes.

- quando coincidir narração/fala com informação na tela, dar preferência à fala. Traduzir os créditos para eventual pós-produção ou criação de uma 3ª linha de legenda. Informar na entrega do arquivo traduzido.
- não separar sílabas.

## 9) OBSERVAÇÕES SOBRE FORMA (COLOQUIALISMO E OUTRAS)

- o uso de coloquialismos tipo “pra”, “tá”, deve ser feito com muito critério, obedecendo à formulação das cinco perguntas que definem a linguagem a ser empregada por cada personagem: Quem fala? Com quem fala? Como? Quando? Onde? Segundo as respostas dadas a essas perguntas, saberemos se o personagem deve ser mais coloquial ou mais formal em sua forma de falar. Usar expressões coloquiais onde elas estão consagradas: tá legal, vá pro inferno, etc.
- evitar verbos conjugados na segunda pessoa do singular ou do plural a não ser que a ambientação do produto exija. (Ex.: filme bíblico; sagrações de reis e nobres; citações; trechos de obras consagradas nesse estilo, como, por exemplo, Hamlet; etc.)
- usar a 2ª pessoa do singular em expressões coloquiais tipo “Eu te amo”, “Te dou uma carona”, “Vou te matar!”. Evitar misturar “tu” com “você” na mesma legenda. Exemplos:

Errado:

Eu te amo!

Você não sabia?

Certo:

Eu a amo!  
legenda)

OU

Eu te amo! (uma

Você não sabia?  
sabia? (outra legenda)

Você não

## 10) FORMATAÇÃO DAS LEGENDAS COM CRÉDITOS NA TELA

Visando diminuir a poluição visual causada pela utilização de legendas em trechos onde já existem informações de texto na tela, adotamos a utilização de apenas uma linha de legenda quando formos obrigados a subir legendas em função de outras informações (exemplos clássicos: créditos iniciais e finais de LMs, créditos de identificação nos depoimentos, Fulano de Tal – Fiscal da Natureza).

No caso dos pgms com legendas nos diálogos cujo idioma não é o original, não há necessidade de usar apenas legendas de uma linha.

O ideal é respeitar o formato da legenda na tela - legenda na tela com duas linhas, legenda traduzida também em duas linhas - mas nem sempre será possível. Além disso, estamos solicitando aos clientes, sempre que possível, material sem pós-produção, (material textless) para que possamos fazer um trabalho em que todas as informações na tela possam estar no mesmo idioma. Para isso, é fundamental a tradução, além do áudio, das informações dos trechos de pós-produção. Outro cuidado se refere à existência de trechos no script que não estão na tela. Favor nos

alertar, pois podem ser informações importantes e suprimidas em uma versão textless enviada para pós-produção.

## 11) ACENTUAÇÃO E COMANDOS

### ACENTOS:

- a acentuação deve ser normal para todas as letras.  
Exemplo: **Á** e não **A´**.

Configurar computador com página de código Brasil e Keyb Br para que o programa acentue normalmente.

### ELEVAÇÃO DE LEGENDAS:

Para arquivos gerados no Systimes / Subtiter, seguir a informação abaixo. Para outros formatos, seguir a mesma orientação, usando os comandos dos softwares.

- para as legendas que necessitem ficar em posição acima da usual, usamos a chave abrindo **{**, que deve ser colocada no início de cada legenda, não de cada linha.
- Deverão ser utilizadas como parâmetro as marcações sugeridas no arquivo disponibilizado no FTP.
- para colocarmos os caracteres no topo da tela usamos a chave invertida **}** no início da legenda.

## 12) ASSINATURA

A Drei Marc segue o seguinte padrão de assinatura:

[Tradutor (ou Tradutora)]

Fulano de Tal



(Duração: 2 segundos)

Um intervalo de 2 segundos (sempre que possível) e depois

[Tradução e Legendas]

**DREI MARC**

(Duração: 4 segundos para LMs e 3 segundos para programas com menos de 60 minutos e 2 segundos para programas com menos de 30 minutos)

O ideal é deixar um tempo entre o final da cena e a assinatura.

Devemos sobrepor a assinatura aos créditos finais.

Nem sempre será possível assinar (depende de liberação do cliente) e, em alguns casos, a formatação será alterada.

No caso de séries, a legenda não deve entrar sobre imagens.

Apenas os tradutores com firma podem assinar.

Os casos especiais serão comunicados para que as determinações dos diversos clientes possam ser respeitadas.