

MESTRADO

TRADUÇÃO E SERVIÇOS LINGUÍSTICOS

Internship Report – Audiovisual Translation

Ana Catarina Teixeira Leite
da Rocha Monteiro

M

2016



Ana Catarina Teixeira Leite da Rocha Monteiro

Internship Report – Audiovisual Translation

Report submitted in partial fulfillment of the requirements for the Master's in
Translation and Language Services, supervised by Dr Rui Sousa Silva

Faculdade de Letras da Universidade do Porto

September 2016

Ana Catarina Teixeira Leite da Rocha Monteiro

Relatório de Estágio – Tradução Audiovisual

Relatório realizado no âmbito do Mestrado em Tradução e Serviços Linguísticos
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Setembro de 2016

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Membros do Júri

Professor Doutor Rogélio José Ponce de León Romeo
Faculdade de Letras – Universidade do Porto

Professora Doutora Elena Zagar da Cunha Galvão
Faculdade de Letras – Universidade do Porto

Professor Doutor Rui Sousa Silva
Faculdade de Letras – Universidade do Porto

Classificação obtida: 11 valores

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ACKNOWLEDGMENTS

To my family, for always supporting me and for standing by me even when I made the wrong life choices.

To all my dear *Avariadas*, for making me laugh until I cry and for sharing my kind of weirdness, and to Ricardo Santos for taking my side when it mattered the most.

To SHINee, for their continuous shine and particularly Kim Kibum for his guidance and Kim Jonghyun for giving me some sense of purpose.

To Amber Liu, because llama life is the way.

To Huang Zitao, for encouraging me never to give up.

To Jackson Wang, Zhang Yixing and Kim Jongin, for restoring my faith in humanity, and to Do Kyungsoo and Park Chanyeol for their laughter and mine.

To BTS, for sharing their lives and bringing me joy, and especially Kim Taehyung for never failing to make everything feel better, Min Yoongi for his strength and Kim Namjoon for his wisdom.

To Seventeen, for encouraging me to be a better person and work harder every day.

To my dear SM Rookies, who make me feel like a proud parent even though they are growing up way too fast...

I honestly couldn't have done this without any of you.

To Roo, Comme Des, Garçons, JackJack, Tuna, Coco, Kandy and all the other furry babies I've been loving from afar.

To everyone at Somnorte, who always made me feel welcome, including Ruiva who made my mornings better every time she came trotting towards me to say hello.

And last, but not least, to all my teachers at FLUP for taking their time to teach me and help me become a better translator, particularly to Professor Rui Sousa Silva for accepting to be my supervisor. Special thanks to Professor Andrea Iglesias for being the best teacher I've had in a long time.

ABSTRACT

The purpose of this report is to give some insight into the internship at Somnorte, focusing on some particular aspects of Audiovisual Translation. The first chapter is dedicated to a brief overview of the company as well as an explanation of how the internship was undertaken. In the second chapter we discuss some crucial points to be taken into account when working with Audiovisual Translation. The advantages and disadvantages of using CAT Tools regarding Audiovisual Translation are explored, as well as some factors that can affect the quality of the translations, both in subtitling and dubbing. The third chapter discusses several translation problems and difficulties that were encountered during the internship and how the translation theories that were studied in the course of the degree helped me to solve them. The fourth and last chapter presents an overall assessment of the internship as well as its relation to the current job market.

Keywords: Internship, Audiovisual Translation, CAT Tools

RESUMO

O objetivo deste relatório é oferecer uma visão do estágio na Somnorte, com particular enfoque nas especificidades da Tradução Audiovisual. O primeiro capítulo é dedicado à descrição do trabalho na empresa e à forma como se produziu o estágio. No segundo capítulo, discutem-se alguns pontos cruciais que devem ser levados em consideração quando se trabalha com Tradução Audiovisual. São exploradas as vantagens e desvantagens do uso de CAT Tools na Tradução Audiovisual, bem como alguns fatores que podem afetar a qualidade da tradução, tanto em legendagem como em dobragem. O terceiro capítulo menciona diversos problemas e dificuldades de tradução que foram encontrados ao longo do estágio e a forma como as teorias de tradução estudadas durante o curso ajudaram a resolvê-los. O quarto capítulo apresenta uma avaliação geral do estágio e comenta a sua relação com o mercado de trabalho atual.

Palavras-chave: Estágio, Tradução Audiovisual, CAT Tools

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LIST OF ABBREVIATIONS

AVT – Audiovisual Translation

CAT Tools – Computer-Assisted Translation Tools

FLUP – Faculdade de Letras da Universidade do Porto

MTSL – Mestrado em Tradução e Serviços Linguísticos

SDH - Subtitling for the Deaf and Hard of Hearing

SL – Source Language

ST – Source Text

TL – Target Language

TM – Translation Memory

TT – Target Text

UT – Unit of Translation

INTRODUCTION

The experience of working in a real professional environment can be quite different from the classroom environment. As such, for any translation student, undertaking an internship at a translation company is a very important part of their academic career.

The main purpose of this report is to give some insight into how the internship at Somnorte was conducted, focusing on the particular aspects of Audiovisual Translation and the difficulties that one might face. Another goal is to try to explain how there is not only one way to translate correctly. In other words, when faced with difficulties and issues, the translator will need to seek different approaches, taking into account the particular text that they are working with.

The first chapter is dedicated to a brief overview of the company as well as an explanation of how the internship was undertaken.

In the second chapter we discuss some crucial points that should be taken into account when working with Audiovisual Translation (e.g.: how dialogue lists are translated compared to other kinds of texts, the importance of the length of each sentence, etc). The advantages and disadvantages of using CAT Tools regarding Audiovisual Translation are also explored, as well as some factors that can affect the quality of the translations, both in subtitling and dubbing.

The third chapter discusses several translation problems and difficulties that were encountered during the internship and how the translation theories studied helped to solve them. These issues were grouped into themed subchapters, each containing a theoretical framework and a few relevant case studies.

The fourth and last chapter presents an overall assessment of the internship as well as its relation to the current job market.

1. THE COMPANY AND THE INTERNSHIP

1.1. THE COMPANY

Somnorte is a Portuguese company specialized in dubbing, subtitling and soundtracks with over twenty years of experience. They regularly work with several TV channels as well as cinema.

The work rooms are mostly equipped with a single desk, a computer and multiple screens and there are adjacent recording rooms used by voice actors during the dubbing process.

Their website is very simple and does not seem to have been updated since 2013. It lacks relevant information about the company and the kind of services they provide.

- **Workflow**

Translation-wise, Somnorte relies solely on freelance translators (see chapter 4.2 for more information). The files sent by the client are re-directed to one of the available translators (usually only one per project). The files received by the translators contain the dialogue lists and the corresponding video files. Each project is assigned a project manager who, in the case of dubbing, is in charge of the decisions regarding the casting of voice actors. After the spotting process (see chapter 2.2.1 for more details), in the case of subtitling, and the recording, in the case of dubbing, the final product is sent to the client.

1.2. THE INTERNSHIP

Somnorte does not have any in-house translators and, therefore, their facilities do not have an appropriate space to accommodate in-house interns or trainees. Thus, it was decided in the first meeting with the company that my internship would be conducted almost entirely from home.

There were two different parts to the internship. The first part was a training period to assess the quality of my work as a translator. I was given assignments consisting of documentaries that had been previously translated. All the documentaries had on-screen dialogue, which had to be subtitled, and off-screen narration, which had to be dubbed. My job was to redo the subtitling part (translation of on-screen dialogue and spotting) and to present it at weekly meetings with my supervisor at the company.

The second part of the internship was focused on the translation of scripts for dubbing and, unlike the translations that were completed in the training period, this was paid work.

2. WORKING WITH AUDIOVISUAL TRANSLATION

2.1. Software used during the internship

One of the main areas that is often cited when discussing translation is Computer-Assisted Translation. The main purpose of Computer-Assisted Translation Tools, also known as CAT Tools, is to support human translators during the translation process by providing an extensive list of functionalities designed to help speed up the translation process. Many of the features included in CAT Tools focus on consistency and coherence, which greatly benefit the translators who use them (MacKenzie, 2014).

In most types of specialized translation – like legal or scientific translation, among others –, the original formatting must be kept in the translated document. For a translator who is using other types of text editing software (such as Microsoft Word) this can be very time-consuming. However, by using a CAT Tool, the formatting of the source text is automatically kept in the target text when the translated document is exported, thus saving time and avoiding formatting errors.

Although the use of CAT Tools is becoming essential for the modern day translator, it does not necessarily mean that they need or should be used for all types of translation. Specifically, when it comes to Audiovisual Translation (AVT), the formatting of the ST is actually ignored in favour of a specific template that differs from company to company.

In AVT, the source text (ST) comes in the form of a *dialogue list* (depending on their format and the kind of information included, these could also be called script, transcript, combined continuity, among others,). These are basically the compilation of all the dialogues present in a certain movie, cartoon or any kind of video production. There are various formats in which a dialogue list can be presented, but in most cases, some form of annotations, time codes and other types of extra information are included to aid the translation process. Translating either for subtitling or dubbing is not like translating other kinds of documents. None of this extra information is supposed to be translated and the format of the target text (TT) is not the same as that of the ST.

The format of the translated document depends on which company one is translating for. Each company has a different way of working, but there is usually a master

template that translators should follow. In the case of subtitling, this will depend specifically on what is being translated. For example, if the corresponding video has a mix of subtitling (for on-screen dialogue) and dubbing (for off-screen narration), then the TT could be colour-coded to distinguish the two. In the case of dubbing, the template is usually dependent on how the company pays the voice actors (that is, if they are paid per line of text, then the format is stricter and each line should have a maximum number of characters).

This renders the use of regular CAT Tools almost pointless in AVT considering that it is easier and faster for a translator to just use the template file and write directly on it.

For subtitling purposes, Somnorte uses Final Cut, which is mainly a video editing software for Macintosh. Spot is also a popular choice among companies providing this service, although this is a very expensive software. Subtitle Workshop, on the other hand, is a free downloadable program for creating and editing subtitle files. The interface is simple and user-friendly, with various customizable tools.

Therefore, for the duration of this internship, the software used was Microsoft Word for the translation of the dialogue lists and Subtitle Workshop for the subtitling.

2.2. On the Use of Keyboard Shortcuts

The term ‘keyboard shortcut’ refers to the possible combinations of keys on the keyboard that perform a pre-defined task when pressed simultaneously. These tasks can also be performed with the help of a mouse, obviously, but using some basic and simple shortcuts has some advantages. The simple gesture of removing the hand from the keyboard to use the mouse requires the shift of focus from the text to the cursor and the different tabs and buttons on whatever software one is using. Using keyboard shortcuts would prevent this eventual loss of focus, meaning that tasks are performed more quickly.

The use of shortcuts tends to be overlooked because the use of a mouse is so straightforward. However, when faced with a vast amount of work and tight deadlines, one realizes that saving time is crucial. Given that, in AVT, each company has a different template for the translated dialogue lists, it is helpful for the translator to come up with a few tricks to boost efficiency. For example, some companies prefer to have the names of the characters in bold at the beginning of their lines. If we are using Microsoft Word, selecting all the names with the mouse can prove problematic – one click in the wrong place can ruin the whole selection. But using a combination of the bold shortcut (Ctrl + B in the Portuguese version) and the arrow keys makes the procedure much simpler. The same happens for italics.

As far as Subtitle Workshop is concerned, there are also some useful shortcuts to boost productivity. For example, using Ctrl + spacebar is a faster way to play and pause the video than moving the mouse pointer from one button to the other. The same applies to the shortcuts Alt + C and Alt + V for setting the time a subtitle appears and disappears, respectively.

2.3. Audiovisual Translation

2.3.1 Subtitling

Subtitling is a type of translation that consists of adding one or two lines of text to a video that serve as translation of the original dialogue, as well as any relevant discursive elements that may appear on screen (such as signs and letters, among others) and soundtrack information (e.g., song lyrics). The subtitles need to be synchronized with the image and the sound, and should remain visible on the screen long enough for the viewers to be able to read them and assimilate the information. The target text will have to be adapted and edited to fit in the width of the screen, which means that there will usually only be 32 to 41 characters per line in a maximum of two lines, usually at the bottom of the screen (although this may change in the case of some Asian languages).

According to Cintas and Remael (2007:14), scholars usually define three types of subtitles:

- Intralingual: this means that the translation is done from oral text to written text within the same language. The most common intralingual subtitling is SDH, or subtitling for the deaf and hard of hearing. This specific type of subtitling differs from the other types because it includes not only the dialogues, but also all paralinguistic information that may contribute to the development of the plot (e.g., speech intonation and use of irony) or even the creation of atmosphere (e.g., background music), and it makes use of different colours and symbols to indicate different characters and emotions that viewers with hearing impairment might not be able to pick up on.
- Interlingual: this is the translation of oral text to written text from the ST to the TL (also including SDH like intralingual subtitling). It is the type of translation that can be found in movies and on television. It was the main focus of the training period in the internship and will, therefore, be discussed in further detail in this report.
- Bilingual: this kind of subtitling aims to display the subtitles in two different languages. It is mostly used in countries where two different official languages are spoken or in special circumstances like film festivals.

Translation of Dialogue Lists

The subtitling process begins with the translation of the ST. The ST is usually a dialogue list that is provided by the client along with the corresponding video file. Ideally, someone in the company would watch the video file to make sure that it is not damaged and check the dialogue list before handing it to a translator in order to verify that it is accurate and complete. However, this does not happen in all companies, which means that the dialogue list the translator receives might be problematic (see chapter 3.1 for more details).

Sometimes, the client only provides a video file and no dialogue list. Therefore, the dialogue exchange needs to be transcribed from the original soundtrack from scratch before it can be translated.

Watching the video entirely before starting the translation of its specific dialogue list would help the translation process by giving the translator an idea of the context that they will be working with and also the difficulties that they might encounter. However, this is not always possible (if ever) given that most companies usually work with tight deadlines and, especially in the case of freelance translators, they sometimes need to accept more than one job at a time to make a living.

Spotting

Spotting, also known as timing or cueing (Cintas and Remael, 2007: 30), is the process of defining the in and out times of subtitles. It may be based on the timecode (8-digit code that locates with precision the hour, minute, second and frame in the video) existing in the dialogue list or simply the start and finish of the dialogue in the video. The person in charge of this operation is called *spotter*.

Subtitles need to be presented on the screen at the same pace of the original soundtrack, meaning that the performance of the actors and the way that they deliver their lines needs to be taken into account, as do speed of speech and pauses. Longer sentences may have to be split into two or more subtitles and short sentences might have to be combined into one subtitle for a more appropriate synchronization. Sentences should be divided when there is a natural pause or when logic allows a separation. A subtitle with two full lines should not remain on screen for longer than 6 seconds.

Regarding the question of synchronization, subtitles with poor timing can be confusing for the viewers. A subtitle should appear on screen as the character starts speaking and disappear when the character stops. When subtitles remain on the screen longer than they need to, there is a tendency for the viewers to read it again, which causes a disruption in the flow of the viewing experience and may even lead to some confusion (Cintas and Remael, 2007: 89)

The subtitle timing should be in synchrony with the original soundtrack and shot changes. This means not only that subtitles should appear when the characters start talking and disappear when they stop talking, but also that subtitles should not be kept on the screen after a cut for the same reason (Cintas and Remael, 2007: 90).

Reading time

The time a subtitle is kept on screen does not depend just on the original dialogue but also on the reading speed of the target audience. Since all individuals are different, it is a hard task to try to figure out the reading speed of a heterogeneous audience. When the original text has a slow pace, it is less likely to cause problems. However, when the opposite happens, sometimes it is necessary to condense or even omit sentences or parts of them.

In order to deal with these problems, there are two parameters than can, to a certain degree, be manipulated:

- Condensation of the information

- Speed of subtitles

Subtitling something for television may be harder than subtitling for cinema. While the audience that watches a movie at the movie theatre has made a conscious decision to go and pay to watch a movie, knowing that it is subtitled, the audience watching television in a ‘subtitling country’ like Portugal has no other choice. It is likely that the audience at home is more heterogeneous than the audience at the movie theatre, and factors like age and educational background will affect the reading speed. Thus, it is virtually impossible to agree on a reading speed that will be comfortable for all viewers.

Another factor that needs to be taken into account when translating, either for cinema or television, is that the viewers need to be given enough time to actually watch the images on screen.

In order to accommodate all these factors, scholars have come up with the so-called ‘six-second rule’. Studies show that an average viewer will be able to comfortably read two full subtitle lines (37 characters each, 74 characters in total) in 6 seconds (Cintas and Remael, 2007: 27). This is, however, a mere guideline, and some companies and broadcasting stations may decide to depart slightly from it.

Punctuation

Language is always changing (Swaminathan 2007), which makes Translation Studies an ever-changing field. Thus, finding a fixed set of rules or guidelines is virtually impossible. The conventions described in textbooks given to students may not be partly or entirely applied in the real world outside the classroom environment, since some companies have their own set of rules. However, in accordance with the guidelines provided by Somnorte, these are the main rules to follow regarding special punctuation marks or text format:

- Italics: used when the person who is talking is not visible on-screen;
- Quotation marks: used when the person who is talking is quoting either themselves or other people;

- Ellipsis (three dots): used to indicate a long pause in the middle of a sentence or that the sentence is incomplete (either the character trailed off in their speech or was interrupted).

During the internship, specifically during training, three projects were related to subtitling:

- Surviving Sandy Hook
- North Korea: Life Inside the Secret State
- Nixon in the Den

Only the lines pertaining to on-screen monologue/dialogue were to be translated and spotted. The lines belonging to the off-screen narrator, a feature that was common to all of the documentaries, were to be dubbed and thus ignored by the translator.

2.3.2. Dubbing

The main purpose of dubbing is to create the illusion that what people see is not a translation at all, but the original product (Bakewell, 1987). This, as discussed earlier, is nearly impossible, considering the great differences that exist between languages.

The process of dubbing involves the replacement of the majority, if not all, of the source language oral text in the original sound track with dialogue in the target language.

Translation of Dialogue Lists

The first step of the process is to translate the text in the source language dialogue list into the target language. The translation of a dialogue list for dubbing is different from all other types of translation. Given its purpose, special attention should be paid to the use of formulaic language and sonorous actions/reactions. Contrary to what happens in other kinds of translation, discourse markers (e.g. ‘okay’, ‘I mean’, ‘so’) and other kinds of filler words or sounds (e.g. ‘hey’, ‘hum’, ‘oh’) must be included in the translated version of the dubbing dialogue list (or its correspondent version in the target language) for their important role in maintaining the naturalness of speech. This rule also applies to sneezing, coughing, screaming and any kind of reactions with sound. The way that these annotations are to be made depends on which company the translator is working for, since each company has a different system (e.g. they can be marked as ‘ad libs’ or ‘reactions’, with more or less explanation of each sound).

Sentence Size

Since there is a limited amount of time allotted for each utterance, the size of the sentences in the target language should not differ from the sentences in the source language. Tone and rhythm of the original also need to be taken into account for the translation, because voice actors need to be able to match the tone and rhythm of the original dialogue.

Creating the Illusion

Another important element of dubbing is that the sounds of the words in the TL should resemble, when possible, the sounds of the words in the SL, so that they match the shapes that the actors or animated characters are making with their mouths.

The 'illusion' that dubbing is supposed to create can only be achieved if all those elements are combined, which is a very hard task to accomplish in the first place. The more different the languages are, the harder it is to create a satisfactory translation.

Therefore, translators should be given a video file corresponding to the particular dialogue list that they are working on, so that they can properly edit the translated text to incorporate as many of those elements as possible.

During the internship, two projects were related to dubbing:

- Mona & Sketch
- Messy Goes to Okido

Both TV shows are animated cartoons aimed at children under school-age (until around 7 years old) and, therefore, completely dubbed in Portuguese. Mona & Sketch was composed of 30 episodes and Messy Goes to Okido was composed of 32 episodes.

3. TRANSLATION ISSUES

Language gives us insight into other cultures and allows individuals from different backgrounds to exchange ideas, information and experiences. But the wide range of different languages spoken across the planet creates barriers that can only be overcome with the help of professionals who translate the foreign material into a language that we understand (Kilborn, 1993).

There is a generalized idea that translation should be an illusion, that the readers should not be aware that the text they are reading is not, in fact, the original version. But translation cannot be treated as a mere deception, except in very specific cases where deception is required given the constraints of the broadcasting medium (e.g., dubbing). Translation is a social process, undertaken by translators with their own thoughts and perspectives, and the translated text is not the original, but a new text entirely. It has the power to influence its readers.

All translation requires a certain degree of manipulation of either the source text or the target language text so that the best results possible can be achieved. In turn, the translated text has the ability to manipulate the culture in which it now exists. It is a source of knowledge and it gives its audience a certain perspective of the source culture (Chesterman, 2016:36)

Yet, translation is not just a matter of linguistic proficiency. Language competence, despite being undeniably essential, is not enough. According to my experience (and that of other translators), a vast part of the population still believes that anyone can be a translator as long as they can speak the languages in question, which is why translation as a profession is still underrated and underappreciated. The focus is usually on the translation and rarely on the translator. The translator is a human being and therefore incapable of being fully unbiased and 'invisible'.

Translation is, above all, a decision-making process, where each decision is directly affected by all the previous decisions. Just like Oittinen wrote, "Translators never translate words in isolation, but whole situations." (2000: 3). Their choices and, ultimately, the end result, will always be affected by factors such as their morals and values, by their own upbringing and education or by their surroundings. These will affect

their understanding and interpretation of the original work and, in the end, the final product.

Some texts are easier to translate than others. When the source and target culture are similar or in close contact with each other and when both languages are related, the texts are usually easier to translate (Chesterman, 2016). The theme and vocabulary used by the author also play an important part – some texts require extensive research (e.g., scientific texts, instruction manuals, etc.), while others require a high level of creativity (e.g., translation for children).

All translators come across several issues on a daily basis and it is their job to solve them to the best of their ability. The translation issues presented in this chapter have been separated into different categories even though they rarely occur separately. This has been done to better explain them and describe the reasoning behind the solutions that have been found.

3.1. Problematic scripts

3.1.1. English as ‘pivot language’

The term pivot language (also known as ‘bridge language’), refers to an intermediary language that is used for translation between rare pairs of languages (Cintas and Remael, 2007: 32). This means that the ST will be translated into English and then from English into the TL. Each translation step adds new possibilities for errors and/or ambiguities (Samiotou, 2015) that will probably be replicated in the other languages as well.

As English is one of the most widely-spoken languages worldwide, it is often used as a pivot language. Using this method is a way to avoid having to find translators for every combination of languages. It might seem like a practical approach to the translation of certain language pairs, as well as being time- and cost-effective. However, it is my belief that it should imply higher levels of quality control, given the higher possibility of accidentally transferring errors through the pivot language.

If translators are not familiar with the original language, they will have to rely completely on the text written in the pivot language. When it comes to subtitling, not being familiar with the original language makes it harder to correctly separate sentences into subtitles, that is, to figure out the correct speed at which the subtitles should change when pauses in the audio discourse are unclear. On the other hand, if translators have some knowledge, however basic, of the SL, they may be able to pick up and correct some of the possible mistakes that may exist in the pivot text.

- **Case studies**

The 2013 documentary about North Korea follows the journey of a Chinese reporter who wants to show the rest of the world what it is like to live in North Korea. The reporter is aided by his contacts on the inside, who risk their lives to film illegally. The documentary contains a scene in which the reporter is on camera, talking to one of his contacts on the phone. Figure 1 shows the corresponding part in the dialogue list.

14	10:01:32:07	Jiro on phone	<i>Have you arrived? Where shall we meet? Oh I see. <u>Ok, ok, bye.</u></i>
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Picture 1: Line from North Korea: Life Inside the Secret State (screenshot; edited to highlight the problematic sentence).

According to the dialogue list, Jiro’s last words on the phone are “Ok, ok, bye.” Yet, after reviewing the video, it becomes clear that there is a slight mistake at the end of the line. In fact, what Jiro actually says in Korean is ‘예, 예’ (ye ye). In the dialogue list, these appear as ‘Ok, ok’. However, according to the online Naver Dictionary (n.d.)예 means ‘yes’. In this context, ‘ok’ could be expressed in several ways in Korean. Depending on the relationship between the people who are speaking, different levels of formality can and should be used. For example:

- 네 (ne) - ‘OK’ or ‘yes’;
- 응 (eung) – ‘Ok’, ‘yes’ or ‘huh’ (informal);
- 알았어/알았어요/알겠습니다 (arasseo/arasseoyo/alkesseubnida) – ‘Ok’, ‘I understand’ or ‘I know’ (informal/standard/formal).

Even though 예 is rarely given as an example of how to say ‘ok’, it is true that some people use it as an interchangeable synonym for 네, which could explain the translation provided in the dialogue list. Nevertheless, the word ‘bye’ also poses a slight problem, given the fact that it is not present in the original dialogue. According to my personal experience and contact with the Korean culture, it is common for Koreans to hang up the phone without saying goodbye, although there are a few expressions that can be used. For example:

- 들어가세요 (deureogaseyo) – literally means ‘Go back inside’; it has been used since the time when it was uncommon for people to have a phone in their houses, meaning they had to go outside to make a call (Choi, 2015).

- 끊어/끊을게요 (kkeuneo/kkeuneulgeyo) – ‘I’m hanging up’ or ‘Hang up’ (informal/standard).

Another mistake that was found during the spotting process is an error in the translation of a number. Picture 2 shows the part of the dialogue in which the mistake was found.

50	10:08:22:21	Lee	<i>I was very hungry. I was almost always hungry when I was young. There were times when I ate a meal a day. But when I starved I didn't eat for two days. Because I was hungry I stole and picked pockets. I lived like that until <u>I was 14 years old.</u> There were many others. And there are children who starved to death.</i>
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Picture 2: Line from North Korea: Life Inside the Secret State (screenshot; edited to highlight the problematic sentence)

In Korean, there are two sets of numbers:

- The Sino-Korean system, based on Chinese numbers, is used when talking about dates, money, phone numbers, etc.
- The native Korean system is used to count items and talk about age.

In this example, Lee is talking about his age and, therefore, is using the native Korean word for fourteen (14), which is 열넷 (yeolnet). Yet, after listening to the original dialogue, it is clear that what Lee says in that moment is not 열넷, but 열다섯 (yeoldaseot) instead, which means fifteen (15).

These are just two small mistakes which drew my attention, despite my very basic knowledge of Korean vocabulary. In both cases, the mistakes do not significantly change the meaning of the text but they could certainly cause some confusion or strangeness to a Korean-speaking viewer, in addition to suggesting that the translator is potentially unprofessional and incompetent. For a translator, not being fluent in the SL but understanding enough vocabulary to notice mistakes can become troublesome, because it

raises all kinds of questions and suspicions about the quality of the pivot text that they are working with and, consequently, the quality of the text they are producing themselves.

3.1.2. 'Recycling' dialogue lists

Television shows for young children, specifically cartoons, tend to be repetitive and include certain catchy phrases or lines that are easy for children to pick up on and repeat. This happens not only to capture their attention, but also because repetition and rehearsal is often used as a learning process. In fact, consolidation is a neurological process in which short-term memories become long-term memories through repetition and/or rehearsal (Cherry, 2016). This means that repeating whole sentence structures throughout several episodes, changing only a few nouns and verbs, helps young children to understand and memorize them.

Repetitive dialogue lists are more likely to be recycled by the writers of a show not only to make their job easier but also to save time. Recycling existing dialogue lists allows one to re-use the sentences that have been previously written and that will be repeated over and over again. However, re-using dialogue lists from past episodes can become a problem when the writers are not paying enough attention to the format and/or content of the dialogue list that they are using. It seems obvious that any episode-specific details (information contained in the header or footer, titles, character names and, specifically in the context of the cartoon specified in the case study, the jobs or professions mentioned) need to be modified.

- **Case Study**

The dialogue lists of the cartoon *Mona and Sketch* were very repetitive. Each episode of this cartoon depicts a different job or profession and has roughly the same structure from start to finish:

- After the opening song, Mona says: "Hi! I have a friend, his name is Sketch. He's really good at making your dreams come true. Let's call him together and you'll

see. (Calling out) Sketch! Hi Sketch! (Mona turns to the audience) Don't wait for Sketch to talk, because instead of talking, Sketch sketches and draws. (Mona turns to Sketch) Sketch, what did you do today?"

- Sketch draws a set of three to four items. Mona lists them out loud and then guesses what Sketch did during the day.
- Mona says: "That's so much fun! What an adventure! Hey, why don't we both go on an adventure!? I know, maybe today we'll be... We'll be... (Mona chooses a job or profession to be the focus of the episode) Please..."
- Mona proceeds by singing a song with rhymes about that specific job or profession.
- Mona says: "What do you say Sketch? Let's be [episode-specific job or profession]!"
- Sketch draws an object that has nothing to do with the job or profession Mona wanted. Mona says: "You are really confused Sketch, we're not going to [action verb related to the drawing], we're going to be [episode-specific job or profession]!"
- Sketch starts to draw a set of objects that might be used in that job or profession. Mona says: "We have a/an [object]! Can we have a/an [object] too? (Sketch draws something wrong) You're so funny Sketch, you scribbled nonsense again, a/an [wrong object] is not a/an [object she wanted]."
- Sketch draws the right object and Mona asks for two more to complete the set. Then Mona lists all the objects out loud, realizes something is missing and says: "But something is missing... I wonder what's missing..."
- Sketch draws an outfit corresponding to a different job or profession. Mona says: "Sketch... That's a/an [name of the outfit]... Being a/an [job or profession related to the outfit] is a great idea! Maybe we'll do that tomorrow! Today we are going to be a/an [episode-specific job or profession]!"
- Sketch draws the right outfit. Mona says: "Yay, you've drawn everything we need to be [episode-specific job or profession]. Now we're ready for an adventure!"
- Sketch draws a colourful background for their adventure. In certain episodes, Mona and Sketch interact with other characters who usually need some kind of help from her.

The dialogue lists of Mona and Sketch were particularly problematic in this respect and translating them was, at times, a more challenging task than it was supposed to be. In the screenshot shown on picture 1 we can see an example of the mistakes present in some of the dialogue lists of this cartoon.

a) Ep.21 Artist - Microsoft Word utilização não comercial

b) Mona and Sketch - Mona the Princess – Episode 9

Character	Script	Time Code
Mona	Hi, I have a friend, his name is Sketch	00:29
Mona	he's really good at making your dreams come true.	00:33
Mona	Let's call him together and you'll see (calls out) Sketch!	00:37
Mona	(To the audience) Hi Sketch, don't wait for Sketch to talk, because instead of talking, Sketch sketches and draws	00:51
Mona	Sketch, what did you do today Goggles, fins, a diving suit? Did you go scuba diving? That's so much fun! What an adventure!	00:58
Mona	Hey, why don't we both go on an adventure? I know! Maybe today we'll be... we'll be...	01:11
Mona	c) Painters fairies... please...	01:17

Picture 3: Part of the dialogue list corresponding to episode 21 of Mona and Sketch (screenshot; edited to highlight the problematic areas in red).

As mentioned above, each of the episodes of this cartoon portrays a different job or profession. That job or profession is specified in three different places, which are the name of the file, the title of the dialogue list and the dialogue itself. These are the three aspects of that screenshot that need to be pointed out and discussed in detail:

a) **The name of the file:** the default name of the MS Word files sent by the client containing the dialogue lists for each episode was ‘Ep. [number of the episode] [episode-specific job or profession]’. In this specific case, it was episode 21 and the specific job that the episode focused on was ‘Artist’, as seen in the picture above.

b) **The title of the dialogue list:** the default title of each dialogue list was composed of three parts, organized in the format [name of the cartoon] – [title of the episode] – episode [number of the episode]. As we can see in the picture, the title of this dialogue list is ‘Mona and Sketch – Mona the Princess – Episode 9’. This means that it is probable that this particular dialogue list was originally from episode 9 and that the writers re-used it and forgot to edit the title. The correct title should be ‘Mona and Sketch – Mona the Artist – Episode 21’.

c) **Mona’s line:** as we can see from the bullet-point list specified above, this is one of the lines that are repeated throughout every episode. The line is ‘[episode-specific job or profession]... Please...’. In this case we have two different jobs, ‘painters’ and ‘fairies’, and neither of them is the correct job for this episode. ‘Painter’ is the job which episode 13 focuses on, while ‘fairy’ is the job approached in episode 14. In order for this line to be translated, it was necessary to watch the video corresponding to this episode to find out what the correct line was. The words spoken by the character were “Busy artists... Please.”. This particular problem proves the importance of video files in AVT because, without them, the correct translation of this particular line would have been very hard.

3.1.3. Spelling errors

One of the things teachers repeat the most to their Master’s students is how crucial proofreading is, especially given our level of education. Typos and grammar mistakes are still socially frowned upon, independently of anyone’s level of education. It is assumed that one should be able to speak their first language correctly and the presence of spelling mistakes in any kind of text, no matter how small or unimportant it may seem, is seen as

unprofessional. As Richardson (2010) ¹points out, “There’s just no excuse for these errors, especially considering the modern prevalence of spell check functionality.” They reveal, at best, a clear lack of attention to detail and revision and, at worst, severe lack of communication skills and laziness. It is damaging not only to any kind of brand, but also to the personal image of the author.

Spelling mistakes are even more glaring and damaging when one’s job is to deal with language itself – as is the case of translators. It is wearying and troublesome to have to translate a text with poor spelling and it might be difficult for translators to do their best when they realize that the original author was so careless with his/her own text.

- **Case Study**

The dialogue lists of Mona and Sketch were, in general, far from perfect, but translating episode 21 was especially complicated, given the large number of mistakes that one could easily find every step of the way.

Consider the example shown in picture 4:

Mona	<p>a) That an astronaut suite? Being an astronaut is grate idea</p> <p>b) Maybe we'll do that tommarow Today we're going to be gifted artists!</p>	02:39
Mona	c) Yeah, you've drawn everything we need to be gifted artist, now we're ready for an adventure!	02:53
Mona	d) you've drawn a grate studio sketch, thank you	03:19

Picture 4: Example of multiple spelling errors in the dialogue list of Ep. 21 of Mona and Sketch (screenshot; edited to point out the different lines containing mistakes).

¹ <http://spot-onbranding.com/typos-and-grammatical-errors-bad-for-brands-bad-for-business>

As we can see from the screenshot above, six sentences in total were separated into three different lines. Out of the six, only one sentence is completely correct, while all the others contain several basic spelling and grammar mistakes.

a) These two sentences should be considered separately so as to allow for a clearer analysis.

‘That an astronaut suite?’

According to online Oxford Dictionaries (n.d.), “A sentence is a group of words that makes complete sense, contains a main verb, and begins with a capital letter”. Taking this into account, we realize that there is a verb missing in the first sentence. Even though this example could refer to ‘spoken English’ - which could consequently contribute to mitigating the issue – it does not accurately reflect what the character is saying or the usual style of her speech. This means that there is a mistake in the dialogue list. Therefore, in order for it to be a complete sentence, it needs a predicate to go with the subject. Assertive sentences with the verb *to be* in the simple present tense can be changed into interrogative sentences by moving the verb to the beginning of the sentence. In addition, the verb *to be* can be used to make simple closed questions (also called ‘yes/no’ questions) like this one.

There is another problem with this particular sentence. The word *suite* does not seem to fit. According to the Merriam-Webster (n.d.) online dictionary *suite* means 1) “a group of rooms that is used for one purpose”; 2) ”a group of rooms in a hotel that is used by one person, couple, family, etc”; 3) ”a piece of music that is made up of many short pieces that are taken from a larger work (such as a ballet)”. Considering that the character is talking about the outfits that astronauts wear, it becomes obvious that ‘astronaut suite’ is not correct. However, the following definition can be found under the entry for the word *suit*: “a set of clothes or protective covering that is worn for a special purpose or under particular conditions”. Thus, it is clear that the author has mistaken *suite* for *suit*.

'Being an astronaut is a grate idea'

Regarding the second sentence, the problem stems from the use of the word *grate*. One could argue that it was a simple typo (changing the order of the letters), but the fact that it appears again in another sentence two lines further down this one seems to point us in another direction. *Grate* is a verb; according to Merriam-Webster (n.d.), as a transitive verb it means “to reduce to small particles by rubbing on something rough”, while, as intransitive verb it means “to rub or rasp noisily; to rub or rasp noisily”. None of these definitions can be applied in this context. On the other hand, *great* is an adjective that according to the same dictionary means “remarkable in magnitude, degree, or effectiveness”; “markedly superior in character or quality”. This adjective would be an accurate way to describe the noun that follows (in this case, ‘idea’). ‘Grate’ and ‘great’ are homophone words, meaning that they have the same sound but different spellings and meaning.

The author did not use any kind of punctuation mark at the end of the sentence. End punctuation is important, not only to mark the end of a sentence and avoid confusion, but also to help the reader understand the character’s emotions. In this case, Mona is excited and enthusiastic, thus an exclamation mark would be appropriate to convey the right tone.

In my opinion, the correct way to write the first line would be ‘Is that an astronaut suit? Being an astronaut is a great idea!’.

b) 'Maybe we'll do that tommarow

Today we're going to be gifted artists!'

The word ‘tomorrow’ is severely misspelled and the first sentence lacks any final punctuation marks. The correct way to write this line would have been ‘Maybe we’ll do that tomorrow... Today we’re going to be gifted artists!’

c) 'Yeah, you've drawn everything we need to be gifted artist, now we're ready for an adventure!'

This line exhibits a sequence of three independent clauses that are separated by a comma instead of a period, a semicolon or a conjunction. This phenomenon is known as comma splice and it is considered an ungrammatical construction. Therefore, in order to properly analyse this line, we should consider these sentences separately.

‘Yeah’

As we can see from the bullet-point list mentioned above, the beginning of this line is not quite correct. ‘Yeah’ is an adverb, usually used in informal speech with the same meaning as ‘yes’. On the other hand, ‘yay’, the word that is actually used in the video, is an interjection that the Oxford Dictionaries (n.d.) define as “Expressing triumph, approval, or encouragement.” In dubbing, just as in acting, the delivery of the lines is very important because it helps to clarify the meaning of the words and the feelings of the character. Thus, punctuation should not be disregarded, given its role in conveying the correct emotion in a written text. The word ‘Yay’ should be followed by an exclamation mark to indicate emphasis on emotion and point out the correct emotion to the voice actors.

‘you've drawn everything we need to be gifted artist’

Firstly, it needs a capital letter at the beginning to indicate the start of a new sentence.

An important aspect of English grammar is inflection. That is, the ‘agreement’ between the different parts of the sentence regarding aspects such as number, person or gender. This means that certain words will take on different forms depending on how they collocate with other words. In this particular sentence there is an agreement problem regarding grammatical number. ‘We’ is the plural form of the first person subjective pronoun, which is used to refer to oneself with others. In this case, it refers to Mona and Sketch together. Therefore ‘artist’, also referring to both Mona and Sketch, needs to be in the plural form as well.

‘now we're ready for an adventure!’

Just like the previous sentence, a capital letter is needed at the beginning to indicate the start of a new sentence.

This line should have been written as ‘Yay! You've drawn everything we need to be gifted artists! Now we're ready for an adventure!’.

d) ‘you've drawn a grate studio sketch, thank you’

In this example we can see another instance of comma splice and the consequent lack of capital letters at the beginning of the sentences, as well as missing ending punctuation. The incorrect word ‘grate’ is used again, just like in example a). Moreover the name of the person being addressed, in this case Sketch, should be separated from the rest of the sentence by a comma as well as being written with an initial capital letter, as it is a proper name.

The last line seen in picture 4 should have been drafted as ‘You've drawn a great studio, Sketch. Thank you!’

3.2. The Importance of Purpose

The *Skopostheorie* argues that translation should primarily take into consideration the function of the ST and the TT, which gives a different insight into the nature of translation as a purposeful activity (Munday, 2001: 79). The name derives from the ancient Greek word σκοπός (*skopós*), which means goal or aim. It was introduced in the field of translation studies by Vermeer during the 1970s (Du, 2012: 2190) as a technical term referring to the purpose of a translation and later developed into a full theory by Reiß and Vermeer (1984). The theory focuses on the importance of the purpose of a translation and how it should determine the translator's decision-making process in order to produce the best results possible.

According to Munday (2001: 73) some scholars believe that the *skopostheorie* does not pay enough attention to the linguistic nature of the ST. Even if the purpose of the text is fulfilled, there may still exist a certain level of inadequacy regarding stylistic or semantic features of the ST. In the application of functionalist theories, the translator acts as a mediator, responsible for balancing the application of the purpose of the translation and the responsibility one has towards the client, the target audience and the author of the text. Nord (1997) referred to this as the 'loyalty principle'. Knowing why the ST is being translated and what the function of the TT will be is crucial for the development and success of the translation process.

- **Case studies**

In *Mona & Sketch*, translating some of Mona's occupations turned out to be somewhat challenging, either because of how complex the Portuguese corresponding words were or due to certain cultural differences.

In episode 3, Mona mentions a beekeeper's outfit. According to the online dictionary Merriam-Webster (n.d.), *beekeeper* is a noun that means "A person who raises bees". It is a compound word that links together the nouns 'bee' and 'keeper'. Both words

are easy and common; it is likely that young children know their individual meaning. Given that we are familiar with both of these words, we will be able to infer the general meaning of ‘beekeeper’ even when we are introduced to it for the first time, because both of the words that make up this noun are fairly easy to understand. That is not the case, however, when the word is translated into Portuguese. The direct translation of beekeeper is ‘apicultor’. The website *Origem da Palavra* (n.d.) states that *apicultor* comes from the latin words *apis*, meaning ‘bee’, and *cultor*, meaning ‘one who cultivates’. While ‘-cultor’ might sound familiar to school-aged children, given the fact that it is used in other (more common) words like ‘agricultor’, that is not the case with ‘api-’. According to my experience, not many children are familiar with the word ‘apicultor’, which is why I chose to translate ‘beekeeper’ as ‘criador de abelhas’.

The same happens in episode 10, when Mona mentions the words ‘weight lifter’. The online *American Heritage Dictionary* (n.d.) defines it as ‘one who lifts heavy weights for exercise or in an athletic competition’. Again, this noun is a compound noun that links ‘weight’ and ‘lifter’, both words being common and easy for children to understand. The corresponding Portuguese word is ‘halterofilista’, which, according to *Origem da Palavra* (n.d.), comes from the greek ἅλτηρες (halteres) linked with the suffix ‘-filia’, expressing the notion of affection or preference. As in the previous example, the Portuguese word is too complex for young children to understand. Therefore, there was a need to explain the name, thus the solution was to translate it as ‘levantador de pesos’

In relation to cultural differences, two examples of culture-bound terms are worth mentioning. The first one appears in episode 25, when Mona wants to be a country singer. *Merriam-Webster* (n.d.) defines *country music* as “a style of music that developed in the southern and western U.S. and that often contains lyrics relating to the lives of people who live in the country”. ‘Country music’ is a cultural reference to a genre that is not as popular in Portugal as it is in the United States. In fact, while growing up, the only instances in which I heard about country music was in Hollywood movies, not in daily life. It is unlikely that young children would understand what a country singer (‘cantora country’ in Portuguese) is. The cultural reference was deleted and only the word ‘cantora’ was used to identify this specific profession.

Another example occurs in episode 27, where Mona wants to be a chef. *Merriam-Webster* (n.d.) defines *chef* as “a professional cook who usually is in charge of a kitchen

in a restaurant”. Chef is also used in Portuguese with the same meaning and, in other context, it would have been kept as it was. However, in Portuguese, *chef* and *chefe* are homophones. They sound the same but they have very different meanings: ‘chefe’ refers to someone who is in charge of something, while ‘chef’ refers specifically to a professional cook. An adult would know whether one or the other was being used according to context, but a child would probably confuse the two because they sound very similar to each other. In order to avoid this confusion, the solution was to use a different word, ‘cozinheira’. It does not have the exact same meaning as ‘chef’, but it steers children towards a cooking context, making it easier to relate the word they hear with the visual description.

Concerning the first two examples, the sounds of the words in English and Portuguese do not match, making it hard to pretend that the character on-screen is actually saying the same thing, and the Portuguese versions of these occupations have too many words which can be problematic in terms of time. The last two examples show how important it is for a translator to be familiar with the corresponding cultures of the languages they are dealing with in order to identify and deal with potential problems like these.

The main difficulty regarding this question was whether or not the ultimate purpose of the text should have priority over the means in which it was going to be distributed. In these four cases, the solution was far from ideal. However, given the target audience and the educational purposes of the TT, I felt that it was necessary to expand or modify the nouns and turn them into something that would serve as a short explanation in order for children to understand exactly what was being talked about.

3.3. The Question of Equivalence

Translation is usually viewed as a way to carry a certain message across language borders. This idea that translation is a directional process is being passed on to translation students: the text goes from point A (the original text) to point B (the translated text), so that the author's ideas can reach a larger audience. In order for this to happen, it is the translator's responsibility to make sure that the content in the translated text is as similar as possible to the content in the original text in terms of both meaning and style. Translation is, or should be, equivalent to the source material.

Regarding the question of equivalence, Nida (1964) distinguished two types of equivalence in translation:

- formal equivalence, which focuses on the message itself and aims to preserve the original form and meaning;
- dynamic equivalence, which focuses on the reception of the message and aims to have the same effect on the target audience.

Other scholars use different labels to describe similar ideas. For example, in his book *Approaches to Translation*, Newmark (1981) describes his thoughts on semantic vs. communicative translation.

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (Newmark, 1981:39)

In these different theories, the approaches do not necessarily need to be mutually exclusive. However, there is a general consensus that total equivalence between the source language and the target language is virtually unattainable. In modern days, the general agreement is that it is the translator's job to find balance between these two types of translation.

Another pair of concepts comes to mind concerning this issue, one that has been present since the beginning of translation studies: literal vs. free translation (Munday, 2001: 31). According to Munday, these two concepts are often accompanied by the terms

‘word-for-word’ and ‘sense-for sense’. Literal translation, or ‘word-for-word’, is usually perceived as a translation strategy that renders a style as close as possible to the original. The words in the source language are replaced by their equivalents in the target language, meaning that the end product may sound ‘unnatural’ to the target audience. Literal translation is often neglected and perceived as ‘bad’ due to the tendency of getting a nonsensical text as a result. In order to achieve a coherent TT by using this method, the translator needs to pay special attention to word order. Every language has a specific syntactic structure, which imposes limitations on the way that textual elements, such as subjects or objects, can be organized in relation to each other (Baker, 1992). Translating ‘word-for-word’ does not have to mean that the words in the TT must be in the same order as the ST, just that they should have the same meaning as the word they correspond to. On the other hand, free translation, or ‘sense-for-sense’, aims to reproduce the general meaning of the source text, which may provide an unreliable product, depending on how the translator interprets the intention of the original author.

The dispute between these two concepts may stem from ambiguous definitions and the idea that the translator needs to choose between the author’s style and their intention. Literal and free translation are considered the extremes of translation theories. However, as language keeps evolving, it is my understanding that the old theories should evolve as well. As such, if we were to adapt these concepts to the modern days, one could say that literal translation is a strategy that attempts to retain as much of the form and discourse of the source text as possible while trying to convey all the meaning, and that free translation is a parallel strategy that tries to convey all the meaning without being restrained by the structure of the original. Both could be equally valid depending on the context. From this perspective, I believe we can connect literal translation with Nida’s formal equivalence and free translation with dynamic equivalence.

Barkhudarov (1993) presented an interesting theory regarding this controversy. He established a connection between literal and free translation with the translator’s choice of unit: a smaller unit of translation would render a more literal result while a larger unit would render a freer result. These units could be anything from morphemes to entire sentences, and the choice would depend mainly on the kind of text to be translated. Newmark also shared this perspective stating that “(…) the freer the translation, the longer the UT; the more literal the translation, the shorter the UT (…)” (1988:54). From this point of view, and going back to the directional process analogy where point A is the

original text and point B is the translated text, one could argue that, in some kinds of translation, point B may not be the end of the process.

Certain types of content require the use of different levels of creativity during the translation process, which may lead to point C, the actual target text. This would be a version of the translated text (point B) that has been edited for specific purposes. Translation for children, for example, may require high levels of creativity (or a freer translation), considering the target audience, as well as AVT, given the constraints of the target media outlets. The translated text, the one that is supposed to be equivalent to the original text both in meaning and style, may not fit the exact requirements of the specific work in question.

3.3.1. Translating for Children

Information conveyed by other semiotic systems such as the visual images and acoustic signs in cartoons, which usually function as a support to the understanding of the dialogues, could cause constraints in translation when adaptation and revision are needed. (Cui, 2012:126)

Cui draws one's attention to the fact that dubbing seems to be an obvious choice for the translation of foreign TV shows aimed at children, given that children are still developing or have yet to acquire reading skills. Sounds are just as important as the images on the screen. There is no doubt that a vast amount of cartoons for children carry educational messages while still being entertaining and captivating to their audience. And a big part of these educational messages are conveyed through songs.

Songs in children shows usually have a pattern of rhymes at the end of each or most lines. Rhyming helps children to identify and play with sounds in a given language. It enables them to improve their oral language skills by exposing them to different sounds and their possible combinations. The repetition of sounds in a song provides a sense of familiarity and it leads its listeners to join in. The use of rhyming in songs as a learning device also helps with several other aspects of language like rhythm, stress and intonation (Orlova, 2013, cited in Teng, 2013). Nearly every language has rhyming words, but

maintaining the rhyming nature of a text is not easy. As Cincan (2013) points out, maintaining rhyme in translation often requires a certain level of creativity in the interpretation of the text. Rhythm, as well, may seem easy to attain due to the fact that all one has to do is to match the number of syllables in both languages. However, more often than not, finding appropriate words with the exact sound and number of syllables and that, at the same time, convey the same meaning, proves to be an enormous task.

- **Case studies**

When I accepted the task of translating the entire season of *Messy Goes to Okido*, I was asked to translate the lyrics of its theme song as well. The following table shows the original lyrics and the first, more literal, version of the translated lyrics (sentences that are repeated more than twice were omitted when unnecessary):

Original Version	First Portuguese Version
Messy goes to Okido.	Messy vai a Okido.
Find out what you want to know.	Descobre aquilo que queres saber.
Let's all go to Okido.	Vamos todos a Okido.
All the things you want to know.	Todas as coisas que queres saber.
Come along and say hello.	Vem daí e diz olá.
Let's go see our friends.	Vamos ver os nossos amigos.
Let's all go to Okido.	Vamos todos a Okido.
Find out what you need to know.	Todas as coisas que tens de saber.
Messy goes to Okido!	Messy vai a Okido!

Table 1: First version of Messy's theme song lyrics.

After deciding not to translate the name of the main character, Messy (see chapter 3.4. Untranslatability), it was obvious that 'Okido', the name of the city in which most of the story takes place, could not be translated either. Not only is it an invented word but it also has absolutely no hidden meaning for a translator to work with. That, and the fact

that the English pronunciation of the ending sound does not exist in Portuguese, makes it impossible to find a word that rhymes with Okido.

In the original version, ‘Okido’ rhymes with both ‘know’ and ‘hello’. Yet, in the Portuguese version, ‘saber’ and ‘olá’ do not rhyme, and the only solution was to change the text in order to find rhyming words that could fit.

Watching a few of the episodes was helpful to give me a new direction for the interpretation of the lyrics. The main goal of this show is to introduce children to several scientific fields in a very basic way. Themes like electricity, gravity, weather and the human body are explored and explained with simple words while being incorporated into daily activities that children can relate to (e.g., why certain household appliances stop working when the lights are out; why things fall down instead of up; why it rains; why we sneeze; etc). These are all ‘grown-up themes’ that children are generally curious about.

Taking advantage of the fact that during the opening song the characters’ mouth are not clearly seen most of the time and combining this aspect with a freer interpretation of the lyrics, their first version was modified in order for the words to rhyme. The following table shows the final version of the lyrics:

Original Version	Final Portuguese Version
Messy goes to Okido.	Messy vai a Okido.
Find out what you want to know.	Descobre coisas de crescido.
Let’s all go to Okido.	Vamos todos a Okido.
All the things you want to know.	Saber coisas de crescido.
Come along and say hello.	Vem daí, é divertido.
Let’s go see our friends.	Vamos ver os nossos amigos.
Let’s all go to Okido.	Vamos todos a Okido.
Find out what you need to know.	Descobrir coisas de crescido.
Messy goes to Okido!	Messy vai a Okido!

Table 2: Final version of Messy's theme song lyrics.

The only sentence in the whole song that did not rhyme with the others was ‘Let’s go see our friends’. Thus, its direct translation was kept to avoid unnecessary changes.

The things children ‘want to know’ that Messy is singing about are those ‘grown-up things’, the questions children answer that require a scientific explanation. The word ‘crescido’ is a popular word among Portuguese children to refer to adults. Depending on how you pronounce ‘Okido’ in the Portuguese version, it could potentially rhyme with ‘crescido’. From there, it was easy to find a word ending with the sound ‘-ido’ that could be applied to the lyrics and ‘divertido’ replaced the previous word in the next rhyming sentence.

By changing the direct translation of the lyrics into another interpretation of them, we were able to keep the pattern of rhymes as much as possible while keeping the general meaning and intention of the original song as well.

3.4. Untranslatability

If translation is considered a form of language use, then one could argue that nothing is really untranslatable. Everything can be translated to some extent. Even if a certain word does not have a direct equivalent in another language, it is still possible to explain its meaning (Chesterman, 2016: 7). However, that is often not the point of the whole translation process, especially in AVT, where the translator is constrained by limited time, space and characters to get the message across and there is no place for explanatory footnotes.

But what is ‘untranslatability’? Hatim and Munday (2004: 15) define ‘translatability’ as a relative notion that refers to the extent to which meaning can be expressed across languages in a satisfactory manner, despite differences in linguistic structure. They point out that, besides the context of the ST, other factors such as target audience and the purpose of the translation are relevant as well.

Finding a suitable equivalent word or sentence is not always simple or even possible, hence the notion of *untranslatability*. It is a term used to describe the impossibility of conveying meaning adequately in a target language. According to Jingjing Cui (2012:1), “untranslatability is a property of a text, or of any utterance in one language, for which no equivalent text or utterance can be found in another language”. Cui describes two different types of untranslatability, linguistic and cultural, and divides

them into sub-categories. Linguistic untranslatability comprises phonology (e.g. homophone words differ from language to language), character structure (specifically regarding the Chinese language system) and figures of speech (puns, alliteration, malapropisms). On the other hand, cultural untranslatability consists of cultural conflicts (the intrinsic, culture-bound meaning of equivalent words in different languages may be different) and what the author calls a ‘culture gap’ (material culture, or the intrinsic meaning of objects, traditions, and history, which includes legends and, on the linguistic side, idioms and fixed expressions).

Due to the specific limitations that the translator is faced with in the context of AVT, the concept of untranslatability in this particular field needs to include even more elements.

The theory of lacunas, that is, missing cultural elements, could potentially be applied to AVT (Łabendowicz, 2014: 16). Most scholars relate lacunas to cultural gaps, though, which does not seem to be enough. Dagut (1978), however, provides a definition of ‘voids’ that seems to closely relate them to lacunas. He describes this phenomenon as the “non-existence in one language of a one-word equivalent for a designatory term found in another” (Dagut 1978:45) and stresses that semantic voids are mostly found at the level of individual words. A semantic void exists when there is no single word in the TL to convey the meaning of a particular word in the SL. It is possible to relate this theory to AVT, considering that some words cannot possibly be translated as they would have been in other contexts, given the particular limitations of this field and the media outlets that the TTs are designed for.

- **Case studies**

One of the main questions at the beginning of the translation of the show *Messy Goes to Okido* was whether or not the character names should be translated. Some had special meaning, mostly related to their individual characteristics or physical appearance. ‘Messy’, the name of the main character, alludes to his personality traits: Messy is a blue monster who is sloppy and disorganized and loves to be in dirty and cluttered environments. Considering that this is the name of a main character, it will be mentioned

very frequently throughout the whole series and the choice of a suitable name in the TL had to take that into account. Searches in several bilingual online dictionaries, like WordReference (n.d.), retrieved results such as ‘confuso’, ‘sujo’, ‘desorganizado’, ‘desarrumado’, ‘desleixado’. None of these words can quite capture the essence of the word ‘messy’ in this context. All the Portuguese adjectives seem to describe a particular characteristic of the word ‘messy’, while ‘messy’ feels like a broad mixture of all of them. ‘Desleixado’ seems to be the one that comes closer. However, given the frequency with which this name will be used, neither ‘desleixado’, ‘desorganizado’ nor ‘desarrumado’ can be used because they have too many syllables when compared to the original word. ‘Sujo’ only has two syllables, like ‘messy’, but the sound and, consequently, the mouth movements required to pronounce it do not resemble ‘messy’ in the slightest; the same applies to ‘confuso’. This would affect the illusion that the words are really coming from the characters’ mouths. After extensive research of synonyms and approximate words, it became clear that it was impossible to translate the name, given that no word could be found in Portuguese that means the same thing and has an approximate sound and number of syllables.

The same thing happened with the other TV show, *Mona and Sketch*. The character Sketch resembles a small felt-tip pen and it communicates with Mona by drawing and sketching pictures. When searching ‘sketch’ in online dictionaries, the suggested Portuguese words were ‘esboço’, ‘rascunho’ and ‘desenho’. All of them have three syllables, while ‘sketch’ only has one, meaning that they would be too long for the voice actors to use often in the same amount of time it takes the character to pronounce the original one-syllable word. And, again, the sounds and mouth movements in Portuguese and English were too different to be deemed acceptable.

In both cases, the original name of the main characters was kept in the Portuguese version due to its untranslatability.

This phenomenon does not happen in dubbing alone. The idiomatic expression ‘cut and thrust’ was found while translating the dialogue list of *Nixon in the Den*. According to the American Heritage online dictionary (n.d.) this idiom means “A lively debate or argument; an enthusiastic exchange of ideas”. Several lists of Portuguese idiomatic expressions found online were consulted with zero results regarding idioms with equivalent meaning. The only solution was to replace the idiomatic expression with a

single word that would mean the same thing. In this case, the Portuguese word that was chosen was ‘altercação’, which, according to the online dictionary Priberam (n.d.) means “discussão acalorada”.

<p>Nixon liked to take decisions in private after reviewing memos and documents, rather than through the <u>cut and thrust</u> of face to face argument.</p>	<p>Nixon gostava de tomar decisões em privado depois de rever memorandos e documentos em vez tomar parte nas <u>altercações</u> dos debates cara-a-cara.</p>
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Table 3: Example of an idiomatic expression in the dialogue list of “Nixon in the Den”.

As seen in the table above, the sentence had to be slightly modified in order to accommodate the noun, and the expression ‘tomar parte’ was used instead of a direct translation of the word ‘through’.

As represented in the examples mentioned above, untranslatability receives a whole new definition in the context of AVT. Sometimes it is impossible to translate a word that in other contexts would pose no problem and would be completely straightforward.

4. OVERALL ASSESSMENT OF THE INTERNSHIP

The internship at Somnorte focused completely on AVT, which is an area with which MTSL students do not have much contact due to the fact that most of our courses focus on scientific and technical translation. Only one course per language was focused on AVT and the programmes do not include translation for dubbing. When I started at Somnorte they welcomed me with patience and provided me the necessary tools to be able to work on my own. The internship and staff at Somnorte taught me more than some of my teachers throughout my academic career.

4.1. Working from Home

Working from home is completely different than working in a classroom or a professional environment. It requires a very high level of discipline and organization in order to not let the work accumulate, as well as great responsibility regarding time management. More often than not, the deadlines for the projects are short, which can be very problematic when a translator is working on more than one project at a time.

The fact that most of this internship was undertaken from home proved to be a valuable lesson on time management and gave me the opportunity to start a career in translation.

4.2. Connections to the Labour Market

We can distinguish two types of translators in today's market:

- Freelance translators: they usually work from home or even a private office as independent contractors. The client portfolio of a freelance translator ranges from independent customers to companies. One of the main

advantages of being a freelance translator is the flexible schedule, which implies a great sense of responsibility regarding personal time management.

- In-house translators: They are employees of a specific company, who usually work full-time at the company office.

It is naïve to believe that every translator can work in a translation company, because the reality, from what I have gathered over the years, is that working as a freelance translator is much more common than working as an in-house translator. In fact, this internship gave me the opportunity to start a career as a freelance translator. Not only did Somnorte express their desire to continue working with me even after the end of my internship, but they also recommended me to another translation company for which I have also been working since then.

This proves how important an internship can be, not only to give students a different perspective on their desired career path, but also to help them create a network of contacts in the labour market and the industry.

CONCLUSION

This report attempted to demonstrate the difficulties that AVT poses due to the specificity of this area and all the little details that need to be taken into account in order to provide the client with a good final result. There is no doubt about the fact that attention to detail is important in every kind of translation, but, as this report tried to show, there are probably more details to pay attention to in AVT than in other types of translation.

Another main goal of this report was to use theoretical approaches and corresponding practical examples to prove that there is not only one correct way to translate; different approaches will be needed depending on the very nature of the text that we are working with. All the different examples that have been provided here and the explanation of the process for choosing the most appropriate translation are meant to serve as proof that what is a valid choice in one case might not be valid in another. The purpose of the text and the target audience should play a major role in these decisions and the translator needs to be able to adapt to different contexts in order to do a good job.

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