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*O AUTO DA COMPADECIDA – A DOG’S WILL:*  
**AN ANALYSIS OF THE TRANSLATION OF IDIOMS IN THE ENGLISH  
SUBTITLE**

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***O AUTO DA COMPADECIDA – A DOG’S WILL:***  
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SUBTITLE**

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## Abstract

The objective of this study is to analyse the English subtitles of the Brazilian film *O Auto da Compadecida – A Dog's Will* (Arraes, 2000) – in order to verify which strategies were used in the translation of idioms and fixed expressions. The choices of translation strategies were described based on concepts discussed within Translation Studies (TS). The results reveal that despite the technical constraints of subtitling, especially with regard to time and space, the translator managed to use strategies, albeit varied, that reproduced the idioms in the subtitles, which shows an understanding of the important role of these elements in the mood of the film.

**Key-words:** Translation strategies; Subtitling; Idioms; *A Dog's Will*.

## Resumo

Este trabalho tem como objetivo analisar as legendas em língua inglesa do filme brasileiro *O Auto da Compadecida* (Arraes, 2000) a fim de verificar quais estratégias foram utilizadas na tradução de expressões idiomáticas. As escolhas de estratégias de tradução foram descritas com base em conceitos discutidos no campo dos Estudos da Tradução. Os resultados revelam que apesar das limitações técnicas da legendagem, especialmente com relação ao tempo e espaço, o tradutor conseguiu usar estratégias, embora variadas, que reproduziram as expressões idiomáticas nas legendas, o que mostra uma compreensão do importante papel destes elementos no espírito do filme.

**Palavras-chaves:** Estratégias de tradução; Legendagem; Expressões idiomáticas; *O Auto da Compadecida*.

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## Introduction

The film *A Dog's Will*<sup>1</sup> (original title: *O Auto da Compadecida*) was released in 2000 and it was a successful Brazilian production at the time, “prov[ing] to be a box-office sensation in Brazil, where it has become the nation’s top-grossing homegrown feature” (The New York Times, n.d.). Based on a theatre play written in 1955 by Ariano Suassuna (Brazilian writer, poet and playwright), the film became very popular in Brazil and abroad as part of the so-called “*Retomada do Cinema Brasileiro*” (Nagib, 2002).

The story is set in Taperoá, in the backlands of Paraíba, a North-eastern Brazilian state. João Grilo (Matheus Nachtergaele) and Chicó (Selton Mello), the main characters, are two young wanderers / tricksters struggling for survival in the impoverished village. As they come up with several plans to earn some money by deceiving people, new situations emerge causing more and more confusion. At one point, the town is taken over by bandits, led by Severino (Marco Nanini), a dangerous outlaw (*cangaceiro*) who kills everyone he sees in the town. The people killed by the bandits, including one of the main characters, are sent to the “court of souls” to face the final judgement, which is presided by a black Jesus (Maurício Gonçalves) and the devil (Luís Melo). Their destiny is decided, and after the intervention of Mary, Mother of Compassion (*a Compadecida*), played by Fernanda Montenegro<sup>2</sup>, a surprising ending awaits João Grilo<sup>3</sup>.

As the story is set in a small North-eastern Brazilian town, wherein language contains strong regional characteristics, the dialogues present numerous examples of idioms and expressions employed in that specific region of Brazil. Having watched the film several times, my interest in studying its subtitles emerged as a conjecture regarding how these dialogues could be translated into English.

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<sup>1</sup> Although at the beginning of the film the subtitle shows the translation “The Dog’s Will”, this study adopted the English title “A Dog’s Will” as it is used in most of the specialized websites, for example the Internet Movie Database (IMDb): <http://www.imdb.com/title/tt0271383/reviews>.

<sup>2</sup> One of the most respected Brazilian actresses, Fernanda Montenegro was the first and only Brazilian actress to be nominated for the Best Actress Academy Awards (Oscar - 1999) for her leading role in *Central Station* (*Central do Brasil*). In 2013, she won the International Emmy Award for best actress in the TV series *Sweet Mother* (*Um Doce de Mãe*). Adapted from: [http://en.wikipedia.org/wiki/Fernanda\\_Montenegro](http://en.wikipedia.org/wiki/Fernanda_Montenegro); and from: <http://www.biography.com/people/fernanda-montenegro-9542133#awesm=~oE4LQfH8ILcfr>.

<sup>3</sup> Adapted from: <http://globofilmes.globo.com/OAutodaCompadecida/>.

## **Objectives**

The specific objective of this study is to verify the translation strategies used by the translator for the idioms and fixed expressions.

The intention here is to conduct a research on the basis of the descriptive translation studies (DTS), which is, as defined by Holmes: “to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience” (Shuttleworth & Cowie, 1997, p. 39). The study aims at describing the translator’s choices based on the set of strategies presented by Chesterman (2000), which will be discussed in subsection 2.3. Categories of analysis.

As for the technical aspects involved in the subtitling process as well as in audiovisual translation (AVT), this research considers mainly the concepts presented by Díaz Cintas and Remael (2007).

The main focus of this research is the translation of idioms and fixed expressions, which will be examined in subsection 1.2, mainly based on Baker’s (1992) definition.

## **Relevance of the Study**

Although other studies on *A Dog’s Will* have been carried out, which I describe in subsection 1.1., they have a different focus. The investigation of the translation strategies used for the film’s idioms and fixed expressions, which no doubt reinforces the film regionalism, seeks to bring a small contribution towards a better understanding of how such elements are dealt with within the constrained space of subtitling.

## **Organization of the Study**

This research is divided into three main sections:

- Section 1. Review of Literature presents other studies related to the object of this research in its first subsection 1.1. *Previous studies*; then the theory to be taken into consideration for the analysis in 1.2. *Idioms and fixed expressions*, which brings the definition proposed by Mona Baker (1992); 1.3. *Translating idioms and fixed expressions*, presenting other points of view related to the translation of idioms and expressions; and, finally, 1.4. *Audiovisual translation (AVT): subtitling*, describing the subtitling process and discussing some of its technical constraints, as presented by Díaz Cintas and Remael (2007);

- Section 2. Method details the steps followed in the conduction of this study and presents the *Categories of Analysis* with the set of translation strategies presented by Chesterman (2000), and by which the analysis is conducted; and

- Section 3. Analysis and Discussion.

## **1. Review of Literature**

This section presents previous studies related to the object of this research and the theory to be taken into account in the analysis of the strategies used by the translator.

Following the gradual expansion of translation studies (TS) as a field of research, the concepts that serve as a basis for this study are discussed by different theorists, many of whom bring their own nomenclature and look at translation from a different perspective. Although the works of different theorists are herein mentioned, they serve mostly to complement those works chosen as the main basis for this study.

Therefore, this study will focus on the following authors/works: a) idioms and fixed expressions: Baker (1992); and b) technical aspects involved in the subtitling process and audiovisual translation (AVT): Díaz Cintas and Remael (2007).

### **1.1. Previous studies**

Several studies concerning the production *A Dog's Will* have been conducted, although only few of them relate to the analysis of the subtitling of the film – Mello (2005) discusses the characterization of the film characters, and Morabito (2011) analyses the translation of humour. Although these studies contribute to support and to validate the present research, they do not deal with the analysis of the strategies in translation of idioms and fixed expressions.

Mello (2005) developed her doctoral dissertation focusing on the characters categorization. In the chapter dedicated to the analysis of *A Dog's Will*, she states that, when translated into English, the sentences organisation and the choice of words are linguistic variations of an everyday language, presenting a homogeneous language which equalises the characters and make them speak in a common way, without regionalism or accent, resulting in

a different reading of the film and its characters (Mello, 2005, p. 126)<sup>4</sup>. This statement corroborates to the hypothesis that the meaning or the essence of the dialogues were somehow lost in the English version.

The work of Morabito (2011) analyses the translation choices and the translator's participative role concerning the translation of humour in the subtitling of *A Dog's Will*. Her main focus is on the subtitling of humour aspects and what strategies the translator used, whether it was domestication or foreignisation<sup>5</sup>, as proposed by Venuti (1995). For Morabito, "the subtitle translator is responsible for the cultural bridge between the source text and the translated text, and the translator's choices and interpretations can interfere in the film understanding, mostly when it comes to humour" (Morabito, 2011, p. 5, my translation)<sup>6</sup>.

For Brazilian audiences from other regions, the different accent and the linguistic variation have a substantial impact on the humorous tone of the film; therefore, their exclusion would produce a translation without much of its essence.

## 1.2. Idioms and fixed expressions

Mona Baker, in her book "In other words..." published in 1992, defines idioms and fixed expression as "frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components." (1992, p. 63). Regarding idioms, the author postulates that:

An idiom (...) allows no variation in form under normal circumstances.  
 (...) a speaker or writer cannot normally do any of the following with an idiom:

1. change the order of the words in it (e.g. \*'the *short* and the *long* of it');
2. delete a word from it (e.g. \*'spill beans');

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<sup>4</sup> "No texto traduzido para o inglês, as construções das frases e a escolha das palavras são variantes linguísticas usadas no cotidiano e mostram uma linguagem pasteurizada que iguala os personagens e os faz falar de um modo banal sem regionalismos ou sotaques, resultando em uma outra leitura do filme e de seus personagens." (Mello, 2005, p. 126)

<sup>5</sup> Domestication: "(...) an exchange of source-language intelligibilities for target-language ones." (Venuti, 1995, p. 203). "Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. In its effort to do right abroad, this translation method must do wrong at home, deviating enough from native norms to stage an alien reading experience – choosing to translate a foreign text excluded by domestic literary canons, for instance, or using a marginal discourse to translate it." (Venuti, 1995, p. 20)

<sup>6</sup> "O tradutor de legendas é responsável pela ponte cultural entre a obra de partida e a obra de chegada e suas escolhas e interpretações podem interferir nos sentidos dos filmes, principalmente na tradução do humor". (Morabito, 2011, p. 5)

3. add a word to it (e.g. \*‘the *very* long and short of it’; \*‘face the *classical* music’);
4. replace a word with another (e.g. \*‘the *tall* and the short of it’); \*‘bury *a* hatchet’);
5. change its grammatical structure (e.g. \*‘the music was faced’). (Baker, 1992, p. 63).

And in relation to fixed expressions, Baker claims:

As their name suggests, fixed expressions such as *having said that*, *as a matter of fact*, *Ladies and Gentleman*, and *all the best*, as well as proverbs such as *practise what you preach* and *waste not want not*, allow little or no variation in form. In this respect, they behave very much like idioms. Unlike idioms, however, fixed expressions and proverbs often have fairly transparent meanings. (...) Encountering any fixed expression conjures up in the mind of the reader or hearer all the aspects of experience which are associated with the typical contexts in which the expression is used. (Baker, 1992, p. 64)

These basic definitions already indicate the challenge that the proper use of idioms or fixed expression may represent for non-native speakers.

Regarding the translation of idioms and fixed expressions, Baker affirms that:

The main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language. (Baker, 1992, p. 65)

Another important fact presented by the author is the difficulty that many translators have in recognising an idiomatic expression, as it is not so obvious in most of the cases. However, some expressions can be easily recognised, for example, expressions that do not follow grammatical rules tend to suggest that they should not be interpreted literally (Baker, 1992).

In addition, *A Dog’s Will* also presents in its dialogues proverbs and sayings<sup>7</sup>. They are, in general, well known all over Brazil, whereas the expressions, in most of the cases, are regionalisms, usually known only in some parts of North-eastern Brazil. These expressions can be considered odd even for Brazilians who live in other parts of the country; therefore, the translation of such words and phrases may represent a greater challenge even for the native Brazilian translator

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<sup>7</sup> Whereas proverbs and sayings have similar definitions in English, for some Brazilian scholars they may have different meanings: proverbs have figurative meaning while sayings have literal meaning. The definitions found are available in Appendix 1.

Regarding the definitions of idioms and expressions in Brazil, Xatara (1994), states that, although usual and common, the term ‘idiomatic expression’ can be very broad, and therefore imprecise, because of its etymologic sense<sup>8</sup>. Francisco (2010) presents a summary of definitions of proverbs and expressions, proposed by several authors<sup>9</sup> through which he concludes that they are “frozen patterns of language which have some characteristics in common: they allow little or no variation in form and have a figurative meaning, which is conventional and fixed in the language” (Francisco, 2010, p. 13).

Having said that, this study will consider for the analysis the proverbs and the expressions present in the dialogues of the film, considering that they are both used in its figurative form in the context of the film. Expressions formed by only one word will also be considered in the analysis, since they are frequent in the film (but only the ones used with its connotative meaning, such as ‘bichinha’, meaning figuratively ‘little girl’, and literally ‘little animal’, used in the story to create the confusion between the girl and the dog).

### **1.3. Translating idioms and fixed expressions**

In Translation Studies there are different views from several authors about the subject, proving that there is no consensus on how this type of collocations should be translated. Berman (2007), for example, proposes that such occurrences should be translated literally, in order to reproduce the original characteristics present in the proverb or locution.

This procedure seems to have critical consequences for the reader’s understanding, as it would, most of the times, not make any sense in the target language, or, even worse, it could have a different meaning in other culture. For example, the idiom “*chutar o balde*” in Brazilian Portuguese means “to give up (doing) something”. If this idiom is translated into English following Berman’s idea, it would create a serious misunderstanding, as the same idiom “kick the bucket” in English means “to die”.

Berman’s proposal may function in written translations, as the translator would be able to include a footnote explaining the proverb or idiom used in the original, if so wished. For subtitling or dubbing, on the other hand, this strategy could hinder understanding, as there is no room for explanation.

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<sup>8</sup> “o termo expressão idiomática, ao lado de idiomatismo, parece-me consagrado, embora não seja muito adequado, pois seu sentido etimológico é amplo demais e, justamente por isso, bastante impreciso.” (Xatara, 1994, p. 22).

<sup>9</sup> Some works cited by Francisco (2010, p. 33-37): Xatara (1998); Xatara & Oliveira (2002); Xatara & Oliveira (2008); Ferraz & Souza (2004); Succi (2006); Xatara & Succi (2008).

Mona Baker, on the other hand, argues that:

A certain amount of loss, addition, or skewing of meaning is often unavoidable in translation; language systems tend to be too different to produce exact replicas in most cases. The degree of acceptability or non-acceptability of a change in meaning depends on the significance of this change in a given context. (Baker, 1992, p.57)

Baker also argues that:

As far as idioms are concerned, the first difficulty that a translator comes across is being able to recognize that s/he is dealing with an idiomatic expression. This is not always so obvious. There are various types of idioms, some more easily recognizable than others. (Baker, 1992, p. 65)

Following Baker's argument, once an idiom or fixed expression is recognised and correctly interpreted, the translator has to choose how to translate it (1992, p. 68). The author states that:

Idioms and fixed expressions which contain culture-specific items are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate. (Baker, 1992, p. 68)

Although with different points of view concerning the procedures or strategies to be used, on a broader level, these authors agree that translating proverbs and expressions may be one of the most difficult areas for a translator, as it requires a deep cultural knowledge to be able to understand the meaning and then find the best strategy to translate it, either by using a correspondent in the target language or translating it more literally.

#### **1.4. Audiovisual translation (AVT): subtitling**

In order to analyse the English subtitles of the film, object of this study, it is also important to acknowledge the technical aspects involved in the field of AVT and subtitling. These technicalities also influence the translator when having to choose one strategy or another, as there are rules to be followed before deciding how to translate a given text.

Gambier (2008) notes that there are different types of AVT, such as: dubbing, interpreting, voice-over, subtitling, audio-description and subtitling for operas and theatres. Among the modalities aforementioned, Chiaro (2009) argues that dubbing and subtitling are the two most used in the audiovisual translation field.

Subtitling is a process that involves the use of numerous complex techniques, which may be followed in order to be able to compile the information into a certain number of

characters in a certain number of lines. As Chiaro states: “[s]ubtitling consists of incorporating in the screen a written text which is a condensed version in the target text of what can be heard on screen” (2009, p. 148).

Díaz Cintas and Remael suggest that:

Subtitling may be defined as a 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, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). (Díaz Cintas & Remael, 2007, p. 8)

Williams and Chesterman reinforces this idea by stating that “(…) subtitling leaves spoken or sung text intact and adds a written translation on screen” (2002, p. 13).

According to Díaz Cintas and Remael (2007) the technicalities involving the subtitling process for cinema and DVD should consider the following features:

- Space restrictions: maximum of two lines, with around 40 characters per line.
- Time restrictions: a one-liner subtitle should not remain on the screen for more than 3 seconds; a two-liner subtitle should remain on screen for a maximum of 6 seconds; and the gap between two consecutive subtitles should be around 0.2 second.
- Synchronization: temporal synchronization is the main factor taken into account by viewers when enquired about their appreciation concerning a translated programme.

Collet (2012, p. 42) argues that these restrictions imposed by the technical aspects of subtitling make the process of translating even more difficult, as the translator has to evaluate his/hers options twice, considering: 1) the content of the message; and 2) the space/time this type of translation enforces. She concludes that these particularities result in the reduction of the text in relation to the oral dialogues.

Regarding these reductions, Chiaro (2009) argues that, beyond technical constraints, the audience needs time to read the subtitles and watch the film simultaneously. Araújo (2002) adds that we speak more than we write, therefore the volume of text in the subtitles is always shorter than the spoken dialogues.

According to Carvalho (2005) the objective of the subtitle is to make the comprehension of what is being said easier, without diverting the attention from the scenes and sounds; the subtitles must be simple and direct, and it should be read at the same time as the oral text is pronounced.

Considering the subtitle as an interpretation of the oral text, most translators have to make use of omission when dealing with the subtitling. In cases when omission is necessary due to the length of the dialogues *versus* time/space on the screen, Carvalho (2005) argues that among the important aspects translators should try to preserve are: lexical items understood to be more relevant in the clause, words that can be easily recognised by the public.

## **2. Method**

### **2.1. The object**

The object of this study is the official English subtitling of the film *A Dog's Will* (*O Auto da Compadecida*) available on the original DVD produced by Globo Filmes and distributed by Columbia Tristar do Brasil. As the original file with the text is not available on the Internet, a transcript of the subtitling was typed on a spreadsheet for the analysis.

Although this study considered only the film dialogues, it is worth mentioning that in the film the dialogues are almost 100% identical to the original text, written by the Brazilian playwright Ariano Suassuna in 1955.

Most dialogues are identical, including the idioms and expressions presented. The film producers followed almost all directions from the original, including the characters gestures and idiosyncrasies. Although there are differences in the plot and some characters were added or excluded.

In the play there is a sacristan, who is also greedy and tries to take advantage of the “dog’s will” situation (but he was excluded from the film). Major Antonio Moraes has a son who comes from Recife and wants to be blessed by the priest. The dog is a male in the play, causing the confusions with “bichinho” (“little one”) and the Major’s son (this child does not even appear in the play, he is only mentioned). Instead of the boy, the screenwriters chose a girl (Rosinha) as the Major’s daughter, in order to create a romantic line with one of the main

characters), and two others, Vicentão (Big Vince) and Cabo 70 (Corporal 70), probably to ‘compete’ for Rosinha’s heart. This can be considered a significant change in the plot, as it brings a romanticised appeal to the storyline, more likely to gain public acceptance.

The other characters (João Grilo/Jack the Cricket, Chicó, Major Antonio Moraes, Eurico, Dora, Father João, Bishop, Severino, the *Compadecida*, Jesus and the Devil) are identical; they have exactly the same characteristics as they have in the play.

## 2.2. *Corpus and data collection*

For this analysis, a parallel *corpus* was elaborated using a spreadsheet. According to Baker (1995) a parallel *corpus* is a set of texts in language A followed by its translation in language B. In a comparative study on comparable and parallel *corpus*, Fernandes states that: “In parallel corpus (...) texts are grouped together on the basis of translational resemblance (i.e. one text could be taken as the translation of the other and vice versa).” (Fernandes, 2006, p. 91).

A complete version of the spreadsheet with the compilation of idioms and expressions found in the film and their respective translation is available in Appendix 2).

Regarding the qualitative or quantitative nature of the analysis, this study may fit in both groups. According to William and Chesterman (2002, p. 65) the difference between the two types of studies is that the quantitative research “may aim at making claims about universality” and “to measure things, to count, and to compare statistically”, whereas the qualitative research “can lead to conclusions about what is possible, what can happen, or what can happen at least sometimes; it does not allow conclusions about what is possible, general or universal.”

Hence, on the one hand, as this investigation follows elements of the quantitative research, statistically counting occurrences in order to evaluate the frequency of different strategies used by the translator, on the other hand, the idea is to interpret this data and analyse the choices made by the translator, possibly making suppositions about the cultural influences by which the translator was guided.

As a first step, all dialogues presenting idioms and expressions were written down, following my intuitive personal cultural knowledge. As a native speaker of Brazilian Portuguese, it was relatively easy to recognise the expressions, even the regionalisms mostly used in the Northeast region of Brazil due to the connotative meaning applied.

Other important step was a careful reading of the original play, written by Suassuna in 1955, in order to identify the expressions presented in the film production and then verify whether the author created any of those expressions specifically for this story. The outcome was that almost 100% of the expressions presented in the film are the same as the original text, and they are known to be spoken by native speakers of that region of the country.

After that, a research was carried out mainly on the Internet<sup>10</sup> to verify if the expressions were indeed idioms, fixed expressions, proverbs or sayings. Once all the different denominations were defined and all the meanings confirmed, a column was added to the Microsoft Excel spreadsheet with the expressions meanings or explanations.

One aspect that was not possible to confirm is the translator's origin as this information is not available on the DVD credits or the websites specialised in film productions. The country of origin of the translator would give another point of view in the analysis, as it would make it easier to understand the influences he/she had when choosing one strategy over another. As Baker (1992) poses, the main difficulty that translators face when it comes to translating idiomatic expressions is to recognise them, as they are not obvious.

On one hand, if the translator is not Brazilian, and/or if s/he does not have a team prepared to support this type of work, the recognition and translation of idiomatic expressions will probably be harder. On the other hand, if the translator is a native speaker of English, s/he has probably a considerable knowledge of the target culture/audience and, therefore, the TT can reach its purpose more successfully.

In order to complete this study, the steps and procedures below were followed:

- 1) Transcription of the spoken dialogues presenting idioms and/or fixed expressions followed by the respective English subtitles, and the elaboration of a parallel *corpus* in the form of an Excel spreadsheet (available in Appendix 2);
- 2) Comparison of the transcription in the source language with their translation to the target language;
- 3) Analysis of the translation strategies chosen by the translator;

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<sup>10</sup> For example: Dicionário de Expressões Idiomáticas – <http://www.deipf.ibilce.unesp.br/pt/index.php>; Dicionário de Expressões – <http://www.dicionariodeexpressoes.com.br/>; Cambridge International Dictionary of Idioms – <http://itools.com/tool/cambridge-international-dictionary-of-idioms>; The Free Dictionary/Idioms – <http://idioms.thefreedictionary.com/>.

- 4) Analysis of the technical constraints (length of sentences in the source language and in the target language); and
- 5) Discussion about the technicalities and translations strategies in the subtitling process.

The following section presents the analysis and discussion.

### **2.3. Categories of analysis**

Although there are many authors who discuss strategies in TS, albeit under different nomenclature, Molina and Hurtado Albir (2002), for example, uses the term “techniques”; Vinay and Darbelnet (1995), “modalities”, this study focuses on Chesterman’s work because the set of strategies presented by the author are quite varied and some are specifically aimed at describing strategies used to translate idioms and expressions, which is of particular interest in this research.

Furthermore, Chesterman’s definition of “strategy” was chosen as it seems to be more closely associated to the idea of “possible” solutions and, therefore, less prescriptive. As the author states that translation strategies are “not fixed for all time (...) but open-ended and amenable to adaptation, variation and mutation” (Chesterman, 2000, p.87), it reinforces the idea that more than one strategy is possible or indeed not at all, opening the possibility for the creation of a new strategy if the necessity arises.

Hurtado Albir (2011), for instance, who talks of procedures, techniques, and strategies, defines the latter as “individual procedures, conscious and unconscious, verbal and non-verbal, internal (cognitive) and external, used by the translator in order to solve problems faced during the translation process and to improve his/hers effectiveness when it comes to specific needs (...) interacting with the translator’s general knowledge.” (p. 276, my translation)<sup>11</sup>.

For Chesterman (2000, p. 88) “(...) strategies are ways in which translators seek to conform norms. (...) not to achieve equivalence, but simply to arrive at the best version they can think of, what they regard as the optimal translation.” The author explains that a strategy should be considered a kind of process in which something is done, “(...) but it should be

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<sup>11</sup> “los procedimientos individuales, conscientes y no conscientes, verbales y no verbales, internos (cognitivos) y externos utilizados por el traductor para resolver los problemas encontrados en el proceso traductor y mejorar su eficacia en función de sus necesidades específicas [...] interactuando con el conocimiento general del traductor.” (Hurtado Albir, 2011, p. 276).

stressed that the overall framework here is behavioural, rather than neural.” (Chesterman, 2000, p. 88). Another interesting point brought by Chesterman is Lörcher’s distinction between “non-strategic” and “strategic” behaviour: “there are smooth, “automatic” patches of activity, interrupted by pauses, problem points where the translator appears to have to think in a non-routine manner.” (Lörcher, 1991 apud Chesterman, 2000, p. 89, emphasis in original).

In terms of classification, Chesterman (2000) presents two levels of translation strategies: i) global strategies, which refer to “the translator’s initial decision about the general nature of the appropriate relation between target and source texts (...); about what kinds of intertextual resemblance should be given priority” (Chesterman, 2000, p. 90); and ii) local strategies, which deal with problems to be solved such as “how to translate this structure / this idea / this item” (Chesterman, 2000, p. 90). The second level, local strategies, is the main focus of this study, as it deals with specific lexical structure, idioms and fixed expressions.

Therefore, based on this second level, this study will consider the classification proposed by Chesterman (2000), which is divided into three primary groups of strategies: *Syntactic (or Grammatical) strategies*, *Semantic strategies*, and *Pragmatic strategies*. These groups can be broken down into subgroups in a variety of ways, as presented in the following tables.

Table 1 presents the *Syntactic (or Grammatical) strategies* subgroups, which involve purely syntactic changes and primarily manipulate form.

Table 1 - Syntactic (or Grammatical) strategies (G) subgroups	
G1. Literal translation	Maximally close to the source language form, but nevertheless grammatical.
G2. Loan, calque	It covers both the borrowing of individual items and the borrowing of syntagma; it refers to a deliberate choice not the unconscious influence of undesired interference.
G3. Transposition	Any changes of word-class, e.g. from noun to verb, adjective to adverb. It normally involves structural changes as well.
G4. Unit shift	It occurs when a source text (ST) unit is translated as a different unit in the translated text (TT): one sentence in the ST to two sentences in the TT; a word to a phrase; a sentence to a phrase.
G5. Phrase structure change	It comprises a number of changes at the level of the phrase, including number, definiteness and modification in the noun phrase, and person, tense and mood in the verb phrase.
G6. Clause structure change	Changes that have to do with the structure of the clause in terms of its constituent phrases, e.g. from active intransitive to passive voice; from intransitive to transitive, etc.
G7. Sentence structure change	It affects the structure of the sentence-unit. Changes between main-clause and sub-clause status, changes of sub-clause types etc.
G8. Cohesion change	It affects intra-textual reference, ellipsis, substitution, pronominalization and repetition, or the use of connectors of various kinds.
G9. Level shift	Levels: phonology, morphology, syntax and lexis. Level shift: the mode of expression of a particular item is shifted from one level to another.
G10. Scheme change	The kinds of changes that translators incorporate in the translation of rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm etc.

Source: Adapted from Chesterman (2000)

In Table 2 the group of *Semantic strategies* and its subgroups are presented. In this group changes have to do mainly with lexical semantics, but also include aspects of clause meaning such as emphasis.

Table 2 - Semantic strategies (S) subgroups	
S1. Synonymy	It selects not the obvious equivalent but a synonym or near-synonym for it, e.g. to avoid repetition.
S2. Antonymy	The translator selects an antonym and combines this with a negation element.
S3. Hyponymy	It comes in three subclasses: a) ST superordinate => TT hyponym; b) ST hyponym => TT superordinate; c) ST hyponym => TT hyponym.
S4. Converses	Pairs of (usually) verbal structures which express the same state of affairs from opposing viewpoints, e.g. <i>buy</i> and <i>sell</i> .
S5. Abstraction change	It moves from abstract to more concrete or from concrete to more abstract.
S6. Distribution change	Change in the distribution of the “same” semantic components over more items (expansion) or fewer items (compression).
S7. Emphasis change	It adds to, reduces or alters the emphasis or thematic focus, for one reason or another.
S8. Paraphrase	It results in a TT version that can be described as loose, free, in some contexts even undertranslated. Semantic components at the lexeme level tend to be disregarded, in favour of the pragmatic sense of some higher unit such as a whole clause.
S9. Trope change	It applies to the translation of rhetorical tropes (i.e. figurative expressions), in four main subclasses: a) ST trope X => TT trope X (e.g. metaphor as metaphor); b) ST trope X => TT trope Y (the general feature of figurativeness is retained, but the realization is different); c) ST trope X => TT trope Ø (the figurative element is dropped altogether); d) ST trope Ø => TT trope X (a metaphor is included in the TT).
S10. Other semantic changes	It would include other modulations of various kinds, such as change of (physical) sense or of deictic direction, e.g. change from oral to visual sense; from “here” to “there” to from “there” to “here”.

Source: Adapted from Chesterman (2000)

Table 3 shows the *Pragmatic strategies* and its subgroups. It has to do primarily with the selection of information in the TT, a selection that is governed by the translator's knowledge of the prospective readership of the translation. These strategies tend to involve bigger changes from the ST, and may incorporate syntactic and/or semantic changes as well.

Table 3 - Pragmatic strategies (Pr) subgroups	
Pr1. Cultural filtering	It is also referred to as naturalization, domestication or adaptation; it describes the way in which SL items, particularly culture-specific items, are translated as TL cultural or functional equivalents, so they conform to TL norms.
Pr2. Explicitness change	Change towards either more explicitness (explicitation) or more implicitness (implication).
Pr3. Information change	Addition of new (non-inferable) information which is deemed to be relevant to the TT readership but which is not present in the ST or the omission of ST information deemed to be irrelevant.
Pr4. Interpersonal change	It alters the formality level, the degree of emotiveness and involvement, the level of technical lexis and the like: anything that involves a change in the relationship between text/author and reader.
Pr5. Illocutionary change	Usually linked with other strategies, e.g. changing the mood of the verb from indicative to imperative (G5 Phrase structure change) also involves an illocutionary change from statement to request.
Pr6. Coherence change	It has to do with the logical arrangement of information in the text, at the ideational level.
Pr7. Partial translation	It covers any kind of partial translation, such as summary translation, transcription, translation of the sounds only, and the like.
Pr8. Visibility change	Change in the status of the authorial presence, or to the overt intrusion or foregrounding of the translatorial presence, e.g. translator's footnotes, bracketed comments (such as explanations or puns) or added glosses explicitly draw the reader's attention to the presence of the translator.
Pr9. Transediting	It has to do with the radical re-editing that translators have to do on badly written original texts: it includes drastic re-ordering, rewriting, at a more general level than the kinds of changes covered by the strategies mentioned so far.
Pr10. Other pragmatic changes	Change in the layout, in order to better arrange the text in the TT; choice of dialect or vocabulary (e.g. Am English, Br English), when the readership is not specified.

Source: Adapted from Chesterman (2000)

It is important to point out that it is acknowledged by the author that "these groups overlap to some extent; that pragmatic ones usually involve semantic and syntactic ones as well, etc.; and that strategies of different types often co-occur" (Chesterman, 2000, p. 93).

### 3. Analysis and Discussion

The analysis and discussion section is divided into subsections that present the strategies found in the translation of the subtitling, a brief comment on the strategy and a table with examples from the *corpus*. The strategies are presented in the following order: from the most common, the ones considered in the analysis to be applicable to more occurrences, to the least common strategies.

In the data collection 50 occurrences were selected from the film dialogues. Table 4 shows the number of occurrences classified for each strategy. This is also the order that the analysis is presented.

Table 4 – Strategies versus number of occurrences		
Strategy	Subclasses	Number of occurrences
<i>S9. Trope change</i>	a) <i>ST trope X =&gt; TT trope X</i>	5
	b) <i>ST trope X =&gt; TT trope Y</i>	9
	c) <i>ST trope X =&gt; TT trope Ø</i>	8
	d) <i>ST trope Ø =&gt; TT trope X</i>	1
<i>Pr1. Cultural filtering</i>		13
<i>G1. Literal translation</i>		7
<i>G6. Clause structure change</i>		1
<i>Pr3. Information change</i>		1
<i>Pr5. Illocutionary change</i>		1
<i>S4. Converses</i>		1
<i>S5. Abstraction change</i>		1
<i>S6. Distribution change</i>		1
<i>S8. Paraphrase</i>		1
<b>Total</b>		<b>50</b>

Source: Own elaboration

Some of the selected occurrences presented here allow more than one strategy to be applied in the analysis of the *corpus*. However, due to time restrictions, this study presents only one strategy for each occurrence. Therefore, future research is indicated in the conclusion.

### 3.1. Strategy S9. Trope change

Through the analysis of the excerpts, among all strategies presented by Chesterman (2000), the one that can be applied to most cases is *S9. Trope change*, which is part of the *Semantic strategies (S) subgroups* (Table 2), as it applies to the translation of rhetorical tropes – figurative expressions – the aim of this study.

This strategy is subdivided in four main subclasses: a) *ST trope X => TT trope X* – metaphor as metaphor<sup>12</sup>; b) *ST trope X => TT trope Y* – the general feature of figurativeness is retained, but the realization of this features is different, with different tenor, for instance; c) *ST trope X => TT trope Ø* – the figurative element is dropped altogether; d) *ST trope Ø => TT trope X* – a metaphor is included in the TT (Chesterman, 2000).

The number of occurrences that fit into this strategy, most particularly in the subclasses “a” and “b”, corroborates to the theory that that most translators should seek for a similar or correspondent expression in the target language when it comes to the translation of idioms and expressions, maintaining figurative elements, as close as possible to the one presented in the source language. In cases when the maintenance of the same figurative element is not possible, the tendency is to look for another equivalent expression, with different images, but still close in meaning. Paulo Rónai (1981) defends the translation of idioms and expressions by correspondent and reinforces the idea that this is not the case of translating words, but sentences. That is, the translator should forget about the words in which the idea is uttered, and then find in the target language a similar expression in which the same idea is naturally expressed (Rónai, 1981).

From the total of 50 occurrences found in the film dialogues, 23 can be classified as category *S9. Trope change*. Narrowing down to its subclasses, five of them fit into the subcategory *S9-a) ST trope X => TT trope X*, as they were translated into a similar expression and the metaphors could be preserved. Table 5 shows two examples of this category.

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<sup>12</sup> Metaphor (1): Figure of speech in which the usual or literal meaning of a word is replaced by another, only applicable by implied comparison. (Adapted from <http://www.priberam.pt/dlpo/met%C3%A1fora>); Metaphor (2): a word or phrase used to describe somebody/something 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, for example *She has a heart of Stone*. (Adapted from Oxford Online Dictionary: <http://www.oxfordlearnersdictionaries.com/definition/english/metaphor>)

Table 5 – Examples – S9. Trope change: a) ST trope X =&gt; TT trope X

Time	Character	Dialogue	English subtitle	Strategy
00:05:30	João Grilo	Que é isso, Chicó! Já <b>estou por aqui</b> com essas histórias	Come on, Chicó! <b>I'm up to here</b> with your stories.	S9. Trope change: a) ST trope X => TT trope X
00:16:30	Padre	Oh, mulher <b>sem coração!</b>	You <b>heartless</b> woman!	S9. Trope change: a) ST trope X => TT trope X

Source: Own elaboration

Through the analysis, nine out of the 23 occurrences were classified as subcategory *S9-b) ST trope X => TT trope Y*. In this case, as Chesterman (2000) defines, the general feature of figurativeness was retained, but the realization was different. Table 6 shows examples of this category, in which metaphors were kept, but not the same ones. Based on Vinay and Darbelnet (1995), this can also be considered a case of ‘domestication’, as the translator seeks for a correspondent expression in the target language.

It is worth mentioning that under Vinay and Darbelnet’s (1995) classification this strategy is named “equivalence”. The authors point out that it is usually used in the translation of proverbs. They argue that: “It is normally easy to find a matching equivalent proverb because the ‘*sagesse des nations*’ [popular wisdom or wisdom of nations] has made the same observations everywhere” (p. 275).

Table 6 – Examples – S9. Trope change: b) ST trope X =&gt; TT trope Y

Time	Character	Dialogue	English subtitle	Strategy
00:17:48	Padre	Oh, mulher <b>desalmada!</b>	What a <b>heartless</b> woman!	S9. Trope change: b) ST trope X => TT trope Y
00:28:53	Major	Dizem que você é um embrulhão, abusado, <b>cheio de nove horas...</b>	They say you're a rascal, <b>a good-for-nothing.</b>	S9. Trope change: b) ST trope X => TT trope Y

Source: Own elaboration

The second excerpt from Table 6 [00:28:53 – Major] presents an omission (the original presents the words *embrulhão* and *abusado* and the subtitle only *rascal*), which brings back the idea of Carvalho (2005) about the objective of the subtitle lying on the function of facilitating the understanding without diverting the attention from the scene. The translator chose to use only one word that summarizes the meaning of both words in Portuguese.

Subcategory *S9-c) ST trope X => TT trope Ø* is also meaningful in this category, as it can be applied to eight occurrences. In this category, according to Chesterman (2000), the figurative element is dropped altogether. Table 7 shows examples found in the dialogues.

Time	Character	Dialogue	English subtitle	Strategy
00:58:35	Severino	Seu <b>arremedo de gente!</b>	You skinny little wimp!	S9. Trope change: c ST trope X => TT trope Ø
01:18:24	João	É mesmo! Um sujeito ruim desse, só sendo <b>filho de chocadeira.</b>	That's right! Such a mean fellow must've <b>come from an incubator!</b>	S9. Trope change: c ST trope X => TT trope Ø

Source: Own elaboration

The subcategory *S9-d) ST trope Ø => TT trope X* was considered to be applicable to only one occurrence, in which case a metaphor was included in the TT. In this category, the original dialogue does not present metaphor, but the translator chose to use one in English. The occurrence is presented in Table 8.

Time	Character	Dialogue	English subtitle	Strategy
00:17:22	João	Posso gastar quanto eu quiser?	Can I <b>loose the purse string?</b>	S9. Trope change: ST trope Ø => TT trope X

Source: Own elaboration

### 3.2. Strategy Pr1. Cultural filtering

From the 50 expressions selected, 13 can be classified as *Pr1. Cultural filtering*. According to Chesterman (2000), “this strategy is also referred to as naturalization, domestication; it describes the way in which SL items, particularly culture-specific items, are translated as TL cultural or functional equivalents, so that they conform to norms.” (Chesterman, 2000, p. 108). Regarding the ‘culture-specific items’, Nord (2001, p. 34) poses that “a culture-specific phenomenon is (...) one that is found to exist in a particular form or function in only one of the two cultures being compared”. Although the author acknowledges the fact that such element may also exist in other cultures, other than the two observed ones.

Table 9 presents two examples of this classification.

Time	Character	Dialogue	English subtitle	Strategy
00:28:26	Chicó	Jurou, pela mãezinha dele, <b>que deus a tenha</b> .	On his mother's soul, <b>may she rest in peace</b> .	Pr1. Cultural filtering
00:52:25	João	Chicó, se burrice matasse <b>você já tinha batido a caçuleta faz tempo</b> .	If people died of stupidity <b>you'd be long gone</b> .	Pr1. Cultural filtering

Source: Own elaboration

Although the first strategy presented (*S9. Trope change*) was used to classify 23 occurrences, they were subdivided into four categories, presenting the maximum of nine occurrences in one of them. Therefore, *Pr1. Cultural filtering* can be considered the most common strategy as it has 13 occurrences classified, and it has no subclasses.

As this study aim is on the idioms and expressions found in the film dialogues, the amount of occurrences classified as to have been translated through the *Cultural Filtering* strategy is rather interesting. These expressions are Brazilian regionalisms and when it comes to the translation of such specific language the use of cultural filtering functions as a way to bring the audience closer to the narrative. Even though pointing to some negative results concerning foreignisation, Venuti (1995) admits that domestication makes the target text more natural and more functional.

### 3.3. Strategy G1. Literal translation

Seven occurrences were classified as *G1. Literal translation*. Considered by Chesterman (2000) as the strategy that is closest to the ST form, “but nevertheless grammatical” (p. 94), seven of the selected dialogues were classified as such. Table 10 presents the examples.

Time	Character	Dialogue	English subtitle	Strategy
00:00:36	Chicó	"A Paixão de Cristo", O filme <b>mais arretado</b> do mundo!	"The Passion of Christ", the world's <b>boldest</b> film!	G1. Literal translation
00:30:35	Severino	Vai ser mais fácil que dar tapa em bêbado.	It'll be easier than slapping a drunk!	G1. Literal translation

Source: Own elaboration

### 3.4. Other strategies

From the selected occurrences, seven were classified under other strategies. Table 11 shows these expressions and the correspondent strategy followed by a brief explanation on each of them.

Time	Character	Dialogue	English subtitle	Strategy
00:04:18	Chicó	João, tá dando uma <b>pilora</b> na cachorra!	Jack, the bitch's throwing a fit!	G6. Clause structure change
00:17:22	João	Vai ser <b>mais fácil que dar milho a bode!</b>	This is going to be easy!	Pr3. Information change
00:13:35	Chicó	É pra dizer ou não dizer?	Make up your minds!	Pr5. Illocutionary change
00:36:45	João	Não, não. Só estou querendo dizer que <b>quando um não quer, dois não brigam!</b>	No, no! Only that <b>it takes two to fight.</b>	S4. Converses
00:04:06	Dora	... e ainda vem uns <b>mal agradecidos</b> desses...	... and you <b>ingrates</b> complain!	S5. Abstraction change
00:09:04	Chicó	<b>Você</b> que inventou essa história, <b>que gosta de embrulhada</b> , que resolva.	You <b>made the mess.</b> Now you sort it out.	S6. Distribution change
00:25:52	Chicó	Eita, que com a senhora a gente <b>bota e leva chifre</b> ao mesmo tempo!	It's cheat and be cheated on, all in one go!	S8. Paraphrase

Source: Own elaboration

**G6. Clause structure change** – It presents a change in its clause, from passive to active voice. In the example the change occurred from “something is going on with the bitch” to “the bitch is doing something”.

**Pr3. Information change** – Chesterman (2000) describes this strategy as the one that presents the addition of new (non-inferable) information, or the omission of information, believed to be irrelevant.

The excerpt [00:17:22 – João], the translator also makes use of omission, which could also be related to what Carvalho (2005) and Chiaro (2009) state that the audience needs time to read the subtitles and the translator’s choice here was made in order to simplify the reading of the subtitle.

**Pr5. Illocutionary change** – It presents change in the mood of the verb and also involves an illocutionary change from statement to request. In this case, the example presents a change from an interrogative into an imperative clause.

**S4. Converses** – This strategy is defined by a change in its structure, from affirmative to negative. As Chesterman (2000) states, it is a case that presents “pairs of (usually) verbal structures which express the same state of affairs from opposing viewpoints” (p. 103). Furthermore, this change also presents an adaptation in its form, since the original idiom is “it takes two to tango”, the translator’s decided to use the word “fight” instead of “tango” to make it closer to the expression in Brazilian Portuguese.

**S5. Abstraction change** – The *Abstraction change*, as Chesterman (2000) defines it, may express a different selection of level moving either from abstract to concrete or from concrete to abstract. The occurrence classified as such presents a change from abstract to concrete.

**S6. Distribution change** – The excerpt presents a change in its semantic components over fewer items (compression). That is, the translator chose to reduce the sentence into a more direct form, still making use of a popular expression in English.

**S8. Paraphrase** – According to Chesterman (2000), this strategy is commonly used in the translation of idioms in cases that a corresponding idiomatic expression is not found in the target language.

## Final remarks

The objective of this study was to verify the translation strategies used in the translations of idioms and fixed expressions.

The translation strategies presented by Chesterman (2000) were considered for the analysis and the concepts on the technical aspects involved in the subtitling process as well as in audiovisual translation (AVT) presented by Chiaro (2009) and Días Cintas and Remael (2007) was taken into account during the investigation.

The focus of this research was the idioms and fixed expressions presented in the dialogues of the Brazilian film “*A Dog’s Will*” (*O Auto da Compadecida*, Globo Filmes, 2000) and how they were translated into English. The definition of idioms and fixed expressions proposed by Mona Baker (1992) was adopted in this research.

The analysis was carried out through a parallel *corpus* with the collection of idioms and expressions found in the film, followed by their respective meanings and translations, elaborated in the form of an Excel spreadsheet.

In the data collection 50 occurrences were selected from the film dialogues. From this total, 23 were classified as category *S9. Trope change*, which is subdivided into four subclasses: a) *ST trope X => TT trope X* (five occurrences); b) *ST trope X => TT trope Y* (nine occurrences); c) *ST trope X => TT trope Ø* (eight occurrences); and d) *ST trope Ø => TT trope X* (one occurrence).

From the subclasses of category *S9 Trope change* the ones that have more occurrences classified are a) *ST trope X => TT trope X* and b) *ST trope X => TT trope Y* with five and nine occurrences respectively, proving that translator’s tend to keep the figurative meanings when translating idioms and expressions. The third most expressive subclass is c) *ST trope X => TT trope Ø* in which the expression is replaced by a non figurative translation, confirming the difficulty translators may face in finding a correspondent expression in the target language.

The strategy considered most significant in the study is *Pr1. Cultural filtering*, as 13 occurrences were classified as such, presenting no subclasses. As the use of this strategy suggests proximity to the target audience, this considerable number suggests that the subtitles herein analysed achieve such proximity.

Another strategy presenting considerable number of occurrences is *G1. Literal translation*. Seven excerpts were classified under this strategy, which can be used in cases when a correspondent expression is not found in the target language.

Additionally, seven other strategies were used in the analysis, but they present only one occurrence each, therefore not representing a substantial number.

The possible interference of the AVT techniques in the translator's choices was not verified as it was not the focus of this research. However, although the choices of the translator may conform to the format of the subtitling, the strategies fit into what Carvalho (2005) believes to be the objective of the subtitle, namely to facilitate comprehension. On one hand, should the translator have chosen strategies closer to foreignisation, for instance, the target audience could have problems trying to understand the text and consequently miss the images shown on screen. On the other hand, whenever the translator chose a strategy that eliminated or attenuated the idiom, all the implied regionalism and cultural marking was also reduced, resulting in what Mello (2005) describes as "homogeneous language". Having said that, the results show that most idioms were kept as idioms, which shows that the translator perceived these elements as being crucial for the mood of the film.

Due to time restrictions, this research could not expand from its main objective, even though the subject matter is undoubtedly a rich source for analysis. Firstly, the findings herein presented only one strategy for each occurrence, even though some of them could have been classified in more than one category as well. Secondly, in a film of this type, the matter of regionalism and idioms could be approached from different viewpoints. Finally, another possible area of future research and analysis would be to investigate in more detail the possible interference of the AVT and its impact on the translator's choice of strategies.

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## Appendix 1 – Definitions of Proverb and Saying

The table below (Table A1) shows the similarities in the English definitions for Proverb and Saying, extracted from two different dictionaries:

Table A1 - English definitions	
Proverb	a brief popular saying (such as ‘Too many cooks spoil the broth’) that gives advice about how people should live or that expresses a belief that is generally thought to be true <sup>13</sup> .
	a well-known phrase or sentence that gives advice or says something that is generally true (for example ‘Waste not, want not’) <sup>14</sup> .
Saying	an old and well-known phrase that expresses an idea that most people believe is true (example: ‘There’s an old saying that you should let sleeping dogs lie’) <sup>15</sup> .
	a well-known phrase or statement that expresses something about life that most people believe is wise and true (example: ‘Accidents will happen’, as the saying goes) <sup>16</sup> .

Source: Own elaboration

In Brazilian Portuguese the word for saying is “ditado”, which means either the participle of the verb “ditar” (dictate) and also “dictation”. The definitions found in the dictionaries only refer to these meanings, except from one dictionary that mentions “proverb” as other possible meaning, as shown in Table A2:

<sup>13</sup> Adapted from: <http://www.merriam-webster.com/dictionary/proverb>

<sup>14</sup> Adapted from: <http://www.oxfordlearnersdictionaries.com/us/definition/english/proverb>

<sup>15</sup> Adapted from: <http://www.merriam-webster.com/dictionary/saying>

<sup>16</sup> Adapted from: <http://www.oxfordlearnersdictionaries.com/us/definition/english/saying>

Table A2 - Brazilian Portuguese definitions	
Provérbio	1. Brief popular maxim; adagio, saying, moral statement. 2. Short comedy presenting in the plot the development of a proverb. (my translation) <sup>17</sup>
	1. Maxim expressed in few words and become commonplace. 2. Adagio. 3. Comedy in one or two acts which theme is a proverb. (my translation) <sup>18</sup>
	1. Maxim or sentence of practical and popular character, common to a social group, expressed succinctly and usually rich in images; Adagio, saying, (...).(my translation) <sup>19</sup>
Ditado	1. Something that has been dictated. 2. Suggested, inspired. 3. Imposed, prescribed. (my translation) <sup>20</sup>
	1. Something that has been dictated for somebody else to write down. 2. Dictation exercise. 3. Adagio. (my translation) <sup>21</sup>
	1. Something that one dictates to be written. 2. The writing done by dictation. 3. See <i>provérbio</i> (1). (my translation) <sup>22</sup>

Source: Own elaboration

Although the Brazilian Portuguese dictionaries point that “ditado” and “provérbio” are the same, for some Brazilian scholars they have differences. Francisco (2010) uses this criterion in order to select the *corpus* for his study. According to him, although they are both “frozen patterns”, presenting similarities, sayings (*ditados*) have denotative meaning, whereas proverbs (*provérbios*) present connotative meaning. He presents some examples:

(...) “The more you have, the more you wish”, “Don’t do to others what you don’t want others do to you”, “Be good no matter to whom” would be sayings as the meaning is denotative; whereas in “In the land of the blind, the one-eyed man is king”, “A bird in the hand is worth two in the bush”, “When the handout is too much, the holy suspects”, all with connotative meaning, would be proverbs. (Francisco, 2010, p. 42, my translation)<sup>23</sup>.

<sup>17</sup> Provérbio: *sm (lat proverbiu)* 1. Máxima breve e popular; adágio, anexim, ditado, rifão, sentença moral. 2. Pequena comédia que tem por entrecho o desenvolvimento de um provérbio. Retrieved from <http://michaelis.uol.com.br/moderno/portugues/index.php?lingua=portugues-portugues&palavra=prov%E9rbio>

<sup>18</sup> Provérbio: 1. Máxima expressa em poucas palavras e tornada vulgar. 2. Rifão; anexim; adágio. 3. Comédia em um ou dois actos cujo tema é um provérbio. Retrieved from <http://www.priberam.pt/DLPO/prov%C3%A9rbio>

<sup>19</sup> Provérbio: 1. Máxima ou sentença de caráter prático e popular, comum a todo um grupo social, expressa de forma sucinta e geralmente rica em imagens; Adágio, ditado, anexim, exemplo, refrão, refrém, rifão. Ex.: “Casa de ferreiro, espeto de pau”; “Quanto maior a nau, maior a tormenta”. (...). (Ferreira, 2010).

<sup>20</sup> Ditado: *adj (part de ditar)* 1 Que se ditou. 2 Sugerido, inspirado. 3 Imposto, prescrito. *sm* Aquilo que se dita ou se ditou. Retrieved from <http://michaelis.uol.com.br/moderno/portugues/index.php?lingua=portugues-portugues&palavra=ditado>

<sup>21</sup> Ditado: 1. O que se dita para outro escrever. 2. Exercício de ditado. 3. Adágio, rifão. Retrieved from <http://www.priberam.pt/DLPO/ditado>

<sup>22</sup> Ditado: 1. Aquilo que se dita ou se ditou para ser escrito. 2. A escrita feita por ditado. 3. V. *provérbio* (1). (Ferreira, 2010).

<sup>23</sup> (...) “Quanto mais se tem, mais se quer”, “Não faça aos outros o que não gostaria que lhe fizessem”, “Faça o bem sem olhar a quem” seriam ditados, pois seu sentido é denotativo, enquanto “Em terra de cego, quem tem um olho é rei”, “Mais vale um pássaro na mão do que dois voando”, “Quando a esmola é demais, o santo desconfia”, todos de sentido conotativo, seriam provérbios. (Francisco, 2010, p. 42).

**Appendix 2 – Table with the Complete *Corpus***

	Time	Character	O Auto da Compadecida - dialogues	Meaning	A Dog's Will - subtitle	Strategy(ies)
1	0:00:36	João	"A Paixão de Cristo", o filme <b>mais arretado</b> do mundo!	"Arretado": used to value something. Also used to qualify someone as brave, courageous.	"The Passion of Christ", the world's <b>boldest</b> film!	G1. Literal translation
		Chicó	E se não for eu cegue!		I'll go blind if it isn't!	
2	0:03:12	Chicó	E ela escuta?	"Dar ouvidos" (give ears): listen to what the other person has to say, e.g. an advice.	And she listens?	Pr1. Cultural filtering
		Dora	Escutar, ela escuta. Mas <b>não me dá ouvidos</b> .		She listens, but <b>she doesn't do what I say</b> .	
3	0:04:00	Dora	Mas olhe só que <b>cara lisa!</b>	"Cara lisa": no shame in saying what you think, even if it makes the other person uncomfortable.	What <b>nerve</b> you've got!	S9. Trope change: b) ST trope X => TT trope Y
4	0:04:06	Dora	A gente <b>serve do bom e do melhor</b> , ...	"Do bom e do melhor" (the good and the best): to serve only the best things.	We <b>feed you like kings</b> , ...	S9. Trope change: b) ST trope X => TT trope Y
5			... e ainda vem uns <b>mal agradecidos</b> desses...	"Mal agradecidos": people who do not appreciate what others do in his/her favor.	... and you <b>ingrates</b> complain!	S5. Abstraction change
6	0:04:18	Chicó	João, tá dando uma <b>pilora</b> na cachorra!	"Pilora": having a seizure, or being sick.	Jack, the bitch's <b>throwing a fit!</b>	G6. Clause structure change
7		João	<b>Tá com a gota!</b> Deve ter sido a comida.	"Estar com a gota": to be very nervous about something; also used as interjection when something goes wrong.	<b>Damn!</b> It must have been the food!	G1. Literal translation
8		Chicó	<b>Valha-me Deus!</b> Será que nossa comida tava envenenada?	"Valha-me Deus": may God look for me.	<b>God almighty!</b> Our food's been poisoned?	G1. Literal translation
9	0:05:08	Dora	Ave Maria! <b>Valei-me meu São Francisco...</b>	"Valei-me meu São Francisco...": may Saint Francis look for me.	<b>Help me Saint Francis of...</b>	G1. Literal translation
10	0:05:28	João	Que é isso, Chicó! Já <b>estou por aqui</b> com essas histórias.	"Estar por aqui!": to have heard too much about something, to have heard enough nonsenses.	Come on, Chicó! I'm <b>up to here</b> with your stories.	S9. Trope change: a) ST trope X => TT trope X
11	0:08:00	Padre	Você, o que acha?	"Nada demais": no big deal.	What do you think?	G1. Literal translation
		Chicó	Acho <b>nada demais</b> .		It's <b>no big deal</b> .	
12	0:08:30	Major Antonio Moraes	Se lembra da minha filha, Rosinha?	"Se lascar": get hurt; get into trouble.	Remember my daughter?	S9. Trope change: c) ST trope X => TT trope (/)
		Eurico	Oxente, claro: cabelo liso, olhos pretos, ombros fortes, seios fartos, cintura...		Sure! Long hair, dark eyes, wide shoulders, big breasts...	
		Major Antonio Moraes	Desce mais não que <b>você se lasca!</b>		Stop right there or <b>you'll be in deep trouble!</b>	
13	0:09:04	Chicó	Você que inventou essa história, que gosta de <b>embrulhada</b> , que resolva.	"Embrulhada": confusion, something difficult to solve.	You <b>made the mess</b> . Now you sort it out.	S6. Distribution change

	Time	Character	O Auto da Compadecida - dialogues	Meaning	A Dog's Will - subtitle	Strategy(ies)
14	0:11:08	Padre	Já está fedendo?	"Bichinha/bichinho": used to show kindness towards someone. In this case, used in the dialogue to create confusion about the dog and the Major's daughter.	Does it stink yet?	Pr1. Cultural filtering
		Major Antonio Moraes	Fedendo? Quem?		Stink? What?	
		Padre	A <b>bichinha</b> .		Your <b>little one</b> .	
15	0:13:35	Dora	E como é que ela está?		How is she?	Pr5. Illocutionary change
		Chicó	Está lá: quatro patas, um rabo, um focinho,		It's still got four paws, a nose...	
		Dora	Não vá me dizer qe ela piorou?		Don't tell me she's worse!	
		Chicó	Digo nada.		I won't.	
		João	Ela piorou? Diga!		But is she? Tell us!	
		Chicó	<b>É pra dizer ou não dizer?</b>		<b>Make up your minds!</b>	
16	0:16:30	Padre	Oh, mulher <b>sem coração!</b>	"Sem coracao": someone who does not care about the others.	You <b>heartless woman!</b>	S9. Trope change: a) ST trope X => TT trope X
17	0:17:22	João	Se me <b>desse carta branca</b> eu enterrava a cachorra.	"Dar carta branca": to give permission to someone to do something.	Give me a <b>free hand</b> , and I'll get the bitch burried.	S9. Trope change: b) ST trope X => TT trope Y
		Eurico	Tem a carta.		You've got it.	
18	0:17:22	João	<b>Posso gastar o que eu quiser?</b>	Can I spend the amount I want?	Can I <b>loose the purse string?</b>	S9. Trope change: d) ST trope (/) => TT trope X
Eurico		Pode!		Yes!	Pr3. Information change	
19		João	Vai ser <b>mais fácil que dar milho a bode!</b>	It will be easier than giving corn to a goat.	This is going to be easy!	
20	0:17:48	Padre	Oh, mulher <b>desalmada!</b>	"Desalmado(a)" (soulless): someone who does not care about the others.	What a <b>heartless woman!</b>	S9. Trope change: b) ST trope X => TT trope Y
21			Se eu pudesse, eu enterrava o cachorro, o gato, o <b>diabo...</b>	"O diabo": used to express that the person would do, no matter how difficult or odd that could be.	If I could, I'd bury the bitch, the cat, whatever!	Pr1. Cultural filtering
22	0:25:52	Chicó	Eita, que com a senhora a gente <b>bota e leva chifre</b> ao mesmo tempo!	"Botar/levar chifre": to cheat on/to be cheated by someone.	It's cheat and be cheated on, all in one go!	S8. Paraphrase
23	0:26:30	Vicentão	Eita que hoje eu tô com a gota!!! Hoje eu <b>tô com a moléstia!</b>	Estar com a moléstia: to have something very bad leading you to do evil things.	Damn, I'm angry, today! <b>I've got the devil under my skin!</b>	S9. Trope change: b) ST trope X => TT trope Y
24	0:28:26	Chicó	Jurou, pela mãezinha dele, <b>que deus a tenha</b> .	"Que Deus a tenha": May she be with God!	On his mother's soul, may she <b>rest in peace</b> .	Pr1. Cultural filtering
25	0:28:53	Major Antonio Moraes	Dizem que você é um embrulhão, abusado, <b>cheio de nove horas...</b>	Someone who make things seem more difficult then they actualy are.	They say you're a rascal, a <b>good-for-nothing</b> .	S9. Trope change: b) ST trope X => TT trope Y
26	0:30:55	Severino	Vai ser <b>mais fácil que dar tapa em bêbado</b> .	It'll be easier than slapping a drunk!	It'll be easier than slapping a drunk!	G1. Literal translation
27	0:36:30	Cabo 70	Eu fico <b>tinindo!</b>	"Ficar tinindo": to get really mad at something or someone.	It <b>drives me crazy!</b>	S9. Trope change: b) ST trope X => TT trope Y
28		João	Esses ditadinhos, esses viciozinhos que a gente pega são <b>danados</b> . É ou não é?	"Danado": hard to forget (These sayings we catch are hard to forget*)	<b>But old habits are hard to break!</b> Am I right?	S9. Trope change: c) ST trope X => TT trope (/)

	Time	Character	O Auto da Compadecida - dialogues	Meaning	A Dog's Will - subtitle	Strategy(ies)
29	0:36:45	Cabo 70	Você está insinuando que a autoridade aqui presente, Cabo 70, tem medo de um valentão?	When one doesn't want, two don't fight.	Are you suggesting tha I, a Corporal, am afraid of a thug?	S4. Converses
		João	Não, não. Só estou querendo dizer que <b>quando um não quer, dois não brigam!</b>		No, no! Only that <b>it takes two to fight.</b>	
30	0:37:32	João	Quem disse?	In Portuguese, "penso" means "to think" and also "bent", "awry": "All that is bent is awry".	Says who?	S9. Trope change: b) ST trope X => TT trope Y
		Cabo 70	Eu é que penso.		That's what I think.	
31	0:37:48	João	<b>Pois todo penso é torto.</b> É ou não é?		<b>Thinking can be misleading.</b>	Pr1. Cultural filtering
		Cabo 70	Jura?	I swear, for this light that illuminates me.	Do you swear? <b>By this very light!</b>	
32	0:38:32	Vicentão	Eu hoje amanheci <b>azeitado</b> . Eu até jurei que a primeira pessoa que eu visse eu enfiava-lhe a faca no apendicite.	"Estar azeitado": to be sour, vinegary. Meaning: to be in a bad mood.	I've woke up in a <b>bad mood</b> . I swore I'd stab the first person I saw.	S9. Trope change: c) ST trope X => TT trope (/)
33	0:45:08	Vicentão	O senhor não vai poder me prender se por acaso eu resolver <b>acabar com a raça</b> ...	"Acabar com a raça" (to eliminate one's race): to kill someone.	You can't arrest me if I <b>finish off</b> ...	S9. Trope change: b) ST trope X => TT trope Y
34			... de um <b>amarelo</b> aqui mesmo na sua frente.	"Amarelo" (yellow): rascal; deceiver; scoundrel.	... a <b>rascal</b> right here!	S9. Trope change: c) ST trope X => TT trope (/)
35	0:48:24	Major Antonio Moraes	Pronto, Sr. Chicó. A <b>garrota já está domada</b> .	To say that the girl has been convinced, Major uses the expression "The calf has been tamed".	There. She's been tamed	S9. Trope change: c) ST trope X => TT trope (/)
36	0:51:46	João	Acabou-se! <b>O poço secou</b> , Chicó!	Used to say that he has run out of ideas.	He's gone, Chicó. <b>The well is dry!</b>	S9. Trope change: a) ST trope X => TT trope X
37	0:52:25	João	Chicó, se burrice matasse você já tinha <b>batido a caçuleta</b> faz tempo.	"Bater a caçuleta": to die.	If people died of stupidity <b>you'd be long gone</b> .	Pr1. Cultural filtering
38	0:54:18	Chicó	Comigo é assim: <b>escreveu e não leu, o pau comeu!</b>	"Escreveu e não leu, o pau comeu": to leave something unfinished and to be penalised because of it.	I'll show them a thing or two.	Pr1. Cultural filtering
39	0:58:26	Severino	Quem é esse <b>toco de amarrar jegue</b> ?	"Toco de amarrar jegue" (pole to tie donkey): used to describe someone very short, usually derogative.	Who is this <b>donkey pole</b> ?	G1. Literal translation
40	0:58:35	Severino	Seu <b>arremedo de gente!</b>	You are an imitation of people.	You skinny little wimp!	S9. Trope change: c) ST trope X => TT trope (/)
41	1:03:34	João	Garanto que toco!	No expression here. Severino says: "It's a good idea. But, for safety, give the harmonica to my partner". Therefore, the translator chose to use an expression.	I'll play, it's a promise.	Pr1. Cultural filtering
		Severino	Sua ideia é boa. Mas, por segurança, entregue logo a gaita a meu cabra.		All right, but give it to him... <b>to be on the safe side</b> .	
42	1:10:18	Diabo	Estão vendo? <b>O diabo não é tão feio quanto parece.</b>	Expression usually used to say that something (a situation) is not as difficult as one thought. Although, in this case, the expression was used with its literal meaning, as a joke.	See? <b>The devil isn't as ugly as they say</b> .	S9. Trope change: a) ST trope X => TT trope X

	Time	Character	O Auto da Compadecida - dialogues	Meaning	A Dog's Will - subtitle	Strategy(ies)
44	1:11:04	Diabo	Vou mandar todos para os <b>quintos dos infernos!</b>	"I will send everyone to 'quintos' of hell." = To send everyone to a place very far (expression used by the Portuguese coloniser when referring to Brazil). In this case, as it was said by the Devil, it was also used with its literal meaning.	I'm going to send you all to hell!	Pr1. Cultural filtering
45	1:18:24	Severino	Você fala assim porque não teve mãe.	"Filho de chocadeira" (Son of brooder): someone who has no feeling of love to the parents, or who does not care about what occurs to his/her parents.	That's because you had no mother!	S9. Trope change: c) ST trope X => TT trope (/)
		João	É mesmo! Um sujeito ruim desse, só sendo <b>filho de chocadeira.</b>		That's right! Such a mean fellow must've <b>come from an incubator!</b>	
46	1:29:35	João	<b>Não me deixe de mão.</b> Estou decidido a tomar jeito.	"Deixar de mão": to abandon someone or something.	<b>Don't give up on me.</b> I want to straighten up	Pr1. Cultural filtering
47			Mas a senhora sabe que <b>a carne é fraca!</b>	"A carne é fraca" (The flesh is weak): it is said when someone knows how difficult it is to resist temptation.	but you know <b>the flesh is weak!</b>	S9. Trope change: a) ST trope X => TT trope X
48	1:35:18	Major Antonio Moraes	Está <b>enrolando mais do que linha em pé de pinto.</b> Diga logo se tem o dinheiro.	(You are winding more than thread in a chick's foot): to pretend to be naive.	Quit <b>beating around the bush.</b> You have the money or not?	Pr1. Cultural filtering
49	1:37:06	Chicó	Que dinheiro é esse?	"Do tempo do nunca": very old, antique.	What a hell of a money is this?	S9. Trope change: c) ST trope X => TT trope (/)
		João	Essas moedas são <b>do tempo do nunca!</b>		It's age-old money!	
50	1:38:56	Chicó	Pois é, minha flor, deste o <b>golpe do baú</b> ao contrário	"Dar o golpe do baú: to marry someone because of his/her wealth.	Yes, dear, "some" <b>gold digger,</b> you are the opposite of money.	Pr1. Cultural filtering