

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL

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**DISCOVERING THE CHALLENGES OF SUBTITLING “IRMÃO DO JOREL”
TO ENGLISH REGARDING CULTURAL, LINGUISTIC AND TECHNICAL
PROBLEMS**

PORTO ALEGRE

2020

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Monografia apresentada como requisito parcial para a obtenção do título de Bacharel em Letras - Tradutor Português e Inglês – pelo curso de Letras da Universidade Federal do Rio Grande do Sul.

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I want to thank my family and my friends for the support they gave me. Thank you for the time you took to listen to me, and to calm me down everytime I had a nervous breakdown. Thank you for the guidance and for every moment when you all assured me that I could make it. Without you this would have been twice as difficult.

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ABSTRACT

The present study has the objective of discovering what are the challenges in subtitling the Brazilian cartoon “Jorel’s Brother” (“Irmão do Jorel”) regarding cultural, linguistic and technical aspects. The cartoon “Jorel’s Brother” was chosen because it presents numerous references to Brazilian culture, along with informal speech, accents, and other elements which can cause the types of translation problems analysed in this work. The author subtitled four episodes, and the challenges were identified by analysing the subtitling process and the solutions found, pointing out which aspects caused the problems, as well as classifying the solutions. The solutions of the translation problems were classified based on two taxonomies of problem-solving strategies in subtitling: one by Nedergaard-Larsen (1993) and the other by Pedersen (2005). At the end of the analysis all challenges could be solved; the analysis also showed that problems regarding linguistic aspects were predominant during the subtitling process, however, the problems caused by cultural aspects required a wider range of strategies in order to be solved, and were therefore the most challenging.

Keywords: Translation. Subtitling. Cultural problems. Linguistic problems. Technical problems. Jorel’s Brother.

RESUMO

O presente trabalho tem como objetivo descobrir quais são os desafios em legendar o desenho brasileiro “Irmão do Jorel” com relação a aspectos culturais, linguísticos e técnicos. O desenho “Irmão do Jorel” foi escolhido, pois apresenta diversas referências à cultura brasileira, bem como linguagem informal, sotaques e outros elementos que podem causar os tipos de problemas de tradução analisados neste trabalho. Quatro episódios foram legendados e os desafios foram identificados por meio de análise do processo de legendagem e das soluções encontradas, apontando quais aspectos causaram os problemas e, também, classificando as soluções. As soluções dos problemas de tradução foram classificadas com base em duas taxonomias de estratégias de solução de problemas em legendagem: uma por Nedergaard-Larsen (1993) e a outra por Pedersen (2005). Ao final da análise, todos os problemas puderam ser resolvidos. A análise também demonstrou que problemas relacionados a aspectos linguísticos foram predominantes durante o processo de legendagem. Entretanto, os problemas causados por aspectos culturais necessitaram de um leque mais amplo de estratégias para serem resolvidos e, portanto, foram os mais desafiadores.

Palavras-chave: Tradução. Legendagem. Problemas culturais. Problemas linguísticos. Problemas técnicos. Irmão do Jorel.

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1 INTRODUCTION

The practice of translation is the part I most enjoyed about the translation course, so as a student of translation I frequently found myself wondering how I would translate sentences, both from Portuguese to English or the other way around, from movies, series, cartoons, books, among other content I consume in my free time. One day I started watching a Brazilian cartoon called “Jorel’s Brother” (or “Irmão do Jorel”) on the streaming service platform Netflix. Since the very first episode, I noticed the cartoon had Spanish subtitles, and closed caption in both Spanish and the original language, Portuguese, but no subtitles in English. From that moment on, every time I was watching an episode I would keep wondering how I would translate what was being said to English, and at the same time realizing how difficult this task would be. That is so, because “Jorel’s Brother” has many cultural and linguistic aspects involved in all its episodes, such as “tô sinistro”, “festa junina”, and “brigadeiro”, and also the characters’ speech velocity. That wondering which would not leave my thoughts while watching the cartoon became the basis of my project: subtitling “Jorel’s Brother” into English in order to discover and analyse the translation problems that would appear when doing so.

That questioning of mine is what gave me the inspiration to perform the research of this work. My aim with this study is to analyse the process of translating and subtitling to English a cartoon which is very attached to the Brazilian culture. In fact, more specifically, my aim was to discover and analyse what are the major challenges in subtitling the Brazilian cartoon “Jorel’s Brother” to English, regarding mostly cultural, but also, linguistic, and technical aspects.

Subtitling is an area of research of the Audiovisual Translation Studies, which is an area of the Translation Studies. Even though the area of Audiovisual Translation is still rather young in the Translation Studies, it has already established itself as an important area of research, a post it has reached over the last twenty years (DENTON; CIAMPI, 2012), because of the amount of papers and research that exist about the subjects it encompasses, as is stated by Alvarenga, Santiago and Franco (2002), it is “a recent field of research if compared to other fields, such as literary translation and technical translation. Despite that, audiovisual (interlingual) translation has already been the focus of a respectable number of publications [...]”. Jorge Díaz-Cintas (2012), for example, with works focused on the theory, practice and researchers of subtitling, and also the Audiovisual Translation theories, is a researcher who

has helped subtitling grow as a relevant area of study inside the Audiovisual Translation area, and the Translation Studies.

In the Audiovisual Translation Studies, the topic of subtitling problems caused by cultural aspects is still not as explored as subtitling in general, but there are important works which discuss this topic, the majority of them, from other countries. Great examples of researchers on this area of the Audiovisual Translation Studies are Birgit Nedergaard-Larsen (1993), in her work about culture-bound problems in subtitling from French to Danish, where she proposes strategies to solve such problems; Jan Pedersen (2005), who proposes a model of strategies to render Extralinguistic Culture-bound References; and Mohammad Ahmad Thawabteh (2011), in his work about not only cultural, but also linguistic and technical problems in subtitling from English to Arabic. Unfortunately, in Brazil, research about subtitling problems generated by cultural aspects are very few, an example is that in the database of the Federal University of Rio Grande do Sul, there are only two papers regarding this matter: one by Meucci (2016) about foreignization and domestication in subtitles of a video game, and the other by Menegotto (2016) an analysis of cultural items in the subtitles of a TV series. In sum, research in subtitling problems caused by cultural aspects still has to be more amply explored internationally, and in Brazil even more.

This information demonstrates that students from English-Portuguese translation courses, specially Brazilians for this matter, have few papers which can be helpful for them in this specific subject of subtitling problems caused by, in this case, Brazilian cultural aspects. This means that Brazilian translation students, such as myself, have to resort to papers which deal with cultural aspects from other cultures, and try to adequate it so it can work in the cultural subtitling problems of their culture, and although this is common, it is not ideal. Therefore, the research which this study is proposing, of the analysis of cultural, linguistic and technical challenges of subtitling the cartoon “Jorel’s Brother”, has an important role in contributing to add information to the small group of research about this matter in the Brazilian academy, and hopefully to be of some help for other translators.

Also, there is an international market relevance, as “Jorel’s Brother” has not been officially subtitled to English, so this work might be valuable to the translator or translators eventually responsible for this task, or for translators of other Brazilian cartoons or series which present strong cultural aspects. Thus, this analysis, in a small scale, might serve as some sort of support for improving the quality of our subtitling from Portuguese to English, and consequently helping Brazilian content, and culture, to be seen and appreciated by foreign audiences who speak English.

The research of this study, in order to analyse what subtitling problems related to cultural, linguistic and technical factors occurred when I subtitled “Jorel’s Brother” to English, will be carried out in five parts, and will be presented in such order. Section 2 presents a theoretical background for the cartoon and the concepts of the Audiovisual Translation area. Section 3 describes my process of subtitling four episodes of “Jorel’s Brother”, two from the first season and two from the second season, by using the subtitling software Aegisub 3.2.2, along with the delineation of the process of categorization of the problems. Section 3 also introduces the two taxonomies of strategies for subtitling problems which were used in the process of classification of the translation solutions. Section 4 presents the results of study with an analysis of examples of the problems related to cultural, linguistic and technical problems, which were found during the process of translation, as for example “encher a cara de cachorro-quente” and “criança muito pirracenta”. Throughout the analysis’ discussion, the strategies which were used to solve these problems will also be presented. Lastly, section 5 presents the final consideration regarding the results of the analysis of this study.

2 THEORETICAL BACKGROUND

In this section the theoretical background used for this research will be presented. It is divided into four subsections, each focusing on a specific aspect which was worked on in this research. In subsection 2.1 a synopsis of the cartoon “Jorel’s Brother” is presented, as well as the main aspects of it which instigated the present study. Subsection 2.2 presents important information and definitions about subtitling and the Audiovisual Translation area of study, which are necessary for the understanding of the research. In 2.3 definitions of the three types of subtitling problems the work will analyse are presented. At last, 2.4 presents a first and brief explanation of how the process of discovering the challenges in subtitling Jorel’s Brother was carried out.

2.1 The cartoon “Jorel’s Brother”

“Irmão do Jorel”, or “Jorel’s Brother”, is a Brazilian cartoon, directed by Juliano Enrico, co-produced by Cartoon Network Brazil, Copa Studio, and TV Quase. It is a show about a boy who has a brother called Jorel, who is popular and perfect, so he is known as Jorel’s Brother by everyone. The cartoon takes place in Brazil and, even though the stories are inspired by real situations that happened to Juliano Enrico and other people of the production team, all the adventures lived by Jorel’s brother, his friends and his family, are fictional, leaving space for the most insane situations to happen.

Since it is a Brazilian show, it has a great amount of cultural and linguistic aspects present in each episode. Different festivities, foods, puns and specific colloquial speeches for example, which are closely related to the Brazilian Portuguese, and Brazilian culture in general, are present in the majority of the episodes. Nonetheless, at the same time that it is loaded with Brazilian cultural markers, the cartoon is also full of references to pop culture and other cultural references from the United States, for example.

These two aspects, and others which are going to be presented throughout this section, were the instigators of this research. Subtitling to English a cartoon which is filled with elements of Brazilian culture and is in spoken Portuguese, but that also encompasses cultural aspects of other cultures through pop culture references, is a challenge. Thus, the aim of this study is to pinpoint what are those challenges, which subtitling and translation problems are

the cause of these challenges, and how they can be solved, in order to, as a result, try to present the best suitable translation for the cartoon while attempting to retain as much as possible of the Brazilian cultural aspects of it.

2.2 About the Audiovisual Translation Studies, specifically, subtitles

The Audiovisual Translation Studies is the area of the Translation Studies which investigates the type of translation that is being worked with in this study, the subtitling. Audiovisual Translation, according to Díaz-Cintas is

Translation practices in which the verbal dimension is just one of the many components interacting in the original text and compounding the communication process. [and also, it is the] [...] concurrence of different semiotic layers – visual (images, written text, gestures) and auditory (music, noise, dialogue) (DÍAZ-CINTAS, 2012, p. 273).

Audiovisual Translation covers, mostly, the study of these types of translation: subtitling, dubbing and voice-over. This area of study, as stated earlier, is fairly new when compared to the other fields in Translation Studies, since it came to exist with the development of technologies and new multimedia formats which allowed the spread of worldwide communication. However, even though it is a younger area of study, it has already established itself as an important area of research throughout the last two decades or so (DENTON; CIAMPI, 2012). That is to say, the study of subtitling in the academic context, regarding Audiovisual Translation, is rather new, but it has proven itself as important and necessary.

The definition of subtitling has already reached a consensus in the academic community and also in society in general. In an academic view, subtitling can be defined as “[...] three interlocking parts of theoretically separate, but in practical terms, simultaneous activities: the transfer of information from one language to another, an abbreviation or condensation of the text; the transfer from the spoken to the written language.” (LUYKEN, 1991 *apud* NEDERGAARD-LARSEN, 1993)¹. Also, still as an academic definition, but in a way society in general knows and understands it, subtitling is the specific act of translation which is composed by the rendering in writing, most times at the bottom of the screen, of

¹ LUYKEN, Georg-Michael. **Overcoming language barriers in television**: dubbing and subtitling for the European audience (Media Monograph). Düsseldorf: European Institute for the media, 1991. 214 p.

[...] the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voices off) (DÍAZ-CINTAS, 2012, p. 274).

Therefore, subtitling is a type of translation which involves more than just translating, it entails the transfer from spoken to written text and its condensation, because of the transfer from one type of text to another and the technical standard norms of subtitles.

Due to such characteristics, some translation problems typical of most types of translation become more challenging to solve when it comes to subtitling because of its limited space and amount of characters, and the cultural and linguistic aspects. That is so because in other types of written translations, even though the translator still has to try to keep the intention and meaning of the target text similar to the source text, there is much more freedom to solve problems. An example of such freedom is to add words, or change the original expression/sentence to an equivalent with more characters (or letters in that case) if necessary, in order to solve problems of cultural or linguistic aspects, and in subtitling these means of solution might not be possible in many of the cases.

Such peculiarities and challenges of the act of subtitling have already been the focus of a great part of the research done in the Audiovisual Translation area. Internationally, cultural, linguistic and technical problems which derive from subtitling have received much attention from researchers of the area. Thawabteh (2011), with his analysis of cultural, linguistic and technical problems that can occur when subtitling from English to Arabic; Horbačauskienė, Kasperavičienė and Petronienė (2016) in their analysis of the rendering of Culture Specific Items from English into Lithuanian in subtitles and the strategies used in order to do so; and Díaz-Cintas (2012) in his work where he presents the theory and practice of subtitling, and the different research that exist on it, are all great examples of the variety of works made in this area of study around the world.

Unfortunately, the same cannot be said about Brazil. In Brazil, the studies about problems in subtitling caused by cultural and linguistic aspects are very few. An example is that in Lume, a database of thesis and dissertations conducted at the Federal University of Rio Grande do Sul, there are only two papers which analyse subtitling problems related to, mostly, cultural, but also linguistic aspects. This means that translation students, researchers of the area, and even graduated translators, have few papers to back up their ideas; and also, they have to resort to papers which deal with cultural and linguistic aspects from other cultures when looking for examples for problem solving, and have to try to adequate it so it can work in the linguistic and cultural aspects of their culture.

In addition to that, “Jorel’s Brother” has not been officially subtitled to English yet, so this study might be helpful to the translator responsible for this task, and even be helpful to translators of other Brazilian cartoons or series with strong cultural background. Therefore, in some way, this work can be a means for improving the quality of our subtitles as well, because the more research we have on this matter in Brazil, the better the quality of our subtitles is going to be, since professionals will have works to research from. Also, it will be, consequently, helping Brazilian content, and culture, to be seen and appreciated even more by foreign audiences.

2.3. Challenging subtitling problems: cultural, linguistic and technical

As stated before, subtitling, because of its somewhat unusual format of translation, where the translation cohabits with the original text; its particular translational type, where speech in the source language is rendered to the written text on the target language; and having to respect spatial and temporal specifications proper of this type of translation; all that while being expected to present a semantically adequate version of the original dialogue (DÍAZ-CINTAS, 2012), is a type of translation which unarguably tends to presents a great amount of challenges. In this paper, three challenging aspects of subtitling were selected to be analysed regarding the subtitling of “Jorel’s Brother”, the challenges being cultural, linguistic, and technical problems. In this section, a few explanations and definitions of what those types of problems are will be presented.

First of all, it is important to emphasize that language and culture are two very closely related concepts that, at times, can become intertwined in the analysis of translation choices, as is going to be possible to see later in this research. It is so, for the reason that “language itself is often also culture-bound, since we meet 'culturally specific elements' in both the language system and in actual usage.” (NEDERGAARD-LARSEN, 1993, p. 209).

Problems in translation which can be defined as cultural are expressions, verbal or not, textual, or audiovisual, which denote any “material, ecological, social, religious, linguistic or emotional manifestation that can be attributed to a particular community (geographic, socio-economic, professional, linguistic, religious, bilingual, etc.)” (GONZÁLEZ-DAVIES; SCOTT-TENNENT, 2005, p. 166) and that would be considered as a trait of such community, by people who are part of it. Such expressions are commonly divided as: intralinguistic cultural translation problem, which can be metaphors, idioms, grammatical categories,

dialects, or puns; and extralinguistic cultural translation problem, which can be names of buildings, units of measure, fauna and flora, professions, festivities, or foods. Both categories will be taken into account in the analysis. Culture-related translation problems, specially in subtitling, therefore, tend to be challenging to translate since at times such expressions are so particular of a community that they do not even have a meaning for other communities, or are easily mistaken by other distinct meanings, making it particularly difficult for a translator to come up with solutions for these problems.

Moreover, problems in translation related to linguistic aspects can be caused by lexical choice, collocations, syntax, or discourse (THAWABTEH, 2011). Also, in the case of subtitling, the transfer from one type of text (speech) to another (written text) represents a linguistic problem as well, because of the difficulty of rendering, for example, colloquial traits and non-standard speech, to written text. The technical constraints also influence the linguistic translation problems, because “written subtitles tend to be nearly always a reduced form of the oral speech.” (DÍAZ-CINTAS, 2012, p. 277). In order to fit these constraints, and to make this reduction, translators have to work their way through the language for it to be reduced and at the same time be faithful to the source text.

Technical aspects that represent translation problems in subtitling are certain, somewhat, standardized norms for the format of subtitles. According to Díaz-Cintas (2012), the subtitles should normally be at the bottom of the screen, be displayed horizontally (for languages in which reading and writing are horizontal), and have no more than two lines. Also, he says that typically the maximum number of characters in a line (blank spaces and typographical signs included) is around 35 and 39 for Roman alphabet based languages. But the number per line varies because normally it is accepted that the reading speed is 12 characters per second (CPS), therefore, that is the amount of characters each second can have. Apart from that, there are also other media-related problems which come with subtitling, those being, as Nedergaard-Larsen (1993, p. 213) states: “verbal acoustic signs (dialogue); non-verbal acoustic signs (music, sound effects); verbal visual signs (written signs in the image); non-verbal visual signs (what is otherwise seen in the image)”, which also need to be taken into account during the subtitling process.

2.4 How to categorize what represents a challenge in subtitling “Jorel’s Brother”

Knowing that “Jorel’s Brother” is a cartoon full of cultural references, word play, fast speeches, among other linguistic and technical aspects, it was clear that subtitling the show would present some challenges. Therefore, in order to not only spot what those challenges would be, but also to try to categorize the solutions found to solve those translation problems, and then present them in this study, two taxonomies of translation strategies for subtitles were used. One was proposed by Nedergaard-Larsen (1993), in her work about culture-bound problems in subtitling from French to Danish, and the other by Jan Pedersen (2005), in his work where he proposes a model of strategies to render Extralinguistic Culture-bound References. The taxonomies were not used in order to assist me during the subtitling, for I wanted this process to be organic and to be guided by my own decisions, my translation knowledge and research, they were used to categorize my translation choices and solutions for their analysis in the present study.

It is also necessary to say that, even though the taxonomies of strategies for problem solving are focused on cultural-bound problems, they were used to categorize all three aspects reported before. That is because both taxonomies are proposed specifically to subtitling, therefore they encompass all the translation problems related to the technical aspects mentioned before, and also, because the taxonomy proposed by Nedergaard-Larsen (1993) accommodates linguistic translation problems in subtitling as well. Thus, both taxonomies include the three aspects this study wishes to analyse.

3 METHODOLOGY

In this section, which is divided into two subsections, the methodology that was used to conduct this research will be presented. Subsection 3.1 presents a further explanation of the process of how the challenges in subtitling “Jorel’s Brother” were discovered and selected, and subsection 3.2 presents how the process of categorization and classification of the challenges was carried out. With this section of the work, the objective is to describe how the process of research and analysis were performed.

3.1 The discovery and selection of the challenges

Four episodes of “Jorel’s Brother” were subtitled for this research: the 18th episode of the first season, called "Caçadores da Figurinha Perdida"; the 26th episode of the first season, called "Meu Segundo Amor"; the 12th episode of the second season, called "Embalos de Sábado à Tarde"; and the 16th episode of the second season, called "Shostners Burguer". The episodes were chosen because the four of them presented notable cultural references and linguistic aspects which resulted in subtitling translation problems, and also aspects such as speech velocity, which resulted in subtitling problems caused by technical aspects. Therefore, these episodes fit well in the specific points of subtitling problems which this research is proposing to analyse. Also, it is important to point out that this was a non-commissioned and unpublished translation, which was performed only for the purposes of this research.

The subtitling computer software Aegisub 3.2.2 was the one chosen to be used in order to subtitle the episodes, since it is available for free and has versions for different operating systems. Also, it is fairly easy to learn how to use its interface, and, for the purpose of this research, it presents the tools needed to perform a good subtitle, such as clear and easy to manipulate timestamps, and automatic count of character per line and character per second.

In the process of subtitling the episodes, two steps for a primary selection were performed. During this process, the sentences, expressions or words, which turned out to be difficult to come up with solutions to their translation, were marked on a list. By the end of the subtitling process I had added on the list an explanation of how I solved each of the problems initially marked. After that, a selection of these translation problems and solutions was done in order to separate the ones which fit into the categories of subtitling problems

covered by this study, of being cultural references, linguistic aspects or technical aspects, which would be further analysed afterwards.

3.2 The process of categorization and classification of the challenges

After the subtitling part of the process of research and the primary selection, the problems and their solutions had to be categorized. During the primary selection, I observed that the categorization of the problems and their solutions being just of cultural, linguistic or technical aspects would not encompass the reality of their nature. Therefore, instead of the initial three categories, I decided there should be five. That is so because, as stated before, at times cultural and linguistic aspects are intertwined, and some of the problems faced during the subtitling of the episodes fell into that situation, thus I decided to put those problems in their own category. Also, there was one specific problem which I felt embodied at the same time all three of the aspects this research is looking into, so I decided to create its own category since it was the only one to very clearly present a problem related to all the aspects. That is to say, the five categories that were created and in which the problems and solutions were divided are the following:

- Translation problems regarding cultural aspects;
- Translation problems regarding linguistic aspects;
- Translation problems regarding both cultural and linguistic aspects;
- Translation problems regarding technical aspects;
- Translation problem regarding all three aspects: linguistic, cultural and technical.

With the five categories defined, I was able to separate the different types of subtitling problems analysed in this research. Therefore, subtitling problems were divided into the categories further presented in the following section, for example: those related to cultural references, such as “festa junina” in episode 26; those related to linguistic aspects, such as “casamento de brincadeira” in episode 26; those that included both cultural references and linguistic aspects, such as “lindas fantasias de caipira” in episode 26; those related to technical subtitling problems, such as “No, ayuda me.” in episode 12; and one which included all three

aspects, the proper name “Klebão” in episode 16. At the end of the selection there were a total of 59 problems and their solutions which were categorized in the five possible categories.

Following the categorization of the problems and their solutions in the five categories, they were also classified. Since the present paper proposes to analyse what are the challenges related to cultural, linguistic, and technical aspects in subtitling “Jorel’s Brother” to English, two taxonomies of strategies for problem solving in subtitling were used to make the classifications of each solution. The taxonomies were utilized in order to achieve a less abstract and more concrete classification of the solutions found for each translation problem in their categories, allowing a clearer base, and also working as a facilitator, for the analysis and discussion of its results.

The first taxonomy is the one proposed by Birgit Nedergaard-Larsen (1993), which proposes strategies for subtitling problems related to, mostly, culture-bound problems, and that can also be applied to linguistic and technical problems. The categories Nedergaard-Larsen presents are the following:

- *Transfer* (can be subdivided as *identity/exotism* or *imitation*), which is transferring a word from one language to the other, such as loanwords;
- *Direct translation*, which is when a word or name of organization for example, exists in the other language with the same meaning, so you use a direct translation;
- *Explicitation*, which is when there is the explicitation of a specific name for example, by translating it to a more general category;
- *Paraphrase*, which is when a specific name or expression is paraphrased by using its meaning;
- *Adaptation to TL culture* (can be divided as *situational adaptation* or *cultural adaptation*), which is when there is the adaptation of a word, name, or expression that exists only in the source culture, to a word, name or expression of the target culture that evoke a similar meaning;
- *Omission*, which is when you just omit the problematic word or expression.

The second taxonomy is the one proposed by Jan Pedersen (2005) for subtitling problems specifically caused by extralinguistic culture-bound reference problems, but some of the strategies can also be applied to technical or linguistic problems in subtitling in general. The categories presented by Pedersen (2005) are:

- *Official equivalent*, which is when the word, name or expression has some sort of official equivalent, a standardized translation to it;
- *Retention*, which is when the word or expression is retained in its source language form, it is normally marked by quotations or italics, sometimes the spelling can be adjusted to fit the target language;
- *Specification* (is subdivided into *explicitation* or *addition*), which is when the problematic word, or expression is left untranslated, but information is added to specify it;
- *Direct translation*, which is when the semantic load of the word, or expression is unchanged in the translation, therefore, being a direct translation, it is similar to literal translation;
- *Generalization*, which is replacing the problematic word, or expression that is specific, for something more general;
- *Substitution* (is subdivided into *cultural substitution* or *paraphrase*, the last one with two more subdivisions), which is removing the word, name, or expression, and changing it to another word, name, or expression which evokes similar meaning in the target language;
- *Omission*, which is just removing the problematic word, or expression.

As seen above, even though both taxonomies are specialized in subtitling problems related to cultural references, it was possible to generalize the strategies, without jeopardizing their structure, in order to apply them to the other two problematic aspects also analysed in this study. A more visual example of how the analysis was able to be carried out by generalizing the use of the strategies is: after being categorized as a translation problem caused by a linguistic aspect, since there is a difference in the speeches of the children and the adults, “casamento de brincadeira” and its translation “pretend play marriage” was fitted into the subtitling strategies of the taxonomies. In this case, the example fit in the categories Direct Translation and Explicitation of both Nedergaard-Larsen’s (1993) and Pedersen’s (2005) taxonomies, because the direct translation of “pretend marriage” exists in English and works well in the context of the text, and the addition of “play” is used in order to explicitate the difference in the speech of the children from the speech of the adults (“casamento de mentira” to “pretend marriage”).

Serving as an additional step for a more thorough analysis, a spreadsheet with all the information gathered in the practical part of the research of subtitling, categorizing and

classification, was created. The spreadsheet was made in order to provide a broader view on the data and possibilitate the presentation of this overall view of the data along with the discussion about the solutions of the problems and their categorization and classification in the results section. So, in that way, together with the analysis of the challenges in subtitling “Jorel’s Brother” to English, caused by cultural references, linguistic and technical aspects, by pointing them out, categorizing of each subtitling problem, and specifying the strategy or strategies used to solve them, it was also possible to analyse the data regarding the amount of each type of problem, the most used strategies in general and in each category, in order to further pinpoint what were the most challenging aspects of the subtitling process.

4 RESULTS

After presenting important information about the research in the theoretical background and methodology sections, its results must be discussed and analysed. In this section of the paper, therefore, the results of the research will be presented, explained and analysed. This discussion will be divided into six subsections, one for each category of subtitling problem, and one dedicated to an overall analysis of the previously presented results. This section has the intention of presenting an analysis of the results obtained with this study.

As discussed before, the objective of this paper is to discover what are the challenges of subtitling “Jorel’s Brother” to English, challenges which originate from translation problems caused by cultural references, linguistic aspects, and technical aspects of subtitling, and identify the different possible strategies to solve them. As stated in the previous section, the problems were divided in five different categories, and after that they were classified using strategies for solving subtitling problems proposed by two taxonomies, one by Nedergaard-Larsen (1993) and one by Pedersen (2005). The categories and classifications will be used as guides for the analysis of the challenges found during the subtitling process, in order to allow a more delineated discussion. Also, the results, likewise this study, have the proposition of in fact being a discussion, one in which I describe the work and research performed, with the intention of providing to the translation community more information about subjects that have not yet been amply studied in the Audiovisual Translation Studies area.

Lastly, it is important to address that I had a specific target audience in mind when I was translating, as well as a specific idea regarding how I intended my translation to reach this audience. My target audience was English speakers, mainly North American, from adults to kids, who are acquainted with references to pop culture and enjoy cartoons. What I wanted to achieve with this translation, focused on this target audience, was to be able to bring the Brazilian cultural and linguistic aspects as much as possible to the target language in a way which cultural references could still be noticed, but also understood by this audience with ease. There were moments in which I had to make decisions weighing this desire of mine and also what would work best for the translation, and not always was it possible to keep both cultural reference and understanding of the target audience, but in general, as it is going to be presented, it can be said this goal was reached.

4.1 Translation problems regarding cultural aspects

This subsection presents the problems categorized as “Translation problems regarding cultural aspects”. Along with the presentation of the problems, there will be explanations of how the solutions for each of them were reached. Other than that, this subsection also presents the classifications given to each problem solution regarding the two taxonomies chosen.

In this category, there were a total of 14 problems categorized as “Translation problems regarding cultural aspects”. Before the classification of the solutions of these problems, they were also listed as intralinguistic or extralinguistic problems, which, as stated earlier in the work, is a common division of cultural related translation problems. Intralinguistic cultural translation problems refer to puns, dialects, metaphors, among other cultural aspects that can be noticed in languages. Extralinguistic cultural translation problems refer to names of streets, festivities, fauna and flora, foods, among other subjects which relate specifically to a culture. There were a total of 6 problems listed as intralinguistic and 8 problems listed as extralinguistic. I will not extend the discussion about every problem, otherwise this study would be too extensive, however, most of them will be presented.

Starting with the problems listed as extralinguistic, in season 2 ep. 12 there was the term “brigadeiro”, which was difficult to translate because it is a traditional Brazilian food. I translated it as “chocolate bonbon” because there is not a visual representation of the sweet in the scene, therefore the option of keeping “brigadeiro” untranslated was discarded, since the target audience would not have a visual support to help them understand the term. Also, a more explicative solution, such as “Brazilian chocolate bonbon” or “birthday chocolate bonbon”, which would help to contextualize the sweet as a traditional Brazilian food to the target audience, was not possible due to the characters per second (CPS) limitation. The translation of the sentence “Que loucura! Passa um brigadeiro aí pra mim ó” to “It’s crazy! Hand me a chocolate bonbon” counted 16 CPS, having already slightly exceeded the recommended limit (from 12 to 15 CPS), making it unfeasible to add more words. This solution was classified as *Explicitation* from Nedergaard-Larsen’s taxonomy, since this strategy refers to substituting specific names to more general ones, or expanding the text in order to “explain” the culture-related translation problem, or both; it was also classified as *Generalization* from Pederen’s (2005) taxonomy, because similarly to Nedergaard-Larsen’s (1993) *Explicitation*, this strategy refers to substituting something specific by something more general.

Another problem, from season 1 ep. 26, was “Festa junina”, which was challenging to translate because it is a traditional Brazilian festival. For this translation I had two ideas for a solution, the first was maintaining “Festa junina” since the term “festa junina” is explained a few moments later in the episode, therefore, it would not be as much of a problem for the target audience; the second was to translate it as “June festivity” and “June festivities” in the part with the explanation, so that the target audience could understand that there are several of them. I chose to keep “Festa junina”, considering that the episode presents an explanation of what it is a few seconds later and because I thought it was important to preserve the name of this festivity in Portuguese, since I had the option to do it without generating any loss in the comprehension of the audience. This solution was classified as *Transfer (identity/exotism)* from Nedergaard-Larsen’s (1993) taxonomy, since this strategy refers to transferring a word from one language to the other, and classified as *Retention* from Pedersen’s (2005) taxonomy, because this strategy also refers to maintaining the word in the source language.

Regarding episode 26 and its theme of “Festa junina”, there were other problematic terms, such as: “quadrilha”, a traditional dance of “Festa junina”, and “pastel de vento”, a typical Brazilian food. For “quadrilha” I opted to translate it as “Brazilian folk dance”, utilizing the image of the “quadrilha” happening in the scene along with an explicative translation with which the target audience is informed it is a traditional dance, so that this audience can fully understand what they see on the scene. With this choice there was the loss of the name of the dance, however, as informed before, in my translation I sought to translate problematic terms in a way that the target audience could understand Brazilian cultural references as much as possible, and keeping Portuguese names would not allow that. It was also not possible to use the name in Portuguese plus the explicative translation because it would not fit the recommended number of CPS. This solution was classified as *Paraphrase* from Nedergaard-Larsen’s (1993) taxonomy, since it can refer to translating a name/term by paraphrasing its meaning, and was also classified as *Paraphrase (with sense transfer)* from Pedersen’s (2005) taxonomy for the same reason.

For “come pastel de vento” I had two options, since other than being a Brazilian food, in English “pastel” does not exist, let alone “pastel de vento”, it was necessary to choose between keeping it in Portuguese along with a direct translation “eat a wind pastel” due to the inexistence of “pastel” in the target language, or translate it as “eat a deep fried wind”. The problem between those options was that it was necessary to opt between being faithful to the idea of bringing Brazilian culture to the target text, or being faithful to make the target audience understand the meaning of this cultural reference. In the end, I decided to keep “eat

a deep fried wind” because it sounds like a traditional street food, and informs the audience how it is prepared (deep fried). This choice was also supported by the visual representation of a “pastel de vento” that is presented in the scene, which helps the target audience to fully understand what it is. This solution was classified as *Explicitation plus Paraphrase* from Nedergaard-Larsen’s (1993) taxonomy, because it was an “explicitating paraphrase” where I substituted a specific name by paraphrasing its meaning at the same time as I translated the cultural-related problem by explaining what it is. This solution was not classified with a strategy from Pedersen’s (2005) taxonomy because it was necessary to join many of them in order to fit this situation.

Two more problems related to traditional Brazilian foods appear in season 1 ep. 18 and season 2 ep. 16. In season 1 ep. 18, there was the sentence “Farofa! Come farofa, come! Come farofa!”, that presents “farofa”, a typical Brazilian dish. I decided to translate it as “Manioc flour farofa! Eat the farofa, eat it! Eat the farofa!”, because this way the cultural aspect of such a specific food as “farofa” is not lost. This decision works because in the translation I explain what “farofa” is in its first appearance by contextualizing it with “manioc flour farofa”, not leaving the target audience without a guide to understand it. Moreover, considering the target audience already knows it is a food made of manioc flour, and in order to avoid an unnecessary repetition of the explanation because of the character count, I kept only “farofa” in the repetitions. The classification given to this solution was *Specification (Addition)* from Pedersen’s (2005) taxonomy, since this strategy refers to maintaining the culture-related translation problem untranslated and adding information which guides the target audience to understand the cultural reference; it was not classified with a strategy from Nedergaard-Larsen’s (1993) taxonomy, because none of them fit as well as *Specification (Addition)* in this case.

In season 2 ep. 16, the term “feijoada” represented a problem. I translated “Você tem... feijoada?” as “Do you have... feijoada?”, taking into consideration that “Feijoada” is a traditional Brazilian dish, but differently from the other traditional foods already cited here, this dish is well known around the world for being Brazilian. For that reason, even if the target audience is not able to recognize it or create a mental image of the food, they can recognize it as a traditional Brazilian dish. Before making this decision I searched for recipes of “feijoada” in English, and most of them used the name in Portuguese and sometimes the name in Portuguese plus “black bean stew”, because of that I decided it was plausible to keep it untranslated. This solution was classified as *Transfer (identity/exotism)* from Nedergaard-Larsen’s (1993) taxonomy, which, as informed before, refers to transferring a word/term from

one language to the other; the solution was also classified as *Retention* from Pedersen's (2005) taxonomy since this strategy refers to keeping a word/term untranslated as well.

The last problem listed as extralinguistic (of those which will be presented) is “jogo de bafo” from season 1 ep. 18. It was a challenging term due to the fact that “jogo de bafo” is a traditional Brazilian game. In order to translate it, I first searched if there were any similar games for trading cards/stickers in English, however, none involved slapping the cards and making them turn with the movement of the air, which is how “jogo de bafo” is played. Thus, I decided to translate it in a way the name hinted at what happens in the game, but also kept it somewhat abstract as it is in Portuguese — given that the character himself has to ask what the game is. Also, as in Portuguese, I wanted the translated version to keep a connection with “air” since “bafo” is a “state of the air”, and keep some kind of double meaning because “bafo” also refers to “breath”. Therefore, I translated it as “game of slap and blow” because the definition of “blow” is “to make air currents” or “blowing”, but it can also mean “to hit”, by doing so I kept a double meaning and kept abstract this aspect of the game; since you cannot tell what makes the movement of the air, in fact “blowing” the cards or “hitting” them. To make the more explicative part of the name I choose “slap”, by doing so the name says it is done with a “slap”, but the relationship between the air and the stickers remains unclear. In my opinion, it translates well what happens in the game and also sounds like a game for children. I also made the decision of translating the name as such, because one of the characters calls it “o tradicional jogo de bafo”, meaning it is already specified as a traditional game, and after that there is an explanation of how the game is played, leaving no space for the target audience to not understand it. This solution was classified as *Explicitation* plus *Paraphrase* from Nedergaard-Larsen's (1993) taxonomy, since *Explicitation* refers to substituting a specific name by a more general one and/or expanding the text to “explain” the culture-related problem, and *Paraphrase* refers to paraphrasing the meaning of a name/term in the translation. It was also classified as *Generalization* plus *Paraphrase (with sense transfer)* from Pedersen's (2005) taxonomy, because *Generalization* refers to translating a specific name/term to something more general, and *Paraphrase (with sense transfer)* refers to translating a name/term by paraphrasing its meaning.

The first problem listed as intralinguistic which will be presented is “Me bateu uma fome de repente filhão” from season 2 ep. 16. This problem was challenging because it is an idiom, and at times idioms are hard to translate. I decided to translate “Me bateu uma fome de repente filhão” as “All of a sudden, I've got the munchies buddy”, because I looked for an expression in English which had the same weight and intention as “me bateu uma fome” and

"I've got the munchies" was the only expression, apart from literal translation, that seemed to be similar enough. This expression sometimes can be used to refer to the feeling of hunger people feel after smoking marijuana, but I still opted to use it, due to the fact that this expression is not only used in this case, and also, because the scene and the context of the cartoon are more than enough for the target audience to even possibly make any relation to the subject. This solution was classified as *Direct Translation* from both taxonomies, because this strategy has the same definition for both authors and it refers to keeping the semantic load of the term in the translation (it is similar to literal translation, but not the same).

Another problem was the term "Anarriê" from season 1 ep. 26, which is a foreign word that was introduced to Portuguese and is now traditionally used during "quadrilhas" by the person coordinating it. Since "Anarriê" is a Gallicism, and therefore its meaning is confusing and unknown even to Portuguese speakers, I decided to keep the expression as it is in Portuguese, because it would not generate much loss for my target audience. This solution was classified as *Transfer (identity/exotism)* from Nedergaard-Larsen's (1993) taxonomy, and as *Retention* from Pedersen's (2005) taxonomy, as stated before, both strategies refer to keeping a term/name untranslated in the target text.

The last two problems listed as intralinguistic which will be discussed are "Vocês têm reta?" and "É pavê ou pra comê?" both from season 2 ep. 16. Both problems are puns and that is why they were difficult to translate. For the first problem, the pun "Vocês têm torta?" "Temos sim senhor" "Vocês têm reta?", I thought of adapting it to any food pun in English, keeping the equivalence of the subject of the pun, but not sticking to the fact that the joke are the words "torta" and "reta". Since there is no visual representation of a "torta" in the scene, I decided it was possible to use a pun about food, given the context, but changing the type of food. Thus, the first adaptation that I thought of was "Do you have Hot-dogs?" "Yes, we have sir" "Do you have cold ones?", making the pun about the temperature and the name of the food. I also thought of another pun about temperature and food which was "Do you have chilli bowls?" "Yes, we have sir" "Do you have warm ones?", the pun is that the name of the food has the same pronunciation as the word "chilly" meaning "cold". At the end I opted for "Hot-dogs" since it was clearer and a more direct version with no difference in the writing of the two objects of the pun.

With the other problem, the dialogue containing a pun was "Pavê de sobremesa, acompanha?" "É pavê ou pra comê?", once again, there is not a common or known equivalent for this pun in English. Therefore, it was necessary to adapt the joke in English in order to maintain the pun. I chose to translate it as "Do you want trifle for dessert?" "What about

something more serious?", making the pun about the double meaning of the word "trifle", which can mean the dessert "trifle"/"pavê" or something "trivial"/"frivolous"/"shallow". I think it fulfills its role as a translation, but I was still not 100% satisfied with this adaptation, because this pun in Portuguese is very known, and any Brazilian would be able to make the correlation of the joke, but the adaptation did not end up as a pun which would be as natural for an English native speaker or my target audience. The solutions for both of the problems were classified as *Adaptation to TL culture (Situational Adaptation)* from Nedergaard-Larsen's (1993) taxonomy, because this strategy refers to adapting an expression that exists only in the source culture/language to one that evokes a similar meaning in the target culture/language, and *Paraphrase (Situational paraphrase)* from Pedersen's (2005) taxonomy, also because it refers to translating an expression by paraphrasing it for another expression that works in a similar context, but does not necessarily has the same meaning.

4.2 Translation problems regarding linguistic aspects

In this subsection the problems categorized as "Translation problems regarding linguistic aspects" will be presented. Other than presenting the problems, this subsection will include explanations of how each problem was solved, along with the classifications of the solutions.

The problems in this subsection were the ones which represented challenges regarding only linguistic aspects. At the end of the categorization process, there were 25 of these problems. Considering that there are many problems in this category, not all of them will be discussed, otherwise the discussion would be too extensive.

In season 2 ep. 12 there were the problems "pode crer" and "tô sinistro", both represented a challenge because they are expressions of typical informal Brazilian Portuguese. Initially I had not found an equivalent for "pode crer" with which I was satisfied, some translations I found online suggested "you bet", but it would not make sense in the context since "pode crer" has a sense of affirmation in this case. I was between "for sure" and "word", however, "for sure" did not have the same intention as "pode crer". Thus, I chose "word" for the translation because it is a slang such as "pode crer", and it has a more similar intention to the expression in Portuguese in this specific context, when taking into account the character and the time period of the cartoon. The problem "tô sinistro" with "sinistro" meaning "gato"/"bonito" ("cute"/"handsome") is an older slang, therefore I looked for an equivalent

English slang which was older as well, and because of that I chose “looking real fly” for the translation. The slang “looking real fly” works because it has the same intention and fits the context of the time period in which the characters are portrayed, since this slang was used in a similar context in some English-speaking countries. Both solutions were classified as context-sensitive *Direct translation* from both Nedergaard-Larsen’s (1993) and Pedersen’s (2005) taxonomies, since the strategy refers to keeping the semantic load of the term. However, in these cases (and others presented later) I took into account the various possibilities of translation, and chose the one which would fit best regarding the cultural and time setting of the context in which the characters are in. Therefore, I think it is a type of direct translation which cares to fit the translation in a more specific way, and I decided to point out this difference from the normal *Direct translation* strategy by referring to it as context-sensitive *Direct translation*.

In season 1 ep. 26 there were two problems involving “amiguinho”, one was “Amiguinho do saber” and the other “siga seu coração amiguinho”. They represented a challenge because “amiguinho”, if translated in a certain way in each of the situations, would evoke a different intention as the one they originally had. In “Amiguinho do saber”, more literal translation options such as “little friend of learning” or “little knowledge friend” sounded weird, mainly because of the diminutive suffix, which in Portuguese works perfectly, but does not work in English. Taking this into account, I chose to translate it as “Knowledge buddy” where “buddy” carries the same weight and tone as “amiguinho” in this context, and the combination of “knowledge” and “buddy” worked well and added to each other. For it to work even better, I chose to translate “o amiguinho do saber” to “your knowledge buddy” since the article “o” would sound too impersonal along with “buddy”. This solution was classified as *Direct translation* plus *Situational adaptation* from Nedergaard-Larsen’s (1993) taxonomy, since, even though the strategy *Situational adaptation* focuses more in adapting extralinguistic cultural translation problems, I felt that it was possible to fit it in this linguistic translation problem as well. This is so, because I had to adapt the direct translation due to the barrier of language where the article and the suffix in Portuguese worked in a way that the direct translation would not be quite correct in terms of intention. Therefore, the translation had to be adapted using “buddy” instead of “amiguinho” and an article (“o”) for a pronoun (“your”) in order to keep the most similar intention possible in the translation. No strategy from Pedersen’s (2005) taxonomy was used to classify this problem, because none fit this solution as well as the two strategies from Nedergaard-Larsen’s (1993) taxonomy.

In “siga seu coração amiguinho” I decided to translate “amiguinho” to “little buddy” which, although might sound redundant, for me has the same semantic value, because it is an adult talking to a child. This “amiguinho” differs from “Amiguinho do saber” because the Magic Coconut, who is the character that calls himself “Amiguinho do saber”, is presented in a similar level to the children, whereas in this case it is an adult calling a child “amiguinho”. This solution was classified as context-sensitive *Direct Translation* from both taxonomies, since it is a *Direct translation* which mostly takes into consideration the context in which the term was used and its intention, instead of just fitting a commonly known equivalent.

Another problem was from season 2 ep. 12, in reality it is a problem which englobes more than one term, because it is formed by dance moves from the character Danuza: “passinho no chão molhado”, “a cobrinha” and “remelexo sapeca”. The challenge with this translation was that many of the dance moves had the suffix “-inho”, and aiming at not using “little” too many times, I decided to transform the nouns to verbs in the present continuous, for example: “passinho no chão molhado” (“little step on wet floor”) became “stepping on wet floor”, and “a cobrinha” (“little snake”) became “wiggling snake”. Also, in “remelexo sapeca” I decided to translate it as “jumpy shimmy” because “shimmy” is the movement (“remelexo”) she is doing, and “jumpy” can mean “saltitante”/“agitado” and on the scene it is possible to see that the dance move is “jumpy”. I opted for this because I could not find a good equivalent for “sapeca” and by making the decision of joining the content of the scene with the content of the subtitles, I felt it was possible to avoid having much loss of sense and intention in the translation. This solution was classified as *Direct translation plus Situational adaptation* from Nedergaard-Larsen’s (1993) taxonomy. Once again, I felt it was possible to fit this linguistic translation problem in the *Situational adaptation* strategy, even though it is more focused in extralinguistic cultural translation problems. I understand this solution fits this strategy because I had to adapt the direct translations due to the barrier of language, where the suffixes in one language worked in a way that its direct translation would not be as correct in terms of intention, and therefore had to be adapted using the scene images plus the change of word classes to achieve the best translation possible.

In season 1 ep. 18 there was the problem “Chiquinho”; it was considered a challenge because it is a proper name which is in a diminutive form. With this problem, “Chiquinho”, I chose to translate it as “Little Cisco” for two reasons: first, because “Cisco” is a nickname in English for “Francisco”, as “Chico” is in Portuguese; second, because I understood as important and necessary the information “little”, which in Portuguese is brought by the suffix “inho”, therefore I added “Little” to the nickname. This solution was classified as *Direct*

translation plus *Situational adaptation* from Nedergaard-Larsen's (1993) taxonomy, because proper names are, frequently, very cultural, therefore, in order for the nickname to relate to my target audience, I had to adapt its direct translation from "Chico" to "Cisco" which is a nickname for the same name that happens to change from one language to another.

Another problem I would like to present, now from season 2 ep. 16 is "Que caiu, aqui ó, embaixo da mesa". In the sentence "Que caiu, aqui ó, embaixo da mesa", the challenging aspect was "ó" because it is a specific expression from informal Portuguese. I translated the sentence as "Which I dropped, here, look, under the table", because the expression "ó" means "olha" ("look"), and instead of using an onomatopoeia or omitting it, I preferred to specify in the translation what the expression meant, since it is important for the comic aspect of the scene. The classification given to this solution was *Direct translation* plus *Explicitation* from both taxonomies, since *Explicitation* can refer to expanding the text to "explain" the culture-related problem. This solution did that by translating the expression "ó" for its meaning, in order to keep the intention of the text, and also making it clear for the target audience what was being said with the process of explicating an expression which exists only in Portuguese.

Also, in the same episode, there is the sentence "Você disse Shakespirito?". It was difficult to decide on a solution for it, because "Shakespirito" is an invented name based on a real famous person, and this name appears on the screen. I decided to keep the name of the character "Shakespirito", because his name appears written on the screen, in more than one episode, and even if the target audience does not understand the suffix "-ito" as a diminutive, they will be able to understand that it refers to "Shakespeare". For that reason, I decided that keeping it untranslated would not be such a detrimental loss to the understanding of the target audience. I also took into consideration the slight chance that the target audience has some familiarity with Spanish and would be able to interpret the meaning of the suffix in the name, but this fact did not have much weight in my decision since it is just speculation. This solution was classified as *Transfer (identity/exotism)* from Nedergaard-Larsen's (1993) taxonomy, and *Retention* from Pedersen's (2005) taxonomy, because both strategies refer to bringing the term in its untranslated form to the target text.

Still from season 2 ep. 16, there is the term "pirraça", which was a challenge to translate because there was "pirraça" and afterwards "pirracenta", so, not only the translation had to carry the intention of the term, but also it should be able to be used in the second appearance of the term as "pirracenta". I translated "pirraça" as "tantrum", because it was the translation which most matched the meaning and intention of the sentence. However,

afterwards, with “Só uma criança muito pirracenta teria esse poder de destruição” I translated it as “Just a very tantrummy child could have such destructive power” since in order to repeat the same word, as the character does, I had to transform “tantrum” into an adjective. The other option was using “temper tantrum” at first, and then “bad-tempered” in the repetition, but “bad-tempered” did not have any similarity to “pirracenta” regarding intention, while “tantrummy” on the other hand carries a similar intention. Much of this similarity can be related to the process of turning nouns into adjectives, which was done inspired by the habit of native Portuguese speakers of inventing words, making it unavoidable for the translation not to carry this similarity in intention. This solution was classified as *Direct translation* plus *Situational adaptation* from Nedergaard-Larsen’s (1993) taxonomy, once more, I understood that this strategy could fit in a solution for a linguistic problem. That was so, because in English language I did not find a translation that carried the same intention as the text in Portuguese and could be used both with “pirraça” and “pirracenta”, and in order to solve this problem, keeping the intention of the text, I decided to adapt the word “tantrum” by turning it into an adjective so it could work both times the term appeared.

The last two problems from this category which will be presented in this discussion are “casamento de brincadeira” and “O casamento é de mentirinha (...)” from season 1 ep. 26. The first problem “casamento de brincadeira” was a challenge because the expression appears during the episode multiple times, children call it “casamento de brincadeira”, adults “casamento de mentira” and, as presented next, it is also called “casamento de mentirinha” once, so I understood it was necessary to point out this difference in speeches in the translation. I decided to translate “casamento de brincadeira” as “pretend play marriage”, in order to differentiate it from the adults’ speech “casamento de mentira”, which was translated as “pretend marriage”. This solution was classified as *Direct translation* plus *Explicitation* from both taxonomies, because I made the translation with the intention of making explicit the difference between the speeches produced by the children and the adults. With the second problem “O casamento é de mentirinha, mas tem obrigações, regras e responsabilidades de verdadinha” I could not find a way to translate the childlike tone used by the character because she is talking to children. My translation was “It’s only a play marriage, but it has very real play rules, obligations and responsibilities” in which I could keep some repetition and wordplay with “play marriage” and “play rules” like in Portuguese, but could not keep the childish tone of “mentirinha” and “verdadinha”. This impossibility of translation happened, mostly, because in English there are few expressions for “casamento de mentirinha” one of them being “pretend marriage” which I used during the episode, or “play marriage” like I

used in this sentence, and those expressions do not offer the opportunity for the same type of wordplay that you can do in Portuguese by using the suffix “-inho/a” to give it a childlike tone. The classification given to this solution was *Direct translation* plus *Situational adaptation* from Nedergaard-Larsen’s (1993) taxonomy, since I decided it was possible to use this solution for this linguistic problem. That was so because I had to adapt the direct translation due to language barrier where I could not translate the intention of “mentirinha” and “verdadinha”, because of the use of the suffix “-inho/a” which works specifically to focus on a speech aimed at the children. With the adaptation I was able to reproduce the repetition of words and the idea of the comparison of the real and the false in a childlike manner by referencing it as a game.

4.3 Translation problems regarding both cultural and linguistic aspects

In this present subsection the problems categorized as “Translation problems regarding both cultural and linguistic aspects” will be presented. These problems were the ones in which the line separating cultural and linguistic aspects was too blurry, making both aspects intertwined. Other than the problems of this category, this subsection also presents a discussion about their solution and the classifications each solution received.

There were, at the end of the research, a total of 9 problems that fitted into this category. In the same manner as the previous subsections, not all of the categorized problems will be presented in the discussion.

Three of the problems which will be presented in this subsection are titles from the episodes, those are: “Embalos de sábado à tarde” from season 2 ep. 12; “Meu Segundo Amor” from season 1 ep. 26; “Caçadores da Figurinha Perdida” from season 1 ep. 18. The title “Embalos de sábado à tarde” alludes to the film “Embalos de sábado à noite”, for that reason I decided to use in the translation the name of the film in English “Saturday Night Fever”. Not only that, I also decided to adapt it to “Saturday Afternoon Fever”, in order to produce the same allusion, and, therefore the target audience will be able to understand that the title is a reference to this film, just as the Brazilian audience. The title “Meu Segundo Amor” alludes to the version in Portuguese, “Meu Primeiro Amor” of the film “My Girl”, so my intention was to keep this allusion in the translation to produce the same effect in the target audience as it does in the Brazilian audience. In order to keep this reference, the options I came up with were “My Other Girl” or “My Second Girl”, however, “My Second Girl” seemed to have a

slightly derogatory tone, so I chose “My Other Girl”. I also considered completely removing the reference of the film by translating it as “My Second Love”, but I ruled out this option because I wanted to keep the reference the same way I kept the one in the previous problem. The title “Caçadores da Figurinha Perdida” is also a reference of a film “Raiders of the Lost Ark”, in Portuguese “Caçadores da Arca Perdida”. Once again, the translation generated an impasse in my decisions, because I wanted the target audience to understand the reference, but at the same time, if I took into account the process of adaptation which the title went through to be translated to Portuguese, my target audience could lose the reference to the film. The impasse was about keeping the translation focused on bringing the Brazilian culture upfront by taking into account the adaptation performed in the title in Portuguese, or prioritizing that my audience receives the title understanding the reference the same way the Brazilian audience is able to do. My decision in this case was to prioritize that the translation could be perceived by the target audience with the same intention the title had in the source text, therefore I translated it as “Raiders of the Lost Sticker”.

Since all three problems related to the titles of the episodes had extremely similar processes in order to solve them, the three solutions were given the same classification. The solutions were classified as *Official Equivalent* plus *Direct translation* from Pedersen’s (2005) taxonomy, since the strategy *Official Equivalent* refers to when the name/expression has some sort of an official equivalent, a standardized translation. I understood these solutions fit both of these strategies, because I used the official name of the films in English, but made the adaptations the titles of the episodes had in Portuguese, therefore mixing the strategies *Direct Translation* and *Official Equivalent*.

The next problem is “lindas fantasias de caipira” from season 1 ep. 26. Translating “lindas fantasias de caipira” was a challenge because “caipira” can be interpreted as derogatory or not depending on the context, in the case of the cartoon it is not, however, in English most of the expressions which relate to “caipira” such as “bumpkin”, “yokel” or “hick” have a derogatory tone. For that reason, it would not be possible to use those options in the translation, yet, it was necessary to specify the type of costumes so that the target audience could understand what they are, and also understand about what a “Festa junina” is since the sentence is part of an explanation of “Festas juninas”. For those reasons I translated the sentence as “beautiful folk costumes” with the intention of aiming at a non-derogatory translation which maintained the idea of “caipira”, since “folk” refers to people from rural regions in a similar way as “caipira”. This solution was classified as context-sensitive *Direct translation* from both Nedergaard-Larsen’s (1993) and Pedersen’s (2005) taxonomies. It was

classified as context-sensitive because I considered the different possibilities of translation, but in order to make my decision I took into account not only the intention of the source text, but the intention some of those possibilities could bring to the target text. Therefore, I see this as a more specific type of *Direct translation* strategy, one which cares to fit as well as possible in the context of the text and also preserve its intention.

The next problem is “Vem ni mim Jorel”, from season 1 ep. 26, and it was a challenge to translate because it is an expression, a slang, which is in extremely informal Portuguese. I could not think of an equivalent which had the same intention and weight, and was also in the form of a slang such as the expression “Vem ni mim”. The two options I came up with in order to solve this problem were “Come to mama Jorel” or “Come to me Jorel”, but unfortunately both options ended up erasing the characteristic of the expression of being a slang, maintaining only a similar intention to “Vem ni mim”. I opted to use “Come to me Jorel” because it was the one which most resembled the expression in Portuguese regarding the context of the scene. This solution was classified as *Explicitation* plus *Paraphrase* from Nedergaad’s taxonomy, since the solution was an “explicitating paraphrase” where I translated a specific slang into a more general sentence and also rephrased it to fit the intention of the source text; it was also classified as *Generalization* plus *Paraphrase (with sense transfer)* from Pedersen’s (2005) taxonomy, for the same reasons the strategies from Nedergaad-Larsen’s (1993) taxonomy were chosen.

The last problem from this category that will be presented in this subsection is “e no final dar um estalinho”, which is also from season 1 ep. 26. This was a difficult translation, because throughout the episode “estalinho” appears with two different meanings: as the little explosive toys you find in “Festas juninas” and as a synonym for kissing. Also, in the last scene of the episode this ambiguity of the word becomes particularly important. However, the ambiguity of “estalinho” only exists in Portuguese, in English it has different names such as “pop pops”, “poppies”, “snap n’ pops” and “throwdowns”, and none of them can be a synonym for kissing like it is in Portuguese. The solution I came up with was using “pop pops” to refer to the toy and “a little pop on the lips” to refer to kissing. Even though “pop pops” is not a synonym for kissing, since it is a subtitle, I decided to use not only the sonority of the word “pop”, which can be associated with a kiss, but also the image of the character kissing her hand in order to complete the idea of “pop on the lips” as kissing. Therefore, the translation for “e no final dar um estalinho” became “and at the end you give a little pop on the lips”. With that, in the last scene where the character asks “Você me dá um estalinho?”, with the double meaning, I used “Can you give me a little pop?” because with the previous

repetitions of “pop pops” as the toy and “a little pop” as kissing, the target audience is able to make the same correlation between the words as the Brazilian audience, maybe not as intuitively as the Brazilians, but they can. This solution was classified as *Direct translation* plus *Explicitation* plus *Paraphrase* from both taxonomies - in Pedersen’s (2005) case *Paraphrase (with sense transfer)* - ; *Direct translation* referring to “pop pops” and *Paraphrase* plus *Explicitation* referring to “a little pop on the lips”, because in this case I expanded the text in order to explain the term “estalinho” as well as paraphrasing it with another term that can have a similar meaning.

4.4 Translation problems regarding technical aspects

In this subsection the problems categorized as “Translation problems regarding technical aspects” will be presented. Following the format of the others, this subsection presents not only the problems, but also a discussion about their solutions and classifications.

The problems presented here are the ones which were challenging to translate due to technical factors such as time limit, character per line (CPL) or character per second (CPS) limits, and even language aspects that make more sense in spoken Portuguese which became difficult to translate not only to English, but to written format. In total, there were 10 problems identified in this category, however, not all of them will be presented in the discussion.

The first problem to be presented is the sentence “Beijar é muito fácil, é só você fechar o olho, abrir a boca, e encostar a sua boca na boca da pessoa” from season 1 ep. 26. I had to translate the sentence as “Kissing is easy, you close your eyes, open your mouth and touch the other person's mouth with yours” instead of my first option “Kissing is very easy, you just close your eyes, open your mouth, and touch your mouth on the other person’s mouth”, because of the amount of characters per line (CPL) exceed the recommended limit (35 to 39 CPL), by having 50 CPL up to “your mouth” and 41 CPL in the second line. Therefore, it was necessary to make some adjustments such as removing “very” and “just” and rephrasing “and touch your mouth on the other person’s mouth”, leaving the first line with 42 CPL and the second with 37 CPL. With the adjustments the translation still exceeded the recommended limit, but it fit the recommended limit of characters per second (12 to 15 CPS) by having 10 CPS, for that reason I considered these adjustments to be enough. Also, I understood none of the modifications resulted in any loss in the translation, for that reason I kept the version

which would fit the CPL limit. This solution was classified as *Omission* plus context-sensitive *Direct translation* from both Nedergaard-Larsen's (1993) and Pedersen's (2005) taxonomies. *Omission* because this strategy refers to omitting a word or expression, which I did with "very" and "just", and context-sensitive *Direct translation* because not only I aimed at fitting the translation in the CPL and CPS limits, but also evaluated the other possibilities of translation and chose the one which would fit best in the context and intention of the text.

Another problem, similar to the previous one, is the sentence "Lembra quando eu falei que o short camuflado série especial Steve Magal só poderia ser utilizado em ocasiões muito especiais?" from season 1 ep. 18. The sentence occurs between the minutes 8,24 and 8,31 of the episode, meaning it has 6 seconds of duration. The translation "Remember when I said that the Steve Magal's special edition camo shorts could only be worn on super special occasions?" fits the CPS limit, however, it exceeds the CPL limit, because it has 58 characters up to "shorts" and 36 in the second line. To solve this I had three options: keeping it as it is with a high count of characters in the first line, but the correct reading velocity of 13 CPS (the recommended being 12); adapting the translation to make it fit the CPL limit; dividing the time of the speech, adding an interval in the subtitle where it does not exist on the speech. I chose to adapt the translation in order to reduce the number of CPL, which resulted in "Remember how the Steve Magal's special edition camo shorts can only be worn on super special occasions?" where I made it implicit that it was the grandma herself who had said the information about the shorts to the character. Even with the adjustments this translation still exceeded the CPL limit by having 49 CPL in the first line and 36 in the second. However, it was not possible to reduce even more the CPL count, because what made it so high was the name of the shorts "Steve Magal's special edition camo shorts", and for me, the name is important and carries most of the humor of the scene. I chose to keep the adapted version, even though it exceeded the recommended CPL limit, because according to the CPS count, the subtitle would still be readable since it ended up with 11 CPS, and also, with this choice it would not be necessary to make an arbitrary cut in the subtitle, neither would it be necessary to lose important information. The solution given to this problem was categorized as *Omission* plus *Direct translation* from both taxonomies, because it was necessary to omit some parts of the sentence in the translation with the intention of fitting it in the parameters for subtitles.

In season 1 ep. 26 there is a scene where a character speaks in Spanish saying "No, ayúdame. Bandito, bandito". Since the scene is supposed to resemble a Western film with cowboys, I kept the subtitle in Spanish, because for me this reference would also make sense

for the target audience. I decided to keep the sentence in Spanish in the subtitle, so that the target audience could use the audio along with the subtitle as a guide to interpret the meaning of the sentence, since hearing Spanish is probably more familiar to this audience than reading it. The classification given to this solution was *Transfer (identity/exotism)* from Nedergaard-Larsen's (1993) taxonomy and *Retention* from Pedersen's (2005) taxonomy, because both strategies refer to bringing words/terms/expressions in their untranslated form to the target text.

The next problem is from season 1 ep. 18, where a character who has Japanese accent in Portuguese appears. To solve this translation problem, at first I thought of misspelling words in the subtitles in order to translate this accent to English, but I ruled out this option, because after searching a bit and thinking about it, I thought it would be problematic and not politically correct to use this approach. Therefore, I translated the sentence “Você acha que é páreo para o meu campeão, não!?” as “You think you are a match for my champion, hai” because “não!?” in this case was meant to be an affirmation such as “não é!?” and its pronunciation carried a very strong accent. For that reason, I opted to translate “não!?” as “hai”, which means “sim” (“yes”) in Japanese and is also a commonly known Japanese word, so the target audience could understand, with the assistance of the image, that the character speaks with an accent. This solution was classified as *Paraphrase* from both taxonomies - *Paraphrase with sense transfer* in Pedersen's (2005) case -, because the strategies refer to rephrasing in the translation a word/expression by another with similar meaning.

In season 2 ep. 16 there is the sentence “8 hambúrgueres da mais succulenta e macia carne exclusivamente modificada em nossos laboratórios”. This sentence was problematic to solve because, since the character speaks extremely fast, it occurs during just 5 seconds from minute 3,44 to 3,49. The first translation I had opted for was “8 hamburgers made of the most delicious and tender meat exclusively modified in our labs” which had 12CPS, but the count of CPL exceeded the recommended limit with its 50 CPL, therefore I could not keep it. However, I adjusted it to “8 burgers of the tastiest, tenderest meat, exclusively modified in our labs” by making some omissions, which did not create any loss in meaning and intention, and it resulted in 34 CPL and 10 CPS, fitting both recommended limits. This solution was classified as *Direct translation* plus *Omission* from both taxonomies, since I omitted “made of the most”, from my first translation choice, and directly translated the rest of the sentence, just making some adjustments in order to have less CPL and CPS.

The last problem of this category, which will be presented, was also from season 2 ep. 16, in the same scene as the previous problem. The sentence “escama de peixe frito, raspas de

alface em pó e maionese mega light, em um pão escuro de torresmo torrado”, occurs during 6 seconds from the minute 3,55 to 4,01, once again meaning that it is a fast speech. I translated it as “fried fish scale, powdered lettuce and mega light mayo on a brown pork crackling bread” which had 36 CPL and 11 CPS. I did not find a way to adapt the subtitle so that the CPL count fit perfectly the recommended limit of 35 CPL, since the ingredients listed appear on screen and I did not feel comfortable removing some of them from the subtitle, because they are important for the humor of the scene. The only ingredient I felt comfortable removing was “raspas”, this omission does not affect the other ingredients of the list since it is only a piece of the whole ingredient “raspas de alface em pó”, therefore, the loss generated is only a part of the ingredient, not interfering with the meaning of the sentence or its intention. Being similar to the last solution, this one was also classified as *Direct translation* plus *Omission* from both taxonomies.

4.5 Translation problem regarding all three aspects: linguistic, cultural and technical

This subsection presents the only problem categorized as “Translation problem regarding all three aspects: linguistic, cultural and technical”. This category was created specifically for this problem, because it was the only one which presented characteristics from all three problematic aspects found in subtitling that this study is analysing. Therefore, this subsection will present the problem, how it was solved, and the classification its solution was given.

The problem is the name “Klebão” which appears in season 2 ep. 16. In order to translate the name “Klebão” I had two options, translating the name as “Klebawn” or as “Big Caleb”. The option “Klebawn” would work with the sound of the name “Klebão” pronounced in Portuguese, allowing the target audience to properly read it, by adapting the “-ão” sound to “awn” such as the name “Shawn”. Unfortunately, with this option the comic aspect of the name would be lost, since the name is purposefully in an augmentative form because the character is huge. In the other option, “Big Caleb”, the connection between the sound and the pronunciation of the name would be lost, but the comic aspect related to the fake name and the situation in which the character is in can be maintained, and also, the name “Kleber” adapted to “Caleb” would not be foreign or odd to the target audience since it is a common name. Normally, names would not represent a great challenge, the possibility of adapting the writing of the name for “Klebawn” would solve it, however, in this case, I decided the second

option resulted in fewer losses, because losing the comic aspect of the fake name in a cartoon which is primarily comedic would be a great loss, and modifying the name “Kleber” for a more recognizable name for the target audience also added in a positive manner for my decision. By choosing “Big Caleb” the only loss is the connection between the sound of the name and its writing format in the subtitle, but being an audiovisual translation, this type of loss is the most common one and the hardest to avoid.

This solution was classified as *Adaptation to TL culture (Cultural adaptation)* plus *Direct translation* from Nedergaard-Larsen’s (1993) taxonomy, since the strategy *Adaptation to TL culture (Cultural adaptation)* refers to adapting a name/word/expression of one culture, to a name/word/expression that exists in the target culture and has a similar meaning, and this was done with the names “Kleber”/”Caleb”, while *Direct translation* was the translation of “-ão” to “Big”. The solution was also classified as *Substitution (Cultural Substitution)* plus *Direct translation* from Pedersen’s (2005) taxonomy, because *Substitution (Cultural Substitution)* has a similar definition as Nedergaard-Larsen’s (1993) strategy, also referring to the substitution of the name, and *Direct translation* also refers to the choice of translating “-ão” as “Big”.

4.6 Overall view

After having presented a discussion where it was possible to look closely into many problems of each category, the ways in which I solved these problems, and also, the classifications of the solutions and reasons why they received such classifications, in this subsection the objective is to present a general view of the results found in every category. I have chosen to present this broader look upon the results, in order to include the information which would have made the discussion too extensive in the previous subsections, but that are also important to present.

From the solutions of the 14 problems categorized as “Translation problems regarding cultural aspects”:

- 3 were classified as *Transfer (identity/exotism)* from Nedergaard-Larsen’s taxonomy and *Retention* from Pedersen’s taxonomy;
- 2 were classified as *Direct translation* from both taxonomies;

- 2 were classified as *Adaptation to TL culture (Situational adaptation)* from Nedergaard-Larsen's taxonomy and *Paraphrase (Situational paraphrase)* from Pedersen's taxonomy;
- 2 were classified as *Paraphrase* from Nedergaard-Larsen's taxonomy and *Paraphrase (with sense transfer)* from Pedersen's taxonomy;
- 1 was classified as *Explicitation* plus *Paraphrase* from Nedergaard-Larsen's taxonomy;
- 1 was classified as *Explicitation* plus *Paraphrase* from Nedergaard-Larsen's taxonomy and *Generalization* plus *Paraphrase (with sense transfer)* from Pedersen's taxonomy;
- 1 was classified as *Explicitation* from Nedergaard-Larsen's taxonomy and *Generalization* from Pedersen's taxonomy;
- 1 was classified as *Direct translation* plus *Paraphrase* from Nedergaard-Larsen's taxonomy and *Direct translation* plus *Paraphrase (with sense transfer)* from Pedersen's taxonomy;
- 1 was classified as *Specification (addition)* from Pedersen's taxonomy.

This information demonstrates that the strategies most used to classify the solutions of the culture-related problems were: *Transfer (identity/exotism)*, *Retention*, *Paraphrase*, *Paraphrase (with sense transfer)*, *Explicitation*, and *Direct translation*.

From the solutions of the 25 problems categorized as "Translation problems regarding linguistic aspects":

- 15 were classified as *Direct translation* from both taxonomies (7 being context-sensitive *Direct translation*);
- 6 were classified as *Direct translation*, from both taxonomies, plus *Adaptation to TL culture (Situational adaptation)* from Nedergaard-Larsen's taxonomy;
- 2 were classified as *Direct translation* plus *Explicitation* from Nedergaard-Larsen's taxonomy and *Direct translation* plus *Specification (Explicitation)* from Pedersen's taxonomy;
- 1 was classified as *Transfer (identity/exotism)* from Nedergaard-Larsen's taxonomy and *Retention* from Pedersen's taxonomy;
- 1 was classified as *Explicitation* plus *Paraphrase* plus *Omission* from Nedergaard-Larsen's taxonomy, and *Paraphrase (with sense transfer)* plus *Omission* from Pedersen's taxonomy.

This information shows that *Direct translation* (and context-sensitive *Direct translation*), was the most used strategy to classify the solutions for the linguistic problems, followed by *Adaptation to TL culture (Situational adaptation)*.

From the solutions of the 9 problems categorized as “Translation problems regarding both cultural and linguistic aspects”:

- 3 were classified as *Direct translation*, from both taxonomies, plus *Official Equivalent* from Pedersen’s taxonomy;
- 3 were classified as *Direct translation* from both taxonomies (2 being context-sensitive *Direct translation*);
- 1 was classified as *Direct translation* plus *Explicitation* plus *Paraphrase* from Nedergaard-Larsen’s taxonomy, and as *Direct translation* plus *Specification (Explicitation)* plus *Paraphrase (with sense transfer)* from Pedersen’s taxonomy;
- 1 was classified as *Explicitation* plus *Paraphrase* from Nedergaard-Larsen’s taxonomy and *Generalization* plus *Paraphrase (with sense transfer)* from Pedersen’s taxonomy;
- 1 was classified as *Transfer (Imitation)* from Nedergaard-Larsen’s taxonomy.

This information points out that, once again, *Direct translation* was the most used strategy to classify the problems generated by linguistic and cultural aspects, and *Official Equivalent* was the second most used strategy.

From the solutions of the 10 problems categorized as “Translation problems regarding technical aspects”:

- 7 were classified as *Direct translation* plus *Omission* from both taxonomies (1 being context-sensitive *Direct translation*);
- 1 was classified as *Direct translation*, from both taxonomies, plus *Adaptation to TL culture (Situational adaptation)* from Nedergaard-Larsen’s taxonomy;
- 1 was classified as *Transfer (identity/exotism)* from Nedergaard-Larsen’s taxonomy and *Retention* from Pedersen’s taxonomy;
- 1 was classified as *Paraphrase* from Nedergaard-Larsen’s taxonomy and *Paraphrase (with sense transfer)* from Pedersen’s taxonomy;

This demonstrates that *Direct translation* and *Omission* were the most used strategies to classify the solutions of the problems caused by technical aspects.

Lastly, the solution found for the only problem of the category “Translation problem regarding all three aspects: linguistic, cultural and technical” was classified as *Direct translation*, from both taxonomies, plus *Adaptation to TL culture (Cultural adaptation)* from Nedergaard-Larsen’s (1993) taxonomy, and *Substitution (Cultural substitution)* from Pedersen’s (2005) taxonomy. This shows that it is more difficult for a translator to deal with this type of problem, where all three aspects are relevant to the problem in question, but also shows that they are equally as solvable as the other ones. It is important to point out that I am specifically referring to this subtitling process, therefore not affirming this information is applicable to all types of translations.

5 FINAL CONSIDERATIONS

Having already presented the objective of this study, the way this research was carried and also the results of its analysis, presenting the final considerations of this work is necessary. Consequently, this section of the work presents the conclusions which could be taken from the results, along with the final thoughts regarding what was possible to achieve with this study.

From the research and the analysis of the results it was possible to notice that the three types of problems analysed, and three initial categories, ended up presenting themselves intertwined in some problems, making it necessary to create new categories. This shows that the initial idea of what were the challenges that were going to be faced during the subtitling process had to be expanded, because there were in fact two additional categories from the three previously expected. It allows the conclusion that the types of aspects which cause subtitling problems can be found mixed, therefore they need solutions focused on resolving the different types of aspects which generated these problems.

Other than that, from the five categories created, the majority of the problems found during the process of subtitling were caused by linguistic aspects or included linguistic aspects, the second type of problem which most appeared were culture-related, and the third were the ones related to technical aspects. This enables the conclusion that even in the case of a source text loaded with cultural references, such as “Jorel’s Brother”, or a translation process in the format of subtitles, the amount of linguistic problems will probably surpass the amount of culture-related problems and technical related problems.

From the results it was possible to notice that even though there were five different categories of problems which revolved around three types of challenges, and the majority of the problems found during the process of subtitling were from the category of “Translation problems regarding linguistic aspects”, the problems that differed more within their own category and which demanded a broader variety of solutions were from the category “Translation problems regarding cultural aspects”. This fact makes it possible to conclude that culture-related problems, which are not yet widely studied in the Audiovisual Translation Studies, can be considered the most challenging ones to translate when it comes to culture-loaded source texts. That is so, because this study showed that the problems which had most differences among them, requiring more intricate, non-standardized and a wider range of strategies in order to solve them, were the culture-related problems. This information can be

used to support the claim that there is the need for more studies in this area, since the linguistic and technical related problems, which have already been more studied in the Audiovisual Translation area, seemed to present more standardized strategies of solutions that repeated themselves in different problems, while the strategies of solutions for the cultural related problems did not present this characteristic and had to be solved in many different ways.

The aim of this study was to find what were the challenges in subtitling the cartoon “Jorel’s Brother”, regarding cultural, linguistic and technical aspects, point out what were the problems which made them challenging, and find solutions for these problems. That is what this work has achieved by categorizing the challenges into five different categories, finding solutions for the different types of problems and explaining them, and classifying these solutions in the strategies proposed by two taxonomies. This research, as well as presenting the different types of challenges faced during the subtitling process, also shows the classifications of the solutions used to solve the different problems, making it clearer how each type of problem was solved and, with that, providing an explanation of how similar problems could be solved in other translations.

Having achieved its main goal, this means that the present work also achieved its goal of collaborating to add information to the small amount of research that exists in, mostly cultural, but also linguistic and technical aspects of subtitling in the Brazilian academy. Providing, therefore, new material in this area of the Audiovisual Translation Studies that has not been fully explored yet, adding to the academic community. Having accomplished this, the aim is that this study serves as a tool to other Brazilian translation students, as well as graduated translators who, at the present time, do not have many resource materials for research about the translation of Brazilian cultural and linguistic aspects in subtitling, as well as the solutions of these types of translation problems. With the main goal of this study being achieved, another wish is that by adding more material to research about this subject in Brazil, this work, even if in a small scale, serves as a support to improve the quality of English subtitles in Brazilian programs and, with that, help bringing more Brazilian content and culture to English speaking cultures in the best way possible.

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