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**TRANSLATING CARRIE’S VERBALLY EXPRESSED HUMOR:  
A STUDY OF THE DUBBED AND SUBTITLED VERSIONS  
OF THE FILM *SEX AND THE CITY***

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Trabalho de Conclusão de Curso

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**Translating Carrie's Verbally Expressed Humor:  
A Study of the Dubbed and Subtitled Versions of the Film *Sex and the City***

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## **Abstract**

### **Translating Carrie's Verbally Expressed Humor: A Study of the Dubbed and Subtitled Versions of the Film *Sex and the City***

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The Audiovisual Translation (AVT) is one of the twelve research areas of Translation Studies (TS) (Williams, Chesterman, 2002). Dubbing and Subtitling are the most common AVT methods but differ a lot from each other. Thus, the present study aimed to compare and analyze the translation techniques adopted in the dubbing and subtitling of the Verbally Expressed Humor (VEH), a specific kind of humor coined by Chiaro (2009). The data source of this study encompasses four VEH categories (pun, idiom, rhyme and metaphor) found in the dialogs of the character Carrie Bradshaw in the film *Sex and the City*. The translation techniques adopted in the Brazilian Dubbing (BD) and the Portuguese Subtitles (PS) were categorized according to the models proposed by Molina and Albir (2002) and Barbosa (1990). In the analyzed dialogs, 41 occurrences of VEH categories were identified among which the most common were idioms and metaphors with 24 and 14 occurrences, respectively. Concerning both AVT methods, in most cases, puns were borrowed, idioms were adapted and metaphors and rhymes were literally translated. Consequently, there were three implications: i) the puns created the feeling of foreignness; ii) the idioms are culturally marked and required the transformation of the source text (ST) to convey the intended message; and iii) the rhymes did not keep the humorous load of the ST rhyme. Regardless of the VEH categories, the translation technique most used in both AVT methods was literal translation. However, the combined use of literal translation with other translation techniques (e.g. modulation in the BD and reduction in the PS) explained the diverging translation results. In conclusion, the different combinations of translation techniques reveal the requirements of each AVT method: while the BD adopts modulation to make the dialogs sound as natural as possible, the PS adopts reduction to lessen the number of characters in the subtitles to facilitate the reading for the viewer.

**Key-words:** Dubbing; subtitling; verbally expressed humor categories; translation techniques; Brazilian dubbing; Portuguese subtitles.

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## Resumo

### **Translating Carrie's Verbally Expressed Humor: A Study of the Dubbed and Subtitled Versions of the Film *Sex and the City***

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A Tradução Audiovisual (TAV) é uma das doze áreas de pesquisa dos Estudos da Tradução (ET) (Williams, Chesterman, 2002). A Dublagem e a Legendagem são os métodos de TAV mais comuns, porém diferem bastante entre si. Assim sendo, o presente estudo teve como objetivo comparar e analisar as técnicas de tradução adotadas na dublagem e na legendagem do Humor Expresso Verbalmente (HEV), um tipo específico de humor cunhado por Chiaro (2009). A fonte de dados desse estudo engloba quatro categorias de HEV (trocadilho, expressão idiomática, rima e metáfora) encontradas nos diálogos da personagem Carrie Bradshaw no filme *Sex and the City*. As técnicas de tradução adotadas na Dublagem Brasileira (DB) e nas Legendas em Português (LP) foram categorizadas de acordo com os modelos propostos por Molina e Albir (2002) e Barbosa (1990). Nos diálogos analisados, 41 ocorrências de categorias de HEV foram identificadas dentre as quais as mais comuns foram as expressões idiomáticas e as metáforas com 24 e 14 ocorrências, respectivamente. Considerando ambos os métodos de TAV, na maioria dos casos, os trocadilhos foram emprestados, as expressões idiomáticas foram adaptadas e as metáforas e rimas foram traduzidas literalmente. Consequentemente, ocorreram três implicações: i) os trocadilhos criaram uma sensação de 'estrangeiro'; ii) as expressões idiomáticas são culturalmente marcadas e exigiram a transformação do texto fonte (TF) para expressar a mensagem pretendida; e iii) as rimas não mantiveram a carga humorística da rima do TF. Desconsiderando as categorias de HEV, a técnica de tradução mais usada em ambos os métodos de TAV foi a tradução literal. Entretanto, a combinação da tradução literal com outras técnicas de tradução (tais como a modulação na DB e a redução nas LP) explica os resultados tradutórios divergentes. Em suma, as diferentes combinações de técnicas de tradução revelam as exigências de cada método de TAV: enquanto a DB adota a modulação para tornar o diálogo o mais natural possível, as LP adotam a redução para diminuir o número de caracteres nas legendas com o objetivo de facilitar a leitura do telespectador.

**Palavras-chave:** Dublagem; legendagem; categorias de humor expresso verbalmente; técnicas de tradução; dublagem brasileira; legendas em português.

**Número de páginas:** 51

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## **Abbreviations**

**TS** Translation Studies

**AVT** Audiovisual Translation

**VEH** Verbally Expressed Humor

**ES** English Subtitles

**BD** Brazilian Dubbing

**PS** Portuguese Subtitles

**SL** Source Language

**TL** Target Language

**ST** Source Text

**TT** Target Text

**SP** Screen Product

**SATC** Sex and the City

## 1. Introduction

Translation Studies (TS) is a very recent and promising academic discipline which was largely developed during the 80's (Baker, 1998). It is also a broad disciplinary field as it can be divided in twelve research areas (Williams, Chesterman, 2002) among which there is the area of Audiovisual Translation (AVT) in which Dubbing and Subtitling are inserted. Taking into account the fact that the amount of AVT activity is a lot bigger than any other kind of translation activity and that Brazil has an extensive experience in Dubbing as well as in Subtitling (Martinez, 2007), these two AVT methods<sup>1</sup> have become a very fruitful area of research.

Dubbing and Subtitling are different AVT methods and, as a result, tend to present discrepancies regarding the translation of several elements including humor. There are numerous kinds of humor among which there is the Verbally Expressed Humor (VEH) coined by Chiaro (2009) which includes the following categories: puns, idioms, jokes, rhymes, allusions and metaphors. As Chiaro (2009) explains, these categories of VEH usually “cross strictly linguistic features with cultural references” raising difficulties in the translation process in general especially in Dubbing and Subtitling which also have technicality restrictions (p. 162). Therefore, the differences in the translation of the VEH in dubbed and subtitled products allow a lot of space for research.

Taking that into account, the present study aims to compare and analyze the translation techniques adopted in the dubbing and subtitling of the VEH found in the dialogs of the character Carrie Bradshaw in the film *Sex and the City* (SATC). The categorization of the translation techniques adopted in the Brazilian Dubbing (BD) and in the Portuguese Subtitles

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<sup>1</sup> Dubbing and Subtitling are also labeled as AVT modes or modes of translation.

(PS) of the film SATC will follow the models of translation techniques proposed by Molina and Albir (2002) and Barbosa (1990).

*Sex and the City – The Movie* is based on the famous HBO TV series with the same title and presents one year in the lives of four inseparable friends: Carrie, Miranda, Charlotte and Samantha. Four years after the final season of the TV series, Carrie Bradshaw, the main character and a well-known writer, decides to get married with her boyfriend Mr. Big. Miranda is living in Brooklyn with her husband Steve and her son Brady. Charlotte is living with her husband Harry and her daughter Lily, a Chinese girl she has adopted. Samantha is in Los Angeles working as public relations for her boyfriend Smith Jerrod, a famous Hollywood movie star. Along their journey, several unexpected events take place: Carrie's wedding is called off; Miranda has to deal with her husband's infidelity; Charlotte gets pregnant and gives birth to the girl Rose; and Samantha has to deal with her uncontrollable desire to betray her boyfriend. Despite all these obstacles, their humoristic way of seeing life and their strong friendship help them to overcome everything.

Carrie Bradshaw is a resident of New York, a writer and a sarcastic woman. In the TV series, Carrie was responsible for writing the column entitled *Sex and the City* in which she talked about the complicated relationships between men and women in New York City. For years, she was inspired by her disastrous relationships and by her three best friends' (Miranda, Charlotte and Samantha). Carrie's work guided her to develop a sarcastic view of relationships since she has noticed that many single women in New York struggle in terrible dates in order to find the right man. In the film SATC, this sarcasm is shown not only in Carrie's book titles but also in her dialogs and voice over (e.g. narration, inner thoughts) since the story is told through her point of view. Therefore, Carrie's sense of humor is closely related to language. In fact, her ability of using the VEH is one of the trademarks of the TV

series and the film. Taking that into account, the VEH found in Carrie's dialogs in the film *Sex and the City* was chosen to be the data source of the present study.

Although Carrie's voice over in the film SATC provides plenty of material to research regarding the VEH, given the time and space restrictions, the analysis of the present study focused only in the dialogs. However, the research of Carrie's VEH in the voice over is cited in the section "Suggestions for further research" of the present monograph which proves that this topic is very prolific and can be further explored in the future.

In order to do this investigation, this study aims to answer the following research questions:

(RQ1) What categories of Verbally Expressed Humor (VEH) are found in Carrie's dialogs in the film *Sex and the City*? What categories of VEH are the most common in Carrie's dialogs?

(RQ2) What are the translation techniques most used to translate each category of VEH? What are the possible implications of the use of these translation techniques?

(RQ3) What are the translation techniques most used in each AVT method? What are the possible motivations for the use of these translation techniques?

This study has the following organization: firstly, a brief review of the following concepts is given: i) audiovisual translation; ii) the dubbing process; iii) the subtitling process; iv) the concept of humor; v) the verbally expressed humor; vi) the translation of humor in dubbing; vii) the translation of humor in subtitling. Then, the data source, the analytical procedures and the analytical categories are presented. After that, the discussion of findings is revealed. At last, the final remarks are presented followed by the limitations of the study and the suggestions for further research.

## 2. Theoretical Framework

### 2.1 Audiovisual Translation

Translation Studies (TS) was largely treated as a branch of Applied Linguistics in the 1950s and 1960s. It was only from the 1970s on that translation scholars began to draw more heavily on theoretical frameworks and methodologies borrowed from other disciplines, including Psychology, Communication Theory, Literary Theory, and, more recently, Cultural Studies. (Baker, 1998).

Within the large field of TS, there is the Audiovisual Translation (AVT), a very recent field in which Dubbing and Subtitling are included. Chiaro (2009) defines AVT as the following:

Audiovisual translation is one of several umbrella terms that include 'media translation', 'multimedia translation', 'multimodal translation' and 'screen translation'. These different terms all set out to cover the inter-lingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually but not necessarily<sup>2</sup>, through some kind of electronic device. (p. 141).

Chiaro (2009) also emphasizes the polysemiotic feature of audiovisual products (i.e. films, TV series, documentaries, etc) or screen products (SPs) since several codes are present simultaneously. She explains that SPs are composed of visual and non-verbal elements (scenery, costumes, facial expressions), acoustic and non-verbal elements (music, sound effects, laughter, crying), as well as verbal and visual elements (street signs, shop signs) and verbal and acoustic elements (dialogues, songs, poems). In other words, films and similar

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<sup>2</sup> As Chiaro (2009) explains "theatrical plays and opera, for example, are clearly audiovisual yet, until recently, audiences required no technological devices to access their translations; actors and singers simply acted and sang the translated versions. Nowadays, however, opera is frequently performed in the original language with surtitles in the target language projected on to stage. Furthermore, electronic librettos placed on the back of each seat containing translations are now becoming widely available." (p. 141)

products are made to be watched and heard by audiences. Therefore, all these elements influence directly the AVT and turn the work of translators into a difficult task.

Although Dubbing and Subtitling are the most known AVT methods they are not the only ones. Among the several AVT methods, there are voice-over, localization for video games, real-time subtitling and respeaking. As Chiaro (2009) explains, voice-over is very common in wild life documentaries where “a disembodied voice can be heard over the original soundtrack, which remains audible but indecipherable to audiences” (p. 152). The localization for video games encompasses mainly the dubbing and subtitling from Japanese into English as well as intralingual subtitles. In addition, the subtitles used on video games are exposed more quickly on the screen than the ones used on other SPs. (Chiaro, 2009). As to the real-time subtitling, it presents intralingual subtitles for the deaf and hard of hearing and it is mostly adopted on TV (Chiaro, 2009).

Despite the fact that AVT is extremely important today due to the great amount of audiovisual products (i.e. cinema, TV, video, DVD and videogames), Ballester (1995) argues that AVT was always seen as inferior when compared to literary translation, probably due to the lack of cultural status in audiovisual products if compared to the canonized literature (as cited in Karamitroglou, 2000).

Brazil has been working with AVT for decades and it is one of the most successful countries in dubbing (Soares, 2002). Despite that, dubbing is still overlooked by Brazilian researchers if compared to subtitling, for instance. Taking that into account, this study has chosen dubbing and subtitling as research topics in order to call more attention to these AVT methods and to their complexity and consequent significance.

## 2.2 The Dubbing Process

Dubbing is described by Luyken et al. (1991) as a practice which involves “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (as cited in Chiaro, 2009, p. 144). In addition, Chiaro (2009) mentions that dubbing aims “to make the target dialogues look as if they were uttered by the original actors” (p. 144).

According to Chiaro (2009), if compared to subtitling, the dubbing process is longer, more complex and expensive since it demands the work of several professionals: dubbing director, translator, dubbing translator, actors, sound engineers among others. The long process of dubbing is detailed by Chiaro (2009):

There are traditionally four basic steps involved in the process of dubbing a film from start to finish. First, the script is translated; second, it is adapted to sound both natural in the target language and to fit in with the lip movements of the actors on screen; third, the new, translated script is recorded by actors; and finally it is mixed into the original recording (pp. 144-145)

Furthermore, this AVT method presents a series of limitations that are mainly related to time, visual source-culture elements and lip-synchronization (Karamitroglou, 2000). Since the dubbed dialogues have to sound as natural as possible, the lip-synchronization becomes a crucial issue for the achievement of this goal. In fact, actors and dubbing directors often influence in the resulting translation during the recording process whenever they notice the need of changing a specific word or sentence in order to synchronize it with the lip movements (Chiaro, 2009). Such a level of intervention and complexity indicates that the result translation of dubbing might present several modifications in relation to the first translation of the script which shows that translators have less control over the final translation if compared to subtitling, for instance.

### 2.3 The Subtitling Process

Subtitling is an AVT method that encompasses several categories: subtitles, surtitles, intertitles and fansubs. Cintas and Remael (1999) define subtitling as the “translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers” (p. 8).

Regarding the surtitles<sup>3</sup>, Cintas and Remael (1999) explain that they refer to the translation of songs and are often used in operas, plays and concerts being presented on a LED display that is usually located above the stage. As to the intertitles<sup>4</sup>, they were fragments of written text which were filmed to be presented between scenes in silent films in the beginning of the 20<sup>th</sup> century. Concerning the fansubs<sup>5</sup>, they are the subtitles made by non-professionals who have the access to subtitling programs on the internet, the curiosity about the topic and the desire to provide subtitles of SPs to other fans due to the lack of professional translation (Cintas and Remael, 1999).

Although subtitling involves the work of fewer professionals (if compared to dubbing), this AVT method presents constraints that are related to space, time and synchronization. (Cintas and Remael, 1999).

When it comes to space restrictions, two aspects are important: subtitles have to present a maximum of two lines and forty characters. These spatial constraints take into account the reading speed of the viewers and the space on the screen (Cintas and Remael, 1999).

On the topic of time restrictions, in general, subtitle presentation rates correspond to three seconds per line. Depending on the content of the program, this rate changes to three

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<sup>3</sup> According to Cintas and Remael (1999), they are also called supertitles in the USA and supratitles.

<sup>4</sup> They are also known as ‘title cards’ according to Cintas and Remael (1999).

<sup>5</sup> Also called ‘subbing’ by the fans who make the fansubs (Cintas and Remael, 1999).

seconds for a full text line, five to six seconds for two lines, and eight seconds for three lines (Cintas and Remael, 1999).

Synchronization takes into account the fact that films are composed of visual images and audio soundtrack. Therefore, the subtitling process demands the synchronization of images and subtitles so that the viewer can comprehend the program perfectly (Cintas and Remael, 1999).

## **2.4 The Concept of Humor**

As to the translation of humor, much has been said about its (un)translatability or at least about the difficulties involved in its translation. However, comedies have proved to have a good reception, therefore, humor is being translated one way or another (Cintas and Remael, 1999).

Humor is a very subjective concept and, consequently, most researchers, especially the ones in TS, are used to define it according to its effect. Kerbrat-Orecchioni (1981), for example, states that “humor is whatever has a humorous effect”. “When a person laughs, smiles or has a more general experience of humor (the humor feeling), we have humor” (as cited in Vandaele, p. 153). In addition, Chiaro (1992) explains that “some types of humor cross linguistic, geographic, temporal socio-cultural, and even personal boundaries” (as cited in Cintas and Remael, 1999, p. 214).

The definition of humor cited earlier is related to the theories of reception in which humor is defined based on its effect on the audience, in this case, the laughter. The present study, however, does not explore the reception of humor, but only the features of the humorous text and their respective translations. For that reason, a different definition of humor becomes necessary: “A stimulation that has fulfilled the intention to excite

amusement” (Fung, 2005, p. 79). As Fung (2005) explains, this last definition is more appropriate for the present study because it enables the research of literary texts (the dialogs of the screenplay, in the case of films) in which humor, in most cases, occurs on purpose.

## 2.5 The Verbally Expressed Humor (VEH)

Humor can be expressed in many different ways which results in several types of humor. The present study will investigate a specific kind of humor: the verbally expressed humor (VEH) which is a term coined by Chiaro (2009). According to Ritchie (2000), VEH is the “humor conveyed in language, as opposed to physical or visual humor, but not necessarily playing on the form of the language” (p. 1). Some categories of VEH include: puns, idioms, rhymes, jokes, metaphors and allusions (Chiaro, 2009). The VEH category of joke<sup>6</sup> was not found in the data source of the present study and, as a result, it was excluded from the analysis. Although several allusions<sup>7</sup> occurred in Carrie’s dialogs in the film SATC, this VEH category was also excluded from the analysis of this study due to time and space restrictions. Therefore, only four VEH categories were analyzed in the present study: pun, idiom, rhyme and metaphor.

It is important to mention that the term Verbally Expressed Humor used by Chiaro is named differently by other scholars. Cintas and Remael (1999), for instance, label this type of humor as *Language-dependent jokes* while Delabastia (1996) entitles it *Wordplay*. According to Cintas and Remael (1999), Delabastia (1996) lists the four most common types of wordplay: i) homophones (different spelling, same pronunciation); ii) homographs (identical

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<sup>6</sup> It is defined as “something that you say or do to make people laugh, for example a funny story that you tell” (Oxford Advanced Learner’s Dictionary, 2005).

<sup>7</sup> They are defined as “something that is said or written that refers to or mentions another person or subject in an indirect way” (Oxford Advanced Learner’s Dictionary, 2005).

spelling, different pronunciation); iii) homonyms (identical writing and pronunciation, different meaning) and iv) paronyms (approximate sound and writing).

Taking into account that the VEH explores very specific linguistic features to convey humor and that languages differ a lot from one another, the difficulty in the translation of this type of humor became a common issue among scholars. Regarding this topic, Delabastia (1994) says the following:

The semantic and pragmatic effects of the source text wordplay find their origin in particular structural characteristics of the source language for which more often than not the translator fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms or grammatical rules (as cited in Cintas and Remael, 1999, p. 223)

Having said that, the following two sections present a brief review of the studies carried out by the scholars Chiaro (2006) who researched the translation of humor in Dubbing and Asimakoulas (2002) who studied the same topic in relation to Subtitling.

## **2.6 The Translation of Humor in Dubbing**

The dubbing of humor has been largely researched by Chiaro (2006) who is specialist in a specific kind of humor: the verbally expressed humor. In her studies, she has discussed the Italian dubbing of several British and American films among which there are *My Big Fat Greek Wedding* (2002); *Four Weddings and a Funeral* (1994); *Horse Feathers* (1932); *Duck Soup* (1933) and *Chicken Run* (2000) and their reception by Italian audiences. Despite the fact that the present study does not cover reception theories of humor, the findings of Chiaro collaborate to the understanding of the dubbing process as a whole.

The research of the Italian dubbing of the four films listed earlier enabled Chiaro (2006) to conclude that, in most cases, the translation of the VEH involve the use of one of the following strategies: (i) the substitution of the VEH in the Source Language (SL) with an example of the VEH in the Target Language (TL); (ii) the replacement of the SL VEH with an idiomatic expression in the TL; and (iii) the replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text.

Despite the discovery of these three translation solutions, Chiaro recognizes the difficulty of film translation due to the fact that, in several cases, the humorous effect is produced by the combination of many factors that are not language-related. As Chiaro (2006) explains:

Films are multifaceted semiotic entities simultaneously communicating verbal signs acoustically (dialogue, song lyrics, etc.), visually (written texts, such as letters, newspaper headlines, banners, etc.), non-verbally but acoustically (music, background noises, etc.), and non-verbally but visually (actor's movements, facial expressions, setting, etc.) (p. 198).

Given all these features, translators are limited to interfere only in one channel, the linguistic one (the dialogue) and carry the responsibility to convey the original humorous effect (Chiaro, 2006). As a result, it is not unusual for translators to come up with translation strategies that capture only part of the SL VEH but maintain somehow the humorous effect to the audience (Chiaro, 2006).

## **2.7 The Translation of Humor in Subtitling**

The subtitling of humor has proved to be a difficult task since it faces several obstacles such as cultural elements and specific linguistic features not to mention the spatial and temporal constraints of this specific AVT method. All this require a lot of creativity from

translators to make the humor travel successfully despite the difficulties involved in subtitling. These observations became clear to Asimakoulas (2002) who researched the subtitling of humor into Greek of the films *Airplane!* (1980) and *Naked Gun: From the Files of the Police Squad* (1988). In his study, Asimakoulas (2002) faced the issue of clash of cultures and noticed that such a factor influenced directly in the translation process and in its outcome, the subtitles. Regarding this topic, Asimakoulas (2002) concludes that:

Humour is rooted in a specific cultural and linguistic context; but it is also an indispensable part of intercultural communication, mass entertainment and films. When trying to translate humour, culturally opaque elements and language-specific devices are expected to make the translator's work difficult, while some elements are not transferred at all (p. 71).

Therefore, given the obstacles imposed by the technicalities of subtitling, there are cases in which “elements are not transferred” which in the case of humor become even more problematic since humorous texts are produced to stimulate amusement (Fung, 2005). However, there are cases in which translators cannot reproduce a humorous element exactly as in the SL but find a way to transfer it somehow through the compensation in another moment or substitution for an equivalent element of the target culture.

On the topic of language, Asimakoulas (2002) points out that different language systems might become one more constraint for the translator of subtitles. Therefore, such a discrepancy between the SL and the TL also becomes a significant factor in the translation process. As Asimakoulas (2002) states:

Constraints refer\ to i) what a language can do and ii) what is acceptable for this specific mode of translation. Thus, different linguistic systems exhibit certain characteristics or peculiarities which allow the jocular use of words or other textual material (homonyms, zeugmas<sup>8</sup> and so on) (p. 73).

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<sup>8</sup> Zeugmas are the use of a word which must be understood in two different ways at the same time in order to make sense, for example ‘The bread was baking, and so was I’ (Oxford Advanced Learner’s Dictionary, 2005).

The combination of cultural and linguistic discrepancies might lead translators to face a complete reformulation of the ST in order to maintain its effect in the TT. This circumstance is the most extreme in the translation process but it is part of the reality of this work, especially in subtitling. As Asimakoulas (2002) puts it: "... since things are rarely equal, cross-cultural/cross-linguistic disparities may dictate shifts on all levels. These shifts can vary from slight changes to total recontextualisation and may involve any linguistic unit" (p. 74).

### **3. Method**

#### **3.1. Data Source**

The data source of the present study consists of the dialogs of the character Carrie Bradshaw of the North-American film *Sex and the City* and includes three sets of texts: the source text (ST) containing the English Subtitles (ES) of the original speech, and the target texts (TTs) which consist of the Portuguese Subtitles (PS) and the Brazilian Dubbing (BD).

#### **3.2. Analytical Procedures**

The procedures of analysis of the data are composed of the following steps:

- Selection of Carrie's dialogs (English Subtitles, Portuguese Subtitles and Brazilian Dubbing) that present the categories of VEH researched in this study;
- Transcription of the dialogs of the film from the DVD;
- Identification and classification of the categories of VEH;

- Identification and categorization of the translation techniques adopted according to the models proposed by Molina and Albir (2002) and Barbosa (1990);
- Discussion of the occurrences of each translation technique according to the VEH categories and the AVT methods (e.g. Brazilian Dubbing and Portuguese Subtitles).

### **3.3 Analytical Categories**

#### **3.3.1 Verbally Expressed Humor Categories**

The VEH categories listed by Chiaro (2009) were classified as the following:

- *Pun*: the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same (Oxford Advanced Learner's Dictionary, 2005);
- *Idiom*: a group of words whose meaning is different from the meanings of the individual words (Oxford Advanced Learner's Dictionary, 2005);
- *Rhyme*: a word that has the same sound or ends with the same sound as another word (Oxford Advanced Learner's Dictionary, 2005);
- *Metaphor*: a word or phrase used to describe sb/sth else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful (Oxford Advanced Learner's Dictionary, 2005) or "the transference of meaning from one thing to another" (Sardinha, 2007, p. 21 – my translation).

### 3.3.2 Translation Techniques

The translation techniques used to render the categories of VEH in the film SATC were classified according to the models of translation techniques (or translation methods) proposed by Molina and Albir (2002) and Barbosa (1990)<sup>9</sup>. The choice of using two models from different theorists resulted from the need of an amount of translation techniques that could cover the analysis of the data of the present study.

The model of translation techniques proposed by Molina and Albir (2002) is a dynamic and functionalist approach to previous frameworks on translation methods that include the ones by Aubert, Vinay & Dalbernet, Newmark, Nida and Vázquez-Ayora. Among the several translation techniques listed by Molina and Albir (2002), the dubbing and subtitling of the film SATC used the following ones:

- *Adaptation*: to substitute a cultural element of the ST with one from the TT;
- *Borrowing*: to maintain a word or expression from the ST. It can be pure (without any alteration), or it can be naturalized (to fit the spelling norms in the TL);
- *Established Equivalent*: to use a word or expression identified (by dictionaries or language use) as a correspondent in the TL;
- *Generalization*: to use a broader term;
- *Linguistic Amplification*: to include linguistic elements. It translates a word or expression using more words than the ST;
- *Modulation*: to alter the perspective, focus or cognitive category in relation to the ST; it can be lexical or structural;

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<sup>9</sup> It is important to mention that both scholars Molina and Albir (2002) and Barbosa (1990) are not responsible for the creation of the translation techniques researched in this study. The models of these scholars are compilations and revisions of translation techniques created by several other scholars such as Aubert, Vinay & Dalbernet and many others. This study opted for citing only Molina and Albir and Barbosa due to their contribution brought by their revision of the several existing translation techniques.

- *Particularization*: to use a more specific or concrete term;
- *Reduction*: to exclude a ST item in the TT;
- *Transposition*: to alter a grammatical category.

It is important to mention that this study adopted the translation technique *adaptation* to classify the translation process of several idioms. Therefore, the present research considers idioms as linguistic expressions that are culturally marked which consequently would, in many cases, demand the use of *adaptation* in its translation process. Despite the fact that, in some cases, the result translation of an idiom does not follow strictly the definition of *adaptation* – the substitution of a cultural element of the ST with one from the TT (Molina and Albir, 2002) –, this translation technique was the most adequate to classify this translation process if compared to the other translation techniques mentioned in this study.

Similarly to the model by Molina and Albir (2002), the proposal of translation techniques by Barbosa (1990) is a “categorization of the technical procedures of translation” discussed by all the translation theorists listed earlier along with Catford (1965).

The proposal presented by Barbosa (1990) was selected for the data analysis of the present study mainly because it establishes a difference between *literal translation* and *word for word translation* which the model by Molina and Albir (2002) does not. The data of this study has shown that such a distinction was important since in many cases translators used these two translation techniques which resulted in different translations. Consequently, this study took into account the difference between *literal translation* and *word for word translation* in the data analysis. Having said that, these two translation techniques are defined according to the theory of the Brazilian author Aubert (1987):

- *Word for Word Translation*: “the translation in which a certain textual segment (word, phrase, sentence) is expressed in the TL by maintaining the same categories in the same syntactic order, using words whose meaning are almost identical to the correspondent word in the SL text” (as cited in Barbosa, 1990, p. 64– my translation);
- *Literal Translation*: the type of translation that “maintains a rigorous semantic fidelity but adjusts the morphological and syntactical aspects [of a word or phrase] according to the grammatical rules of the ST” (as cited in Barbosa, 1990, p. 65– my translation).

It is important to mention that Molina and Albir (2002) and Barbosa (1990) use different nomenclatures regarding translation methods. While Molina and Albir (2002) adopt the term “translation technique”, Barbosa (1990) uses the term “translation procedure”. Since most of the translation methods found in the dubbing and subtitling of SATC make part of the model by Molina and Albir (2002), the classification “translation technique” was the one adopted in the present study.

#### **4. Discussion of Findings**

The discussion of findings of the present study is organized as the following: firstly, I will present a table with the total number of occurrences of VEH categories in Carrie’s dialogs in the film *Sex and the City*. After that, I will provide the dubbing and the subtitling sets of Carrie’s dialogs in tables containing each VEH category in bold-faced form. The organization of the tables has the following pattern: i) English Subtitles (ES) which correspond to the original speech of the film and constitute the ST; ii) the Portuguese Subtitles (PS) which represent the TT; and iii) the Brazilian Dubbing (BD) which is also the TT. The discussion of each VEH category will follow the presentation of each table. The data

provided in each table do not include all the Brazilian Dubbing and the Portuguese Subtitles of the whole film, but only segments in which any VEH category appear in the dialogs of the main character Carrie which are the objects of research of the present study.

According to Chiaro, there are six categories of VEH: *puns*, *idioms*, *rhymes*, *metaphors*, *jokes* and *allusions*. From all this categories, the *joke* was the only one that was not found in Carrie’s dialogs in the film *Sex and the City*. Despite the great amount of allusions in the data source of the present study, due to time and space restrictions, this VEH category was excluded from the analysis. Therefore, four VEH categories are analyzed in the present study: puns, idioms, rhymes and metaphors. In totality, Carrie’s dialogs presented 41 occurrences of VEH among which idioms and metaphors were the categories with the highest number of occurrences: 24 and 14, respectively. Although the character Carrie became famous for making puns, this VEH category along with rhymes had the lowest number of occurrences: 02 and 01, respectively. Such a disparity regarding the use of these VEH categories shows that Carrie’s dialogs are mostly idiomatic and metaphorical in the film *Sex and the City*. The total number of VEH categories found in the present study can be seen in the table that follows:

**Table 1: Occurrences of Verbally Expressed Humor**

<b>VEH Category</b>	<b>Number of Occurrences (Total = 41)</b>
Pun	02
Idiom	24
Rhyme	01
Metaphor	14

*Puns* are the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same (Oxford Advanced Learner’s

Dictionary, 2005). In the table that follows, the puns found are listed in the English Subtitles as well as their respective translations in the Portuguese Subtitles and the Brazilian Dubbing.

**Table 2: Puns**

<b>English Subtitles</b>	<b>Portuguese Subtitles</b>	<b>Brazilian Dubbing</b>
1. I got do something to pull me out of my <b>Mexicoma</b> .	Preciso fazer algo para sair do meu <b>Mexicoma</b> .	Eu tenho que fazer alguma coisa pra sair do meu <b>Mexicoma</b> .
2. <b>Saint Louise</b>	<b>Santa Louise</b> .	<b>Santa Louise</b> .

Puns represent the second least frequent category of VEH in the film *Sex and the City*. It is interesting to point out that in referents 1 and 2, the Portuguese Subtitles and the Brazilian Dubbing adopted the same translation techniques and originated the same translation results. In the referent 1, for instance, the PS and the BD used borrowing to translate the pun *Mexicoma*. Although in some cases the borrowing of a word compromises the understanding of it due to lack of knowledge regarding the culture of the ST, in the case of *Mexicoma* the understanding of the pun was not compromised since in Portuguese the word *coma* has the same meaning, spelling and similar pronunciation as in English.

Regarding the referent 2, translators in the PS and BD also used borrowing to translate the pun *Saint Louise*<sup>10</sup> along with literal translation. The first part of the pun *Saint* was translated literally as *Santa* in the PS and BD while the second part *Louise*, which is a proper name, was borrowed in both AVT methods. The borrowing of *Louise* might be motivated by the fact that the pun *Saint Louise* makes reference to Carrie's assistant Louise, who is a kind person that is from St. Louis (<http://www.chicagonow.com/blogs/redeye/2008/06/sex-and-the-city-the-puns.html>). In other words, translators might have opted for borrowing *Louise* to

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<sup>10</sup> Given the characteristics of this pun, it can be classified as a paronym.

maintain the approximate pronunciation and consequent reference to St. Louis which the use of an *established equivalent* such as *Luisa* in Portuguese does not.

The second VEH category analyzed in the present study is the *idiom* which is defined as a group of words whose meaning is different from the meanings of the individual words (Oxford Advanced Learner's Dictionary, 2005). The 24 idioms found are listed in the table below with their respective PS and BD:

**Table 3: Idioms**

<b>English Subtitles</b>	<b>Portuguese Subtitles</b>	<b>Brazilian Dubbing</b>
1. No, I think it was like this last year. <b>We just played for the other team.</b>	É que no ano passado <b>jogávamos no outro time.</b>	Não, eu acho que foi assim no ano passado, <b>mas jogávamos no outro time.</b>
2. <b>What's your gut tell you?</b>	<b>O que acha?</b>	<b>O que a sua pança lhe diz?</b>
3. The dress <b>upped the ante.</b>	O vestido <b> aumentou a aposta.</b>	O vestido <b> aumentou a aposta.</b>
4. It sounds to me like <b>you've got a bit of writer's block on the vow front.</b>	Parece que <b>teve uma crise de criatividade com os votos.</b>	Eu acho que <b> você não tá conseguindo escrever os seus votos.</b>
5. And <b>another one bites the dust.</b>	<b>E mais uma sucumbe.</b>	<b>Mais uma foi conquistada.</b>
6. And if it's "yes", all that brilliant logic it's <b>gonna go right out the window...</b> with the past.	Se for "sim", toda a lógica <b>vai voar pela janela</b> com o passado.	E se for sim, então essa brilhante lógica <b>vai sair direto pela janela</b> com o passado.
7. Well, <b>if the shoe fits...</b>	<b>Se a carapuça serviu...</b>	<b>Bom, se a carapuça serve.</b>
8. And <b>the gloves are off.</b>	<b>A briga vai começar.</b>	Hmm. <b>Pegou pesado.</b>
9. <b>Put it in writing.</b>	<b>Escreva isso.</b>	<b>Quero por escrito</b>
10. <b>So far so good.</b>	<b>Por enquanto, tudo bem.</b>	<b>Até agora, tudo bem.</b>
11. Oh, you <b>did me proud, mister.</b>	O senhor <b>me deixou orgulhoso.</b>	Ah, <b> você me encheu de orgulho, moço.</b>
12. It's <b>love at first sight.</b>	É amor <b>à primeira vista.</b>	É amor <b>à primeira vista.</b>
13. <b>Wedding crunch time.</b>	<b>O tempo está correndo.</b>	<b>O casamento tá chegando.</b>
14. There's the <b>silver lining.</b>	Saí <b> ganhando algo.</b>	Um raio de <b>esperança.</b>
15. Maybe <b>you're done.</b>	<b>Deve parar por aí.</b>	<b>Já aconteceu.</b>
16. Boy, <b>you do have time on your hands.</b>	Gente, <b> você tem mesmo tempo de sobra.</b>	Caramba, <b> você tem muito tempo livre.</b>

17. You <b>brought me back to life.</b>	Você <b>me devolveu a vida.</b>	Você <b>me trouxe de volta à vida.</b>
18. Well, I have to say, you two are <b>very cool customers</b> making the “baby’s here” call without all the “I’m in labor” drama.	Bem, tenho que dizer, vocês são <b>pacientes muito tranquilos</b> avisando sobre a chegada do bebê sem o drama do parto.	Bom, eu tenho que dizer. Vocês dois são <b>pais muito bacanas.</b> Vocês apresentam o bebê sem todo aquele drama do trabalho de parto.
19. We were perfectly happy before we decided <b>to live happily ever after.</b>	Éramos felizes antes de decidir <b>sermos felizes para sempre.</b>	A gente era feliz antes de decidir <b>ser feliz para sempre.</b>
20. Oh, <b>you just said a mouthful there,</b> sister.	<b>Agora você falou profundo,</b> irmã.	Ta aí. <b>Falou uma verdade</b> amiga.
21. There is <b>a whole lot of love</b> in this room.	Tem <b>muito amor</b> neste lugar.	Esse lugar tá <b>repleto de amor.</b>
22. Better <b>work up</b> a hand gesture to go with it.	Pode <b>arranjar</b> um gesto também.	<b>Faz</b> um gesto de mão pra enfatizar.
23. “Mailbox full”. Yeah, <b>I’ll bet</b> it is.	“Caixa cheia”. <b>Aposto</b> que está.	A caixa postal tá cheia. <b>Claro</b> que tá.
24. Hey! <b>Easy there,</b> girl.	<b>Vai com calma,</b> garota.	<b>Cuidado, cuidado.</b>

Idioms represent the most frequent VEH category in Carrie’s dialogs and the most complex items to translate since in most cases it demands the use of up to four different translation techniques. In both AVT methods, there were used 96 translation techniques among which the most used translation techniques were adaptation with 20 occurrences, followed by modulation and reduction with 18 occurrences each. The translation technique adaptation was used simultaneously in both AVT methods in referents 4, 8, 13, 14, 15, 18, 20, 21 and 24. Regarding most of these referents, both AVT methods used adaptation combined with one or more translation techniques. Besides that, despite the familiar use of adaptation, both AVT methods produced completely different translations of all the referents listed before.

The referent 4 is among the idioms that demanded the highest number of translation techniques. In the BD, for instance, translators used four translation techniques (adaptation,

transposition, modulation and reduction) and in the PS, two translation techniques were used (adaptation and reduction). Regarding the PS, the use of adaptation transformed *writer's block* in *crise de criatividade*. It is important to mention that, in this referent and in many others, the translation technique adaptation refers to the adoption of similar expressions that are found by translators in the Brazilian Portuguese which are not consolidated as established equivalents are. Therefore, one of the possibilities of translating the idiom *you've got a bit of writer's block* is *teve uma crise de criatividade* (which is common in Portuguese) but there are also other possibilities. One other option of translating this idiom was found in the BD through the combination of the translation techniques modulation and transposition which resulted in the expression *você não tá conseguindo escrever*. In both AVT methods the idea of difficulty in writing was transmitted but in different ways.

The referent 8 demands the explanation of the context of the dialogue in question. Carrie and her friends (Samantha, Charlotte and Miranda) are in an auction where Samantha wants to bid on an expensive ring. Carrie's idiom is a reaction to the anger expressed by Samantha who offends a woman who is bidding for the same ring. Therefore, the idiom *the gloves are off* refers to the competition between Samantha and the other woman since this expression means that "there is going to be a serious dispute. As if boxers had removed their gloves in order to inflict more damage" (<http://idioms.thefreedictionary.com/gloves>). In the PS, there were used two translation techniques (adaptation and modulation) to translate the idiom *the gloves are off* which resulted in the expression *a briga vai começar*. In the BD there were used three translation techniques (adaptation, transposition and modulation) which originated the expression *pegou pesado*. In both AVT methods, the resulting translations have a clear reference to confrontation which was the idea explored in the idiom in the ES. Despite that, only the BD was able to translate an idiom into another idiom since *pegou pesado* is "a group of words whose meaning is different from the meanings of the individual words"

(Oxford Advanced Learner's Dictionary, 2005). Therefore, the PS expression *a briga vai começar* translated the idea of the idiom *the gloves are off* but cannot be considered as an idiom since it does not have the characteristics of one.

The referent 13 provides the idiom *wedding crunch time*. The expression *crunch time* is used when “a situation becomes serious or an important decision has to be made”. (<http://idioms.thefreedictionary.com/crunch>). In order to translate this idiom, the PS used four translation techniques (reduction, transposition, modulation and adaptation) and the BD used the same translation techniques with the exception of reduction. Despite the use of similar translation techniques, the results of both AVT methods were different. The PS, for instance, translated this idiom as *o tempo está correndo* while the BD provided the expression *o casamento tá chegando*. In the translation of both AVT methods, there is reference to hurry and the passing of time which leads to the conclusion that something must be done with urgency (e.g. taking a decision). Although, both AVT methods conveyed the message proposed by the idiom in ES, neither of the resulting expressions are considered idioms which confirms the loss of the VEH in the translation process.

The referent 14 brings the idiom *silver lining* which is defined as “a hopeful or comforting prospect in the midst of difficulty” (<http://www.thefreedictionary.com/silver+lining>). This idiom is part of the famous proverb *every cloud has a silver lining*. In the context of the dialogue in question, Carrie uses the idiom *silver lining* to refer to her honeymoon clothes which were the only ones she had after her wedding was called off. In order to translate this idiom, the PS used the three translation techniques (adaptation, modulation and transposition) which originated the expression *ganhando algo*. The BD used the same translation techniques as the PS with the exception of transposition which resulted in the expression *raio de esperança*. In the translation of both AVT methods, the idea of hope and positive thinking expressed in the idiom in the ES is

maintained. However, only the BD was able to make reference to the image created by the idiom *silver lining* by using the word *raio*.

The referent 15 provides the idiomatic expression *your're done*. In the context of the dialogue in question, Carrie is talking to her friend Charlotte who is pregnant and is afraid to exercise because she thinks something bad would happen and she could lose her baby. Carrie uses the idiom *you're done* to refer to Charlotte's bowel problems months before which was considered something so bad that nothing as bad could happen to her again. In both AVT methods, the same three translation techniques were used: adaptation, modulation and reduction. However, as it is possible to notice, the resulting translation in each AVT method was different. In the PS, for example, the idiom was translated as *deve parar por aí* while in the BD it was translated as *já aconteceu*. In the case of the BD, the idea of an unwanted event that is finished is clearly expressed. In the PS, however, the translation of the idiom into *deve parar por aí* leads to a secondary reference: the fact that Charlotte is responsible for the bad things that happen to her and that she is exaggerating by becoming worried with bad events.

The referent 18 provides the idiom *very cool customer* which is an expression used to a person "who stays calm and does not show their emotions, even in a difficult situation" (<http://idioms.thefreedictionary.com/customer>). In the context of this dialogue, Carrie is talking to her friend Charlotte and her husband Harry in a hospital where moments before Charlotte had given birth to her daughter Rose. Therefore, Carrie's idiom *very cool customers* refers to Charlotte and Harry who look extremely calm despite the stressful situation of a childbirth. It is interesting to point out that, despite the fact that both AVT methods adopted the same translation techniques (literal translation and adaptation), their resulting translations were different. In the PS, for example, the idiom *very cool customers* became *pacientes muito tranquilos* while in the BD the same idiom was translated as *pais muito bacanas*. As it can be noticed, the PS translation makes a clear reference to tranquility which was the main idea

expressed in the idiom in the ES while the BD translation of *cool* as *bacanas* does not. For that reason, although the resulting translations of both AVT methods are not idiomatic expressions as the ST, in this case, the PS translation was more successful than the BD in the conveyance of the idea of the ST.

The referent 20 has the idiom *say a mouthful* which is an expression that means “to say a lot; to say something very important or meaningful” (<http://idioms.thefreedictionary.com/mouthful>). In the context of the dialogue in question, Carrie is helping Miranda to find a costume for the Halloween party of her son. Since Miranda finds only two female costumes (witch and sexy kitten), she says that these are the only two options women have. As a response, Carrie agrees with her and says the idiom *you just said a mouthful, there*. In the PS, there were used three translation techniques (adaptation, reduction and transposition) which resulted in the expression *agora você falou profundo*. The BD adopted the same translation techniques with the exception of transposition which resulted in the expression *falou uma verdade*. In both AVT methods, the idea of the ST idiom was maintained which is the statement of something meaningful. However, neither of the expressions created by both AVT methods are idioms as in the ST which resulted in the loss of the VEH in the TT.

The referent 21 brings the idiom *a whole lot of* which means “a large number or amount” (Oxford Advanced Learner’s Dictionary, 2005). In the context of the dialogue, it is Valentine’s Day and Carrie and Miranda are in a restaurant which is decorated with several pink and red balloons. As soon as they arrive, Carrie says “there’s a *whole lot of love* in this room” to refer to the great amount of balloons in the restaurant. One interesting aspect about the translation process of both AVT methods is that while the PS used only one translation technique (adaptation), the BD used three (adaptation, transposition and modulation) which resulted in different translations. In the PS, for example, the idiom *a whole lot of love* was

translated simply as *muito amor* while in the BD the same idiom became *repleto de amor*. Despite the diverse resulting translations, both AVT methods expressed the idea of quantity proposed by the idiom in the ES.

Referent 24 includes the idiom *easy, there* which means “calm down!” (<http://idioms.thefreedictionary.com/Easy,+there!>). In the translation process, both AVT methods used the translation techniques adaptation and reduction but only the BD combined them to transposition. The resulting translations were the following: the expression *vai com calma* in the PS and *cuidado, cuidado* in the BD. Although both expressions are not idioms in Portuguese, they convey the idea of precaution and attention expressed in the idiom in the ES.

The word for word translation is among the least used translation techniques with 04 occurrences in referents 3 and 12. In these occurrences, this translation technique was used in both translation techniques simultaneously resulting in identical translations.

The established equivalent had 08 occurrences and all of them were used simultaneously in both AVT methods in referents 7, 10, 16 and 19. Despite using the same translation techniques, the PS and the BD originated different translations in referents 10 and 16 which prove that, in some cases, there is more than one established equivalent in Portuguese for the same idiom in English.

The translation technique modulation was the second most used with 18 occurrences. Similarly to adaptation, translators combined modulation with one or more translation techniques. One interesting fact is that the use of modulation was adopted simultaneously in both AVT methods in referent 5 but resulted different translations while in referent 1 it was adopted only in the BD and resulted a similar translation in the PS.

The referent 5 cited earlier brings the idiom *bite the dust* which means “to die; cease to function; suffer a defeat; come to an end” (Oxford Dictionary of English Idioms, 1993). In the context of the dialogue in question, Carrie is finishing to read a fairy tale book to Charlotte’s

daughter Lily. After telling the happy ending, Carrie explains to Lily that happy endings do not always happen in real life as in fairy tales. Despite paying attention to Carrie, Lily asks her to tell the story again. As a result, Carrie says the idiom *another one bites the dust*. Therefore, considering the context, the meaning of Carrie's idiom is "to suffer a defeat" since despite her efforts to call Lily's attention to the reality of life, the girl is still seduced by the happy ending of the fairy tale. In other words, Carrie thinks that Lily is conquered by the fantasy of happy endings. Regarding the translation of this idiom, the PS used three translation techniques (literal translation, modulation and adaptation) which resulted in the expression *mais uma sucumbe*. The BD also adopted three translation techniques (literal translation, modulation and transposition) which resulted in the expression *mais uma foi conquistada*. As it can be noticed, despite the different translation solutions, both AVT methods conveyed the idea of defeat expressed in the idiom *bite the dust*.

The modulation was also used in one of the AVT methods in referents 1, 2, 9, 11, 17 and 23. Among all these referents, 2, 11 and 23 deserve special attention since the resulting translations of the PS and the BD were diverse. The referent 2 brings a variation of the idiom *gut feeling* which means "a personal, intuitive feeling or response" (<http://idioms.thefreedictionary.com/gut>). In the context of the dialogue in question, Samantha asks Carrie if she should break up with her boyfriend and Carrie responds with the idiom *what's your gutt tell you?*. Therefore, Carrie makes reference to Samantha instincts which should help her to make this decision. Regarding the translation of this idiom, the PS and the BD adopted completely different translation techniques. The PS, for example, opted for using reduction, modulation and adaptation which resulted in the expression *o que acha?*. The BD, on the other hand, used literal translation and generalization which originated the expression *o que a sua pança lhe diz?*. In both AVT methods, the reference to decision is made. However, only the BD was able to convey the idea of instinct through the use of the term *pança* which

in the context of the dialogue also refers to the fact that Samantha is overweight. In addition, the term *pança* is comic in Portuguese and somehow conveyed the VEH proposed by the idiom in the ES. In conclusion, although the PS did not maintain the VEH of the idiom, it managed to convey the idea of decision while the BD has also expressed part of the original VEH.

The referent 11 presents the idiom *do somebody proud* which means “to feel very pleased about someone because they have done something well” (<http://idioms.thefreedictionary.com/proud>). In the context of the dialogue, Carrie is looking to her closet which was repaired by her boyfriend Big. She expresses her satisfaction with the new closet by saying *you did me proud* to Big. Regarding the translation of this idiom, the PS and the BD used different translation techniques. The PS adopted literal translation which resulted in the expression *me deixou orgulhoso*. The BD, however, adopted modulation and transposition which originated the expression *me encheu de orgulho*. Both AVT methods conveyed the idea of pride expressed in the idiom in the ES. However, the literal translation adopted by the PS created a problem regarding the gender of the adjective *orgulhoso* in Portuguese. Considering that who says the idiom is Carrie, a woman, the adjective should be in grammatical concord with her. In other words, the appropriate adjective in Portuguese would be *orgulhosa* instead of *orgulhoso*.

The referent 23 has the idiom *I'll bet* which has the same meaning as “I'm pretty sure that something is so or that something will happen” (<http://idioms.thefreedictionary.com/I+bet>). Regarding the translation of this idiom, the PS adopted two translation techniques (reduction and literal translation) which resulted in the expression *aposto*. The BD used three translation techniques (reduction, transposition and modulation) which resulted in the expression *claro*. In both AVT methods, the sarcasm

proposed by the idiom is expressed. However, only the PS could convey the metaphorical feature of the idiom through the Portuguese term *aposto*.

The literal translation had 13 occurrences which include the translation of the referent 6, where it was adopted simultaneously in both AVT methods, and the referent 22, where it was used only in the PS. The referent 6 presents the idiom *go out of the window* which can be explained as the following: “if [something] goes out of the window, it does not exist any more” (<http://idioms.thefreedictionary.com/window>). In the translation process of Carrie’s idiom *gonna go right out the window*, both AVT methods adopted the literal translation but only the PS combined this translation technique with particularization and reduction. As a consequence, the PS created the expression *vai voar pela janela* which, despite being very different from the expression of the ES, it is very common in Portuguese. The BD, on the other hand, provided the literal translation *vai sair direto pela janela*. Regardless of the resulting translations, both AVT methods conveyed the idea of the idiom which is that the logic will disappear.

The referent 22 presents the idiom *work up* which means “to develop or improve something with some effort” (Oxford Advanced Learner’s Dictionary, 2005). In the translation process of this idiom, the PS and the BD adopted different translation techniques. While the PS used literal translation which resulted in the expression *arranjar*; the BD used generalization which originated the expression *faz*. In both cases, the idea of the idiom is expressed which is the development of something. However, the term *arranjar* in Portuguese denotes more effort than the term *faz*. Therefore, it is possible to say that, considering this last aspect, the PS translation conveyed more closely the idea of the idiom.

A *rhyme* is a word that has the same sound or ends with the same sound as another word (Oxford Advanced Learner’s Dictionary, 2005). There is only one occurrence of rhyme

in the film *Sex and the City* and it is presented in the following table with its respective PS and BD:

**Table 4: Rhymes**

<b>English Subtitles</b>	<b>Portuguese Subtitles</b>	<b>Brazilian Dubbing</b>
1. And speaking of an <b>oldie</b> but <b>goodie</b> ...	E falando em <b>velha</b> , mas <b>boa</b> ...	E falando no que é <b>antigo</b> e <b>bom</b> ...

The *rhyme* is the least frequent category of VEH in the dialogs of the character Carrie. The only *rhyme* made by Carrie refers to her friend Samantha who is turning 50 years old in the moment of the dialogue. It is interesting to point out that, despite using the same translation technique (literal translation) to translate the *rhyme oldie/goodie*, the PS and the BD originated different translation results: while the PS translated *oldie/goodie* as *velha/boa*, the BD translated it as *antigo/bom*.

In addition, the translation of the PS made the adjectives *velha/boa* happen to be in grammatical concord with its referent feminine noun (Carrie's friend Samantha). The translation of the BD, however, did not make the adjectives be in grammatical concord with their respective noun by translating *oldie/goodie* simply as *antigo/bom*.

One interesting aspect that must be mentioned is the fact that the translator of the BD translated *oldie* as *antigo* while this word was expected to be translated as *velho* since it is a shorter word if compared to *antigo* and it would fit better in the lip movements of the character Carrie.

Despite the different translation results, neither AVT methods were able to reproduce the *rhyme oldie/goodie* in their respective translations. Therefore, it is possible to conclude that the humorous effect of the *rhyme* was lost in the translation process of both AVT methods.

A *metaphor* is a word or phrase used to describe sb/sth else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful (Oxford Advanced Learner’s Dictionary, 2005). The 14 *metaphors* found are listed in the following table with their respective PS and BD:

**Table 5: Metaphors**

English Subtitles	Portuguese Subtitles	Brazilian Dubbing
1. When Big <b>colors</b> ...	Quando o Big <b>pinta</b> ,	Quando o Big <b>colore</b> ,
2. ... he rarely stays inside the <b>lines</b> .	... raramente fica dentro das <b>linhas</b> .	... ele raramente fica dentro do <b>contorno</b> .
3. That <b>rat</b> better be housebroken.	É bom que seja adestrado.	Eu espero que seja adestrado.
4. I have died and gone to <b>real estate heaven</b> .	Morri e fui para o <b>céu</b> .	Eu morri e fui para o <b>paraíso imobiliário</b> .
5. What, <b>Nirvana</b> ?	O quê, o <b>Nirvana</b> ?	O quê? <b>Nirvana</b> ?
6. Well, I’m sorry about all the <b>extra paperwork</b> .	Desculpe por toda a <b>papelada extra</b> .	Bom, desculpe pela <b>papelada extra</b> .
7. I’d like some more <b>nothing</b> .	Não quero sentir mais <b>nada</b> .	Me dá mais <b>uma dose</b> .
8. My head’s in the <b>witness protection program</b> .	Estou no <b>programa de proteção à testemunha</b> .	Eu tô no <b>programa de proteção a testemunhas</b> .
9. I’ll just <b>bury it deep</b> in the back, like I did with my feelings.	Vou só <b>enterrar bem no fundo</b> , como fiz com meus sentimentos.	Eu só vou <b>enterrar bem fundo</b> com os meus sentimentos.
10. Because I’m an <b>emotional cutter</b> .	Sou uma <b>masoquista emocional</b> .	Porque eu sou uma <b>idiota</b> .
11. Running all over New York, believing that I’m finally getting my <b>happy ending</b> .	Correndo por Nova York, achando que teria um <b>final feliz</b> .	Passeando por Nova York acreditando que eu teria o meu <b>final feliz</b> .
12. She’s a <b>doll</b> .	Ela é uma <b>boneca</b> .	Ela é uma <b>graça</b> .
13. I’m thinking I’m going to sell my apartment and put the money towards <b>heaven</b> on 5th.	Estou pensando em vender meu apartamento e pôr o dinheiro na <b>cobertura</b> .	Eu estive pensando... Eu vou vender o meu apartamento e investir no <b>paraíso</b> da 5ª avenida.
14. You love <b>to color</b> .	Você adora <b>pintar</b> .	Você adora <b>colorir</b> .

The metaphors represent the second most frequent category of VEH in the film SATC. In both AVT methods, there were used 35 translation techniques among which the most used

translation technique was the literal translation with 19 occurrences. The use of literal translation occurred simultaneously in both AVT methods in the translation process of the metaphoric referents 1, 4, 6, 8, 9, 11 and 14. Although both AVT methods adopted the literal translation in several metaphors, there were cases in which the translation results were very different, such as in the referents 1, 4 and 14. In the referents 1<sup>11</sup> and 14<sup>12</sup>, for instance, the metaphor *colors/color* was translated as *pinta/pintar* in the PS and as *colore/colorir* in the BD. Regarding the referent 4 in the PS, the metaphor *real estate heaven* has gone through the translation techniques of reduction and literal translation which resulted in the metaphor *céu* while in the BD the same metaphor was translated literally as *paraíso imobiliário*.

Regarding only the PS, the literal translation was used in the translation process of the metaphors 2, 7, 10 and 12. In the referent 2, for instance, while the metaphor *lines* was translated literally as *linhas* in the PS, the same metaphor was translated in the BD with the translation technique particularization which resulted in the metaphor *contorno*.

The translation of the metaphor of the referent 7 deserves more attention since the BD of the VEH category in question makes reference to the visual aspect of the context of the dialogue. In the referent 7, the metaphor *nothing* was translated literally as *nada* in the PS while in the BD the same metaphor has gone through the translation techniques of modulation and linguistic amplification which resulted in the metaphor *uma dose*. Such a difference in the translation result of the BD is explained by the following detail: the term *uma dose* makes reference to the vodka that the character Carrie is drinking in the scene of the dialogue in question. Therefore, when Carrie says “I’d like some more *nothing*” she is asking for another shot of vodka and is making reference to the numbness she feels due to the effect of the alcohol. In conclusion, while the PS only translated literally this metaphor, the BD has gone

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<sup>11</sup> The metaphoric referents 1 and 2 are a sequence. In other words, these referents are part of the same line of the character Carrie. Therefore, the meanings of the referents are related to each other.

<sup>12</sup> The metaphoric referent 14 makes part of the same dialogue and context of the metaphoric referents 1 and 2.

beyond and made reference to the object of Carrie's VEH: her feeling of emptiness caused by her drinking of vodka.

In referent 10, the metaphor *emotional cutter* has also gone through different translation techniques in the PS and in the BD which had diverse effects in relation to the ST. In the case of PS, for instance, the techniques adopted were generalization and literal translation which resulted in the metaphor *masoquista emocional*. As the translation process before mentioned suggests, the term *masoquista* in Portuguese is more general than the term *cutter* in English and such a difference is caused by the translation technique generalization. This slight difference, however, does not compromise the reference to suffering established by the character Carrie. Regarding the BD of *emotional cutter*, it has occurred the reduction of the word *emotional* along with the use of modulation which resulted in the word *idiota*. Therefore, in the case of the BD, the word *idiota* does not make reference to the emotional suffering planned by Carrie. In other words, the BD did not maintain the metaphor proposed in the ST while the PS did.

In referent 12, the metaphor *doll* was also translated differently in the PS and the BD. While the metaphor was translated literally as *boneca* in the PS, the same metaphor has gone through the translation technique of modulation which resulted in the word *graça*. Although both translation results make reference to the prettiness of Charlotte's daughter Rose, only the PS could maintain the metaphor proposed by Carrie. In the case of BD, one possible motivation for the resulting translation *graça* might have been the need of making the translated word fit in the lip movements of Carrie since *graça* is as short as *doll* while *boneca* is not.

Considering the BD alone, the literal translation was adopted to translate only the metaphor *heaven* in the referent 13. Carrie's metaphor *heaven* refers to the beautiful and illuminated penthouse she is planning to buy. The referent 13 is one of the few cases in which

the BD maintained the metaphor while the PS did not. Regarding the BD, the metaphor *heaven* was translated literally as *paraíso*. In the case of the PS, however, the use of modulation resulted in the translation of *heaven* as *cobertura*. As it is possible to notice, the PS resulting translation *cobertura* omits the metaphorical reference made by Carrie to the beauty and illumination of the apartment she is talking about. In other words, the PS translation *cobertura* refers directly to the penthouse and excludes the metaphorical reference intended by Carrie while the BD translation *paraíso* does not.

The translation technique reduction was also used simultaneously in both AVT methods in referents 3 and 9 which resulted in the same TT or in a very similar translation. The referent 9 calls attention because it was the only metaphor that demanded the use of three different translation techniques in the PS: reduction, literal translation and transposition. Among all the metaphors, the referent 9 was also the only case in which the transposition was used which transformed the adverb *deep* of the ES into the noun *fundo* of the PS.

Other translation techniques used with metaphors include borrowing and particularization. Borrowing, for instance, was adopted only once in the referent 5 in both AVT methods. Particularization was also used once, but only by the BD in the referent 2 where the metaphor *lines* were translated as the more specific term *contorno*. It is interesting to mention that, although the PS literal translation of *lines* as *linhas* also maintains the intended metaphor, due to the context of the scene, the BD translation became more appropriate<sup>13</sup>.

The following tables make a summary of all the translation techniques adopted in each VEH category in the BD and in the PS. Thus, the following tables answer the question (RQ1) What categories of Verbally Expressed Humor (VEH) are found in Carrie's dialogs in the film *Sex and the City*? What categories of VEH are the most common in Carrie's dialogs?

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<sup>13</sup> The word *contorno* makes reference to the act of coloring pages of children's books which is what Carrie is doing with Charlotte's daughter at the moment of her dialogue.

**Table 6: Dubbing of the VEH and the translation technique(s) adopted in the BD**

Translation Technique Adopted in the Brazilian Dubbing	VEH Category				Total of Translation Techniques in the Brazilian Dubbing
	Pun	Idiom	Rhyme	Metaphor	
Adaptation	0	09	0	0	09
Borrowing	02	0	0	01	03
Established Equivalent	0	04	0	0	04
Generalization	0	02	0	0	02
Linguistic Amplification	0	0	0	01	01
Modulation	0	11	0	03	14
Particularization	0	0	0	01	01
Reduction	0	07	0	03	10
Transposition	0	08	0	0	08
Literal Translation	01	06	01	08	16
Word for Word Translation	0	02	0	0	02
<b>Total of Translation Techniques per VEH Category</b>	03	49	01	17	70

**Table 7: Subtitling of the VEH and the translation technique(s) adopted in the PS**

Translation Technique Adopted in the Portuguese Subtitles	VEH Category				Total of Translation Techniques in the Portuguese Subtitles
	Pun	Idiom	Rhyme	Metaphor	
Adaptation	0	11	0	0	11
Borrowing	02	0	0	01	03
Established Equivalent	0	04	0	0	04
Generalization	0	0	0	01	01
Linguistic Amplification	0	0	0	0	0
Modulation	0	07	0	01	08
Particularization	0	01	0	0	01
Reduction	0	11	0	03	14
Transposition	0	04	0	01	05
Literal Translation	01	07	01	11	20
Word for Word Translation	0	02	0	0	02
<b>Total of Translation Techniques per VEH Category</b>	03	47	01	18	69

As the previous tables confirm, there were found four categories of VEH in Carrie's dialogs in the film SATC: pun, idiom, rhyme and metaphor. According to Table 1, the most common VEH categories found in Carrie's dialogs are idioms and metaphors with 24 and 14 occurrences, respectively.

Regarding (RQ2) What are the translation techniques most used to translate each category of VEH? What are the possible implications of the use of these translation techniques? – As the numbers presented in Tables 6 and 7 show, in general, the most used translation technique in the translation of puns was borrowing with 04 occurrences. As to the translation of idioms, the translation technique most used was adaptation with 20 occurrences. In relation to rhymes and metaphors, the most used translation technique was literal translation with 02 and 19 occurrences, respectively.

Regarding the implications of the translation techniques adopted in each VEH category, several conclusions can be drawn. Firstly, the major use of borrowing in the translation of puns shows that this VEH category allowed the use of such a translation technique since it did not compromised the understanding of the wordplay. In the case of the pun *Mexicoma*, for instance, the use of borrowing was successful mainly because the words explored in the pun have the same sound and meaning in Portuguese and English. On the other hand, the borrowing of the proper name *Louise* gives the sensation of foreignness since translators could have used the equivalent name in Portuguese *Luisa*.

Secondly, the intense use of adaptation in the translation of idioms indicates that this VEH category is culturally marked and demands the adoption of a translation technique that transforms the ST into a TT that reflects the culture of the TL so that the idea of the VEH is conveyed. Considering its characteristics, the adaptation is among the most extreme translation techniques since it involves the dramatic change of the ST form in order to express its meaning. Such verification can be clearly noticed in the idiomatic referents 4, 8, 13 and 20.

Thirdly, the literal translation of rhymes resulted in the loss of the humorous load of this VEH category since the ST words used in the translation did not rhyme as the ones of the ST. Therefore, the meaning of the ST was maintained in the TT but not its VEH which results from the rhyme of two different words.

Fourthly, the great amount of literal translation in the dubbing and subtitling of metaphors suggests that this VEH category allows the use of this translation technique since it does not cause the loss of the humorous load of the ST. In other words, metaphors that are literally translated convey the same VEH of the ST. Such a fact indicates that metaphors are among the VEH categories which do not demand much from translators since this VEH category has the same meaning in the SL and TL. The metaphoric referents 1, 6, 8, 11 and 14 exemplify these observations.

With regards to the question (RQ3) What are the translation techniques most used in each AVT method? What are the possible motivations for the use of these translation techniques? – As the tables 6 and 7 show, the translation technique most used in both AVT methods was literal translation with 16 occurrences in the BD and 20 occurrences in the PS.

It is important to mention that despite the fact that both AVT methods adopted mostly the literal translation, there were several cases in which this translation technique was combined with other translation techniques which resulted in very diverse translations. The translation techniques that are commonly used in combination with literal translation are adaptation, reduction and modulation. The diverse translation results of the BD and the PS that are caused by the combination of literal translation with other translation techniques can be observed in the idiomatic referents 5 and 6. In referent 5, for example, the PS combined the use of literal translation with modulation and adaptation while the BD combined the use of literal translation with modulation and transposition and both AVT methods created completely different expressions. In the idiomatic referent 6, while the PS combined literal

translation with particularization and reduction, the BD adopted only literal translation and again both translations differed a lot from each other.

One interesting case that deserves special attention is the idiomatic referent 18 where both AVT methods combined the same translation techniques (literal translation and adaptation) but originated diverse translations. Such a finding proves that even though both AVT methods can adopt the same translation techniques, the results can be different since the translation process involves also the interpretation which varies a lot from person to person. Hence, there is an infinite amount of possibilities when it comes to translation results even though if the same translation techniques are adopted.

Similarly to the idiomatic referent 18, the metaphoric referents 1 and 14 were translated by the same translation technique (literal translation) in both AVT methods and yet diverged from each other. This outcome indicates that a word can be translated literally by two different translators and yet the results can be different since there is an extensive variety of synonyms to be used in the translation process. The metaphoric referent 4 also deserves special attention since both AVT methods adopted literal translation and yet the resulting translations were completely different. While the PS combined the literal translation with reduction, the BD adopted only the literal translation and the metaphors created for *real state heaven* were *céu* and *paraíso imobiliário*, respectively. Therefore, the metaphoric referent 4 also indicates that the variety of synonyms in Portuguese leads to different translation results.

The second most used translation technique in the BD is modulation with 14 occurrences. In addition, among all the VEH categories, the idiom is the one that mostly demanded the use of modulation. It is interesting to point out that even in the cases where the BD and the PS adopted modulation, the resulting translations diverged immensely. This verification can be noticed in the idiomatic referents 5, 8, 13, 14 and 15 which were already discussed in the present section. The intense use of modulation in the BD suggests that this

AVT method also “changes the point of view, focus or cognitive category” of the ST more frequently than the PS.

As to the PS, the second most used translation technique is reduction with 14 occurrences. Moreover, reduction is mostly adopted in the translation of idioms. Similarly to modulation, the reduction was adopted in both AVT methods and yet originated different translating results. The idiomatic referents 4, 9, 15, 20, 23, and 24 exemplify this observation. In all the idiomatic referents listed before, the reduction was combined with one or more translation techniques. In addition, the use of reduction is often applied to pronouns and adverbs of place.

Regarding the possible motivations for the use of literal translation in the BD and the PS, the following assumption can be considered: the need to maintain fidelity to the ST but with adjustments of morphological and syntactical aspects of words or phrases to follow the grammatical rules of the TL.

On the topic of the possible motivation for the use of modulation in the BD, the following presumption can be taken into account: to change the point of view, focus or cognitive category in order to make the TTs (the dialogs, in this case) sound as natural as possible since the goal of dubbing is to create a type of language as close as possible to the one spoken by a native speaker of Portuguese.

As to the possible motivations for the use of reduction in the PS, the following conclusions can be drawn: i) to reduce the amount of characters of the dialogs in order to be exposed on the screen so that the viewer can read properly the subtitles and follow the actions that take place on the film; ii) to avoid the use of information that is obvious (e.g. pronouns that are indicated with the inflectional forms of the verbs) and iii) to avoid the repetition of items already exposed in the dialogs and/or context of the scenes.

The last section of the present study consists of the final remarks that resulted from the theoretical framework and the discussion of findings of this research followed by the limitations of the study and suggestions for further research.

## **5. Conclusions**

### **5.1 Final Remarks**

The goal of the present study was to compare and analyze the translation techniques adopted in the dubbing and subtitling of Carrie's verbally expressed humor (VEH) in the dialogs of the North-American film *Sex and the City*. The classification of the translation techniques found in these two AVT methods followed the models proposed by Molina and Albir (2002) and Barbosa (1990).

In order to support the analysis of this study, a brief review of some important aspects was provided, that is: i) audiovisual translation; ii) the dubbing process; iii) the subtitling process; iv) the concept of humor; v) the concept of verbally expressed humor (VEH) coined by Chiaro (2009); vi) the translation of humor in dubbing; and vii) the translation of humor in subtitling. Moreover, the section of discussion of findings endeavored to describe and explain the occurrences of the translation techniques according to the VEH categories and the AVT methods.

Having said that, I would like to revisit the research questions of this study:

(RQ1) What categories of Verbally Expressed Humor (VEH) are found in Carrie's dialogs in the film *Sex and the City*? What categories of VEH are the most common in Carrie's dialogs?

(RQ2) What are the translation techniques most used to translate each category of VEH? What are the possible implications of the use of these translation techniques?

(RQ3) What are the translation techniques most used in each AVT method? What are the possible motivations for the use of these translation techniques?

Regarding RQ1, from the six VEH categories listed by Chiaro (2009), only one was not found in Carrie's dialogs in the film *Sex and the City*: joke. In addition, allusions were present in the data source of this study but, due to time and space restrictions, they were excluded from the analysis. As a result, four VEH categories were analyzed in the present study (pun, idiom, rhyme and metaphor) which presented the total number of 41 occurrences. Furthermore, the most common categories of VEH in Carrie's dialogs were the idiom and the metaphor with 24 and 14 occurrences, respectively.

Concerning RQ2, the translation technique most used to translate puns was borrowing with 04 occurrences. As to the idioms, the use of adaptation was predominant with 20 occurrences. With regards to the translation of rhymes and metaphors, the literal translation was the most used translation technique in both VEH categories with 02 and 19 occurrences, respectively.

The major use of borrowing in the translation of puns implicates in the feeling of foreignness since translators have noticed that this translation technique would not compromise the understanding of the wordplay and opted for the maintenance of the ST pun in the TT.

As to the predominant use of adaptation in the translation of idioms, the major implication is the extreme transformation of the form of ST so that the audience is able to understand the idea conveyed in the ST idiom.

Regarding the intense use of literal translation in the translation of rhymes, the most noticeable implication is the loss of the humorous load of this VEH category since the words

that made the rhyme in the ST were translated literally resulting in TT words that could not rhyme. As to the metaphors, on the other hand, the major use of literal translation did not have any significant implication since metaphors conveyed the same idea in English and in Portuguese and, as a consequence, the VEH of this category was maintained in the TT.

In relation to RQ3, the translation technique most used in both AVT methods was literal translation with 16 occurrences in the BD and 20 occurrences in the PS. Despite this fact, the translations of the BD and the PS diverged a lot even in the cases where both AVT methods adopted literal translation. Such a difference between the TTs of the BD and the PS is explained by the combined use of literal translation with other translation techniques such as adaptation, reduction and modulation. The second most used translation technique in the BD was modulation with 14 occurrences, while in the PS it was reduction with the same number of occurrences.

The intense use of literal translation in the BD and the PS might have been motivated by the need to maintain fidelity to the ST but with adjustments of morphological and syntactical aspects of words or phrases to follow the grammatical rules of the TL.

As to the major use of modulation in the BD, it can be motivated by the need of changing the point of view, focus or cognitive category in order to make the TTs (the dialogs, in this case) sound as natural as possible like the spoken Portuguese.

The predominant use of reduction in the PS might have been motivated by: i) the need to decrease the amount of characters in the subtitles to facilitate the reading for the viewer; ii) the need to avoid unnecessary information (e.g. pronouns that are indicated with the inflectional forms of the verbs) to gain time and space in the subtitles; and iii) the need to avoid the repetition of words.

It is important to mention that this study had no purpose to favor neither AVT methods but only to research their different solutions to the same categories of VEH which have

proven to be complex since they required the use of several translation techniques. In addition, I believe that the features of each AVT method should be taken into account in an analysis such as the one of the present study since they influence the translation process directly.

## **5.2 Limitations of the Study**

Dubbing and Subtitling have shown to be very complex AVT methods since, in many cases, involve a large set of translation techniques in order to convey the idea of the ST. In addition, the data source of the present study had to be narrowed down in order to be able to be discussed properly considering the space provided. Taking that into account, the following limitations of this study must be cited:

- (i) Time and space restrictions did not allow me to research the VEH category of allusion which had several occurrences and could provide interesting findings;
- (ii) The VEH category of joke had no occurrences which prevented me from analyzing the translation techniques adopted in its dubbing and subtitling to compare with the other VEH categories researched;
- (iii) A single model could not cover all the translation techniques adopted in the AVT methods researched which motivated the use of two models proposed by Molina and Albir (2002) and Barbosa (1990);
- (iv) Due to the lack of a more specific and appropriate translation technique, this study adopted the adaptation in its most general sense: it was used to categorize the translation process in which there were i) culturally market elements (e.g.

idiom) and ii) the use of an expression of the TL that reflected the (partial) meaning of the ST but did not follow the VEH category of the ST. Although this use does not follow strictly the definition of adaptation, this translation technique was the most adequate to explain this translation process if compared to the others.

### **5.3 Suggestions for further research**

The data collection of the present study has proven that the film *Sex and the City* is a very rich source for the research of the VEH and its translation. In fact, during this study, a great amount of the data collected had to be excluded from the analysis due to time and space restrictions. As a result, some suggestions for further research can be taken into account:

- (i) To analyze the translation techniques used in the dubbing and subtitling of Carrie's allusions in the dialogs of the film *Sex and the City* to verify if there are similarities or differences regarding their occurrences in comparison to the other VEH categories researched in this study;
- (ii) To analyze the VEH used in the dialogs of other characters in the film *Sex and the City* to verify if the same VEH categories occur and if the same translation techniques are adopted in their dubbing and subtitling in comparison with Carrie's VEH;
- (iii) To analyze the VEH in Carrie's voice over in the film *Sex and the City* and the translation techniques adopted in its dubbing and subtitling;

- (iv) To analyze Carrie's VEH in the dialogs of the film *Sex and the City 2* and the translation techniques adopted in its dubbing and subtitling to verify if similar or different findings occur;
- (v) To adopt the General Theory of Verbal Humour (GTVH)<sup>14</sup> postulated by Attardo (2002) to investigate if the subtitled version of the film *Sex and the City* preserves less of the original humorous load than its dubbed version regarding the VEH in Carrie's dialogs.

The idea for the present study came from my personal interest in understanding the translation process of Dubbing and Subtitling since I have noticed that both differ a lot. In addition, being a fan of the film and the TV series *Sex and the City* guided me to notice the VEH of the main character which became the trademark of the franchise and the recipe for its success. As a result, the dubbing and subtitling of Carrie's VEH became an interesting topic to research. Writing this monograph was very enriching since I have learned a lot more about translation and became even more fascinated by the processes of dubbing and subtitling. With this study I hope to call attention to AVT and to inspire others to carry out research in this area since it is so important today and yet is disregarded by the academy.

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<sup>14</sup> The GTVH allows the evaluation of the difference between the source and the translated verbal humor through six parameters: (1) Language (LA); 2) Narrative Strategy (NS); 3) Target (TA); 4) Situation (SI); 5) Logical Mechanism (LM) and 6) Script Opposition (SO).

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## **Appendix A**

### ***Sex and the City – The Movie***

**Synopsis from** [http://en.wikipedia.org/wiki/Sex\\_and\\_the\\_City\\_\(film\)](http://en.wikipedia.org/wiki/Sex_and_the_City_(film))

*Sex and the City* is a 2008 American romantic comedy/blue comedy film adaptation of the HBO comedy series of the same name (itself based on the novel of the same name by Candace Bushnell) about four female friends: Carrie Bradshaw (Sarah Jessica Parker), Samantha Jones (Kim Cattrall), Charlotte York Goldenblatt (Kristin Davis), and Miranda Hobbes (Cynthia Nixon), dealing with their lives as single 40-something year olds in New York City. The series often portrayed frank discussions about romance and sexuality.

### ***Sex and the City – The Movie***

**Plot from** [http://en.wikipedia.org/wiki/Sex\\_and\\_the\\_City\\_\(film\)](http://en.wikipedia.org/wiki/Sex_and_the_City_(film))

Set four years after the events of the series finale, the film begins with a montage of Carrie (Sarah Jessica Parker), Samantha (Kim Cattrall), Charlotte (Kristin Davis) and Miranda (Cynthia Nixon) walking through New York and a recap of what happened in the TV series as well as what happened between the season six finale and the film. It then jumps to Carrie and Big (Chris Noth) viewing apartments with the intention of moving in together. Carrie falls in love with a penthouse suite far from their price range, which Big immediately agrees to pay for. However, Carrie experiences doubts over the wisdom of this arrangement, explaining that they are not married, and as such she would have no legal rights to their home in the event of a separation. She offers to sell her own apartment, and quelling her fears, Big suggests that they get married.

Miranda (Cynthia Nixon) is finding balancing her home, work, and social life ever more difficult, and confesses to the girls that she hasn't had sex with Steve (David Eigenberg) in six months. She is devastated when Steve reveals he has slept with another woman, and immediately separates from him.

After an argument with Steve at the rehearsal dinner, Miranda, still upset about Steve's indiscretion, tells Big bluntly that he and Carrie are crazy to be getting married, as marriage ruins everything. On the day of the ceremony, Big cannot go through with it, but repeated attempts to telephone Carrie fail. A devastated Carrie flees the wedding. Big changes his mind and intercepts Carrie as he sees her limousine drive away. Carrie, humiliated and betrayed, furiously attacks Big with her bouquet while he earns scathing looks from Miranda and Charlotte. The four women subsequently take the honeymoon that Carrie had booked to Mexico, where they de-stress and collect themselves.

Upon her return to New York, Carrie hires an assistant, Louise (Jennifer Hudson), to help her move back into her old apartment and manage her administration. Charlotte learns she is pregnant after a visit to her doctor. Miranda eventually confesses to Carrie about what happened during the night of the rehearsal dinner, and the two have a brief falling out. After reflecting on the argument she had with Carrie, Miranda agrees to attend couples counseling with Steve, and they are eventually able to reconcile. Samantha begins over-eating to keep from cheating on Smith with Dante, but eventually realizes that their relationship is simply not working, and that she needs to put herself first. The two break up, and she moves back to New York. Charlotte for several months is concerned that something might happen to the baby, because she feels her life seems to be too perfect.

A surprise encounter with Big at a restaurant leaves Charlotte so outraged that she goes into labor. Big drives her to the hospital, and waits until baby Rose is born, hoping to see Carrie. Harry passes on the message that Big would like her to call him, and that he has

written to her frequently, but never received a reply. Carrie searches her correspondence, before realizing that Louise has kept his e-mails password-protected from her, after Carrie earlier announced she wished to sever all communication with him. She finds that he has sent her dozens of letters copied from the book she showed him in the weeks before their wedding, *Love Letters of Great Men, Vol. 1*, culminating with one of his own where he apologizes for screwing it up and promises to love her forever.

One hour before the locks are due to be changed on their shared penthouse apartment, Carrie travels to the home Big had bought for them to collect a pair of blue Manolo Blahnik shoes she had left there. She finds Big in the walk-in closet he had built for her, and the moment she sees him, her anger at his betrayal dissipates. She runs into his arms and they share a passionate kiss. After spending the final hour in their apartment together making up, talking and apologizing to one another, Big proposes to Carrie properly, using one of her diamond-encrusted shoes in place of a ring. They later marry alone, in a simple wedding in New York City Hall, with Carrie dressed in the original dress she had bought in a vintage shop and the blue Manolos. After Big kisses the bride, he whispers into her ear "Ever thine. Ever mine. Ever ours.", a line by Ludwig van Beethoven Carrie read to him from *Love Letters of Great Men, Vol. 1* earlier in the film. They hold a get-together at a local diner with their friends. The film ends with the four women around a table in a restaurant, sipping cosmopolitans, and celebrating Samantha's fiftieth birthday, with Carrie making a toast to the next fifty.

Appendix B

*Sex and the City: O Filme* DVD Box

