

ANALYZING ANIMATED SERIES TRANSLATION: *IT'S ADVENTURE TIME!*¹

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Abstract: After doing a review of what has already been done in terms of translation techniques studies and classification, this research article shall analyze the translation of informal language in the animated series *Adventure Time*, by making comparisons between the original version in English and the dubbing for Portuguese-BR, with data extracted from the episode: “Trouble in Lumpy Space”. This analysis shall determine which were the translation techniques used to maintain the use of informal language and slang in dubbing, which technique was the most used and what might work best nowadays: a more literal or a freer translation.

Keywords: Translation; Dubbing; Animated series; Adventure Time; Translation techniques.

Resumo: Após uma revisão do que já foi teorizado na área de estudo e classificação de técnicas de tradução, este artigo pretende analisar a tradução de linguagem informal presente na série de desenho animado *Hora de Aventura*, através da comparação entre a versão original em inglês e a dublagem para português brasileiro, com dados extraídos do episódio “Problemas na Terra do Carço”. Essa análise pretende determinar quais as técnicas de tradução que podem ter sido usadas para manter o uso de linguagem informal e gírias na dublagem, qual foi a mais usada e qual funciona melhor para esse tipo de tradução atualmente: uma tradução mais literal ou mais livre.

Palavras-Chave: Tradução; Dublagem; Desenho Animado; Hora de Aventura; Técnicas de tradução.

1. Artigo escrito pelas alunas do Bacharelado em Letras – Hab. Português/Inglês, no âmbito das disciplinas de Estágio Supervisionado de Tradução do Inglês I e II, nos semestres 2014/2 e 2015/1, sob a orientação da Prof.^a Dr.^a Elizamari R. Becker, na Universidade Federal do Rio Grande do Sul (UFRGS).

Introduction

In Brazil, translation for dubbing started with animated pictures, more precisely, with Walt Disney's animated motion picture *Snow White and the Seven Dwarves*, released in 1937 and translated one year later. Since the beginning, dubbing studios in Brazil have been located mainly in Rio de Janeiro and São Paulo. Part of the dubbing process may have changed since its early days, but even today one does not have to have a degree in translation in order to work with translation for dubbing, even though working with this sort of audiovisual translation is far from easy. Dubbing translators face many difficulties and have to make decisions considering the target audience, the time and TV channel on which the series will be displayed, mouth movements that appear on the screen, and the length of the translation. Such decisions result in translations that can be classified according to the techniques used.

According to Waquil (2013), classification of translation strategies has been previously studied by several authors. Jean-Paul Vinay and Jean Darbelnet (1958) were the first to categorize translation procedures. Later on, other scholars came up with their own – such as Barbosa (1990), with a reevaluation for Vinay and Darbelnet's classification – and Aubert (1998), with a new classification based on Vinay and Darbelnet's. Though not mentioned in Waquil (2013), Newmark (1988) is also a great reference for studies on translation strategies. In addition to creating his own classification, he established a difference between two terms: translation methods and translation procedures. Back to Waquil's review, we see Hurtado Albir's (2001) contribution – who came up with eighteen different techniques used in translation, in addition to changing (once again) the terminology to translation techniques, because she believes this term is best for comprehending the process as well as the result of the translation.

Based on Hurtado Albir's classification for translation techniques, our article shall analyze translation of informal language in one episode of Cartoon Network's animated series *Adventure Time*, by making comparisons between the English original version and Portuguese-BR dubbing, with data extracted from the second episode in the first season. Dubbing in Brazil is today broadly developed and widespread, but also much criticized, what creates fertile ground for investigation. Through this study we may reach a better understanding of the decisions made by translators and the results may shed some light on the techniques used for animated series translation for Portuguese dubbing targeted at a young audience. We shall then conclude, in addition to discovering which techniques were used, if the translation was kept closer to the Source Language (SL), in a more literal translation, or if it was adapted into the Target Language (TL), in a more free translation.

Review of the literature

Waquil (2013) incorporates reviews of four different classifications for decisions made in translation. The first attempt to categorize procedures in translation was proposed by Vinay and Darbelnet in a study written in 1958. According to Waquil (2013), the French authors mentioned that there are two different ways for translation: direct translation (a literal form, closer to the Source Language and considered an easier translation) and oblique translation (a more indirect form, which requires syntax or lexical changes from the Source Language to the Target Language).

According to Vinay and Darbelnet, the methods or procedures for a direct translation – which they actually refer to as the easiest one – are: Borrowing, the taking of words directly from the SL into the TL without translation (the authors reinforce the fact that if, with regular use, the word

is incorporated into the vocabulary of the TL, then it cannot be considered Borrowing anymore); Calque, a type of Borrowing, with some modification in the original structure of the word (such as a letter or syllable) to introduce it into the TL; and Literal Translation, also known as “word-for-word translation”, which is more common between languages that belong to the same family (origin) and/or to the same culture.

As for the procedures for the oblique translation, they should be used when the direct translation “gives another meaning, or has no meaning, or is structurally impossible, or does not have a corresponding expression within the metalinguistic experience of the TL or has a corresponding expression, but not within the same register” (Vinay; Darbelnet, 1995, apud Waquil, 2013, p.86). These procedures, which the authors consider the most complex ones, are: Transposition, when there is a shift of word class, without change in meaning, which can be obligatory or optimal; Modulation, a variation in the message that results in a different point of view, for the cases in which the literal translation creates a form which is not natural as it goes against the feeling of the TL and can also be obligatory or optimal; Equivalence, when the same situation is accounted for by means of very different stylistic and structural devices – they “are of a syntagmatic nature, and affect the whole of the message” (Vinay; Darbelnet, 1995, apud Waquil, 2013, p. 86); and Adaptation, when the situation described in the SL is not possible or does not exist in the culture of the TL and must thus be created a new situation by reference; it is considered a subtype of Equivalence.

In Waquil (2013), Vinay and Darbelnet’s study is pointed out as quite limited, but we have to acknowledge them as the pioneers in classifying translation procedures, therefore encouraging all studies that follow, and working as great reference in translation even nowadays. All new categories and reviews for decisions in translation that follow take Vinay and Darbelnet’s classification to question it and improve it. As a good example

of that, Waquil also brings the works of Barbosa (1990) and Aubert (1998). Barbosa (1990) reviews the procedures listed by the French pioneers and fulfills the gaps in their study, contributing greatly to the translation studies in Brazil. Barbosa criticizes the division between direct and oblique translation and creates a list of 15 procedures she believes can truly aid the translation practice, with different and much more flexible resources. Aubert (1998) also reviews and creates 13 new categories basing them on the ones created by Vinay and Darbelnet. One great difference is that in Aubert's model, the term used is translation "modalities".

In fact, there is great changeability with the terms used to categorize decisions made in translation. Vinay and Darbelnet hardly establish a difference between "method" and "procedure" (according to Waquil, the term is interchangeable along the study); Barbosa calls hers "procedures", while Aubert, as aforementioned, calls it "modalities". Although it is not mentioned in Waquil, Peter Newmark (1988) is also a great reference in translation studies and he is an author that tries to make a difference between the terms "method" and "procedure": he says that translation methods relate to whole texts while translation procedures are used for sentences and the smaller units of language.

Hurtado Albir (2001), whose model is the last and most recent model described in Waquil (2013), brings up a classification for what she calls "translation techniques". This term was chosen because, differently from "method", "procedure" or "strategy", "technique", according to the author, it "refers to a concrete verbal procedure, noticeable in the translation result, to achieve translational equivalence"² (HURTADO ALBIR *apud* Waquil, 2013, p. 93-94, our translation). Waquil points out a few characteristics of these translation techniques: i) they comprehend

2. From Waquil (2013): "referir ao procedimento verbal concreto, visível no resultado da tradução, para conseguir equivalências tradutórias".

what happens in the procedure as well as how it affects the result; ii) their usage aims at the establishment of equivalence; iii) they affect micro-units of the text; they are used in final decisions to reformulate the text; iv) they are translator's choices; v) they are validated by context, purpose of the translation, audience expectations, etc; vi) they are discursive and contextual; and vii) they are functional.

Hurtado Albir's classification model is more comprehensive than any previous ones. Her classification is composed by 18 different but equally important translation techniques, listed in alphabetical order as follows (MOLINA; HURTADO ALBIR, 2002):

1. Adaptation - to replace culture specific items from the SL with one from the TL;
2. Amplification - to add more details in order to explain a term from the SL;
3. Borrowing - to take a word or expression from the SL and incorporate it to the TL. It can be pure, maintaining the spelling, or naturalized, adapting it to the spelling rules of the TL;
4. Calque - is the literal translation of a foreign word or phrase, which can be lexical or structural;
5. Compensation - it is when a stylistic element or a piece of information cannot be added in the same place as in the Source Text (ST) and, to compensate, it is introduced somewhere else in the Target Text (TT);
6. Description - it is the replacement of a term or expression with a description of its form or/and function;
7. Discursive Creation - it is the establishment of a temporary equivalence that is totally unpredictable out of context;

8. Established Equivalent - it is the use of a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL;
9. Generalization - as opposed to Particularization, generalization means that a less specific term was used in the TT;
10. Linguistic Amplification - as opposed to Linguistic Compression, it occurs when linguistic elements, more words, are added in the TT;
11. Linguistic Compression - contrary to Linguistic Amplification, it occurs when linguistic elements are synthesized in the TT.
12. Literal Translation - word-for-word translation;
13. Modulation - it can be lexical or structural; regarding the ST, it is to change the point of view, focus or cognitive category;
14. Particularization - the use of a more precise or concrete term;
15. Reduction - contrary to Amplification, Reduction is when an information item is being suppressed from the ST in the translation to the TT;
16. Substitution - it can be linguistic or paralinguistic; it consists in changing the linguistic elements for paralinguistic elements (intonation, gestures) or vice versa;
17. Transposition - the change of a grammatical category;
18. Variation - to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.;

Considering the diversity in translation strategies, we present below a comparison chart, to see the differences between the first model for categorization of translation methods and procedures (Vinay and Darbelnet's) and the most recent model of translation techniques (Hurtado Albir's), the same model that was chosen for our analysis.

Comparison of different theoretical classifications - Chart I

Author	Vinay and Darbelnet	Hurtado Albir
Classification	Translation Methods and Procedures	Translation techniques
	Borrowing	Adaptation
	Calque	Amplification
	Literal Translation	Borrowing
	Transposition	Calque
	Modulation	Compensation
	Equivalence	Description
	Adaptation	Discursive Creation
		Established Equivalent
		Generalization
		Linguistic Amplification
		Linguistic Compression
		Literal Translation
		Modulation
		Particularization
		Reduction
		Substitution
		Transposition
		Variation

It is possible to see that Hurtado Albir's categorization is much more recent and its explanation is more detailed. In addition to that, it works as a better tool to analyze translations than any previous ones because it encompasses the procedure as well as the result, which means that the techniques used by the translator are more easily classifiable because they are noticeable in the result of the translation, the target-text. This also does not establish divisions between an "easier" or a "more difficult" translation, unlike Vinay and Darbelnet's classification. For those reasons, this is the categorization chosen in Waquil (2013) and here for our research analysis.

The study

This study aimed at analyzing the translation of informal language in the Portuguese dubbing for Adventure Time. The intention was to find out:

- Which translation techniques can be found in this series translation?
- Is there a translation technique that was more broadly used?
- Can these translations be considered more literal or freer?

Translation techniques in dubbing may adapt and domesticate the characters' speech because of the target language of the young audience. In addition, translation for dubbing may be freer because of the dynamics of the spoken language, and even because dubbing is about phonetic synchronization: the characters' speech has to be synchronized with the mouth movements. The analysis and research results shall prove or invalidate these hypothetical statements.

The object of study

The object chosen for analysis was *Adventure Time*, an American animated television series. It was first aired in 2010 and was created by animator and producer Pendleton Ward, for Cartoon Network. The story is about the adventures of main characters Finn, a human boy, and his best friend and adoptive brother Jake, a dog with magical powers: he has the power to change shape and grow and shrink at will. Episodes are set in the post-apocalyptic Land of Ooo. Along the way, Finn and Jake interact with other characters, such as magical creatures and princesses and kings, since the Land of Ooo comprehends many different kingdoms – such as the “Lumpy Space” that we see in the episode analyzed. It is a very interesting object of study, because it is an animated series that shows some peculiar characters with different speech styles. The use of extremely colloquial language and slang and lingo is very common – and it plays an important part in triggering humor in the series. It is also very popular nowadays, even reaching an older audience and widespreading around the world.

The second episode from the series' first season was selected to be analyzed, for a more brief and concise analysis. This episode, “Trouble in Lumpy Space”, is a very good example of the common use of slang in the series. Even though the main characters – Finn and Jake – always use slang in their speech, the characters that live in the so called “Lumpy Space” are characterized by a much more unique form of speech characterized by slang; and also lingo – “the special language used for a particular activity or by a particular group of people”, according to Merriam-Webster Dictionary. That is, some slang was created and is used inside the series' world only. For delimitation purposes, we did not include lingo in our analysis; we focused on the use of informal language, mostly common slang.

Data collection and analysis

The transcriptions for the original audio in English and the Brazilian Portuguese dubbing were found online. After watching the episode in both languages, we checked and corrected a few mistakes in the transcriptions, and then the pieces of the characters' speech that better exemplified the extreme use of slang were selected to create a small *corpus* for analysis. A chart was composed with the data, for comparison of sentences and expressions from the original to the dubbed version; the use of informal language and slang was underlined. As reference, we used three dictionaries (Macmillan Advanced, Urban Dictionary³, Webster online⁴) to check if the words chosen were actually considered slang in the English language. After that, the time of occurrence of the lines was added to the transcription analysis chart, based on online streaming of the episodes that can be found at *Vimeo* (for the English version) and *UOL Mais* (for the Brazilian Portuguese version).

As mentioned before, we based our analysis on one of the four models for translation techniques classification presented in Waquil (2013): Hurtado Albir's classification from 2001, with 18 different translation techniques, since those categories encompass the procedure as well as the result and it was the most thorough tool we had within the literature we reviewed. Since we had those references written in Portuguese or Spanish, we also relied on Molina & Hurtado Albir (2002), an article on the same topic of translation techniques, containing the same classification, but that was written in English; this was the most reliable source for the terms. Finally, the charts were developed for a better understanding of the analysis and results.

3. <http://www.urbandictionary.com/>

4. <http://www.merriam-webster.com/>

Results and discussion

Corpus from transcription⁵ and analysis of translation techniques – Chart 2

Transcription in English: TROUBLE IN LUMPY SPACE	Transcription in Portuguese: PROBLEMAS NA TERRA DO CAROÇO	Translation techniques according to Hurtado Albir (2001)
[00:00:17] <i>Jake</i> : <u>Bouncing!</u>	[00:00:40] <i>Jake</i> : Uh, <u>legal!</u>	Discursive Creation, Linguistic Amplification
[00:00:18] <i>Finn</i> : Princess, this tea party <u>sucks in a big way!</u> But thanks for the invite!	[00:00:44] <i>Finn</i> : Princesa, a festa do chá <u>tá complicada</u> , mas obrigado pelo convite.	Discursive Creation Reduction
[00:00:36] <i>Lumpy Space Princess</i> : What?! <u>No way!</u> It's <u>super easy!</u>	[00:01:03] <i>Princesa Caroco</i> : <u>Nem vem</u> , isso é <u>muito fácil</u> .	Established Equivalent Transposition

5. Transcription and analysis of slang in characters' speech from Adventure Time's episode 2, season 1. Time based on the online streaming of the episode found on <<http://vimeo.com/66970690>> (English version) and <<http://mais.uol.com.br/view/31p8vaj2iead/02-problemas-na-terra-do-caroco-0402CC183362D8914326>> (Brazilian Portuguese version).

<p>[00:00:43] <i>Lumpy Space Princess</i>: Fine. I'll prove it. Huh? Ah! Oh, no! Oh, <u>snap!</u></p>	<p>[00:01:09] <i>Princesa Carçoço</i>: Está bem, eu vou provar. Ah! Ah! Ah! Ah! <u>Ah! Aaah!</u></p>	<p>Substitution</p>
<p>[00:00:49] <i>Lumpy Space Princess</i>: <u>Oh, my</u>. Sorry I bit your leg.</p>	<p>[00:01:15] <i>Princesa Carçoço</i>: <u>Ai, que droga</u>, eu mordi a sua perna.</p>	<p>Modulation</p>
<p>[00:00:53] <i>Lumpy Space Princess</i>: <u>Oh, my gosh</u>. Oh, right. Sorry.</p>	<p>[00:01:19] <i>Princesa Carçoço</i>: Ah, eu nem notei isso, me desculpa.</p>	<p>Reduction, Substitution* (*The "Oh, my gosh" feeling is noticeable on the character's intonation.)</p>
<p>[00:00:55] <i>Finn</i>: <u>Dude!</u> Your leg!</p>	<p>[00:01:21] <i>Finn</i>: <u>Cara</u>, sua perna!</p>	<p>Established Equivalent</p>

<p>[00:01:06] <i>Lumpy Space Princess</i>: It just means he's changing into a Lumpy Space guy, on account of my bite. It's just <u>like</u>, um, <u>y'know...</u> werewolf rules? Ar, rawr rawr rawr rawr!</p>	<p>[00:01:32] <i>Princesa Carçoço</i>: Só quer dizer que ele está virando um cara da Terra do Carçoço por causa da mordida. É <u>tipo</u>, <u>sabe</u>, que nem lobisomens! Haur rauhr rauhr!</p>	<p>Established Equivalent</p> <p>Established Equivalent</p>
<p>[00:01:16] <i>Jake</i>: What? You think I'm gonna turn all lumpy like her? <u>Get outta here</u>. Wha? Finn, I think I'm <u>freakin' out!</u></p>	<p>[00:01:42] <i>Jake</i>: Que? <u>Cê</u> acha que eu vou ficar todo encaroçado que nem ela? <u>Sai dessa!</u> O quê? Ô Finn, eu acho que eu <u>tô pirando!</u></p>	<p>Compensation</p> <p>Established Equivalent</p> <p>Established Equivalent</p>
<p>[00:01:22] <i>Finn</i>: Calm down, <u>bud!</u> I'll... I'll sock the lumpiness outta ya!</p>	<p>[00:01:48] <i>Finn</i>: Relaxa, <u>cara</u>. Eu vou... Socar todos os seus carçoços!</p>	<p>Established Equivalent</p>
<p>[00:01:43] <i>Lumpy Space Princess</i>: He'll be lumpy, <u>like</u>, forever.</p>	<p>[00:02:08] <i>Princesa Carçoço</i>: Vai ser encaroçado, <u>tipo</u> para sempre.</p>	<p>Established Equivalent</p>

<p>[00:02:08] <i>Lumpy Space Princess</i>: <u>Whatever!</u> It's 2009!!</p>	<p>[00:02:34] <i>Princesa Carçoço</i>: "<u>Tanto faz</u>, 2009!"</p>	<p>Linguistic Amplification, Discursive Creation</p>
<p>[00:02:21] <i>Lumpy Space Princess</i>: Yeah, <u>whatever</u>, fine.</p>	<p>[00:02:47] <i>Princesa Carçoço</i>: Ah, <u>sei lá</u>, sim!</p>	<p>Linguistic Amplification, Discursive Creation</p>
<p>[00:02:35] <i>Lumpy Space Princess</i>: Hold it. First, you should check out my house. It's, <u>like</u>, kind of <u>lame</u>, but way less <u>lame</u> than, <u>like</u>, your house.</p>	<p>[00:03:01] <i>Princesa Carçoço</i>: Primeiro vocês tem que conhecer minha casa. É <u>tipo</u>, meio <u>tosca</u> mas é menos <u>tosca</u> do que, <u>tipo</u> a de vocês.</p>	<p>Established Equivalent Discursive Creation Discursive Creation Established Equivalent</p>
<p>[00:02:47] <i>Finn</i>: That's so close! We can run there in no... time. Aww, what?!! It's, <u>like</u>, a million-mile fall into space!</p>	<p>[00:03:12] <i>Finn</i>: É muito perto! Podemos chegar bem... rapidinho. Ah, qual é! É <u>quase</u> um milhão de quilômetros de queda no espaço!</p>	<p>Particularization</p>

<p>[00:03:48] <i>Lumpy Space Princess</i>: Hmm. Call <u>BFF</u> 66.</p>	<p>[00:04:13] <i>Princesa Carçoço</i>: Hm. Ligar para <u>melhor amiga</u> 66.</p>	Description
<p>[00:03:52] <i>Lumpy Space Princess</i>: Hey, Melissa. <u>What's up?</u></p>	<p>[00:04:18] <i>Princesa Carçoço</i>: Oi Melissa, <u>tudo bem?</u></p>	Particularization
<p>[00:03:54] <i>Lumpy Space Princess</i>: I'm asking her, <u>jeez!</u> Melissa, just listen!</p>	<p>[00:04:21] <i>Princesa Carçoço</i>: <u>Peraí</u>, eu tô pedindo a ela. Escuta, Melissa, é...</p>	Compensation
<p>[00:04:07] <i>Lumpy Space Princess</i>: Tonight is the weekly Promcoming Dance! It's gonna be so <u>flipping awesome!</u> Oh my god...! [...] Oh oh oh...</p>	<p>[00:04:33] <i>Princesa Carçoço</i>: Hoje... é o Baile Semanal de Pré-Formatura! Vai ser tão <u>irado! Sinistro, demais, medonho até o fim!</u> [...] Uh uh uh...</p>	Compensation, Linguistic Amplification
<p>[00:04:20] <i>Finn</i>: Melissa, you should <u>totally</u> drive us to Makeout Point to make out with <u>hot</u> boys!</p>	<p>[00:04:46] <i>Finn</i>: Melissa, você tem que levar a gente ao Ponto das Beijocas pra ficar com uns garotos <u>bonitões!</u></p>	Linguistic Compression Discursive Creation

<p>[00:04:36] <i>Jake</i>: Actually, I think I'm beating it back with sheer willpower! <u>Oh,</u> <u>my.</u></p>	<p>[00:05:02] <i>Jake</i>: Na verdade, eu tô dando um jeito com uma grande força de vontade. <u>Tô lascado,</u> <u>ui!</u></p>	<p>Discursive Creation, Linguistic Amplification</p>
<p>[00:04:42] <i>Lumpy Space Princess</i>: Yeah, <u>whatever.</u> Just don't mess with my phone again.</p>	<p>[00:05:07] <i>Princesa Caroço</i>: Sei, <u>até</u> <u>parece.</u> Só não mexa no meu telefone outra vez.</p>	<p>Linguistic Amplification, Discursive Creation</p>
<p>[00:04:54] <i>Jake</i>: Aw, Finn, this music <u>ducks</u>, right? [suddenly in a lumpy accent:] Ah. I love this song. We should totally TP Shandala's house! [in normal voice:] Gracious! That was terrible! Finn, if you can't save me from the lumps... if I do turn... if I become lumpy like them, I want you to...</p>	<p>[00:05:20] <i>Jake</i>: <u>Aí,</u> que <u>musiquinha</u> <u>chata</u>, hein? [de repente, com fala encarçada:] Agora melhorou bastante. Devíamos todos ir pra casa, tomar um chazinho... Blurrrr, [em voz normal:] Ah quê que é isso, esse negócio perturba! Ô Finn, se você não me salvar dos carochos, se eu me transformar... Eu quero que você...</p>	<p>Discursive Creation, Compensation</p>

<p>[00:05:31] <i>Lumpy Space Princess</i>: We've been here for, <u>like</u>, five minutes.</p>	<p>[00:05:57] <i>Princesa Carçoço</i>: Nós já chegamos há <u>quase</u> cinco minutos.</p>	<p>Particularization</p>
<p>[00:05:36] <i>Melissa</i>: This is Brad's house. You wanted a ride to Makeout Point? You think I want to <u>make out</u> with you?!</p>	<p>[00:06:04] <i>Melissa</i>: É a casa do Brad. Você quer carona pro Ponto das Beijocas? Tá achando que eu vou querer <u>ficar</u> com você, é?</p>	<p>Established Equivalent</p>
<p>[00:06:15] <i>Lumpy Space Princess</i>: Wait. Watch yourself, Finn. The <u>guys</u> who use the antidote up here are notorious for being... smooth <u>posers</u>.</p>	<p>[00:06:41] <i>Princesa Carçoço</i>: Calma aí. Tenha cuidado, Finn. Os <u>caras</u> que costumam usar o antídoto aqui são conhecidos por serem <u>metidos a lisos</u>.</p>	<p>Established Equivalent Discursive Creation</p>
<p>[00:06:34] <i>Jake</i>: Aw, <u>man</u>!</p>	<p>[00:07:00] <i>Jake</i>: Ai, <u>caramba</u>!</p>	<p>Discursive Creation</p>
<p>[00:06:37] <i>Finn</i>: Hey, <u>guys</u>. Lookin' smooth!</p>	<p>[00:07:04] <i>Finn</i>: Oi, <u>gente</u>! Parecem lisos...</p>	<p>Generalization</p>

[00:06:43] <i>Monty</i> : Why are you <u>sucking</u> up to us?	[00:07:10] <i>Monty</i> : Por que tá <u>puxando nosso</u> <u>saco</u> ?	Established Equivalent
[00:06:47] <i>Lenny</i> : Chyah, lumpiness <u>suuuucks</u> . Hey, Monty, <u>time's up</u> , sphere- hog! My turn!	[00:07:14] <i>Lenny</i> : Pois é, o caroço <u>não tá</u> <u>com nada</u> . Ô, Monty, <u>rala peito</u> daí ô, é minha vez.	Description, Linguistic Amplification Compensation
[00:06:57] <i>Lenny</i> : This orb is the antidote, <u>bruh</u> .	[00:07:23] <i>Lenny</i> : A bola é o antídoto, <u>meu irmão</u> .	Established Equivalent
[00:07:12] <i>Lumpy</i> <i>Space Princess</i> : What do you care? Just give 'em the antidote already, and stop being such a <u>poser</u> .	[00:07:38] <i>Princesa</i> <i>Caroço</i> : Te interessa, é? Deem logo o antídoto e deixem de ser <u>metidos</u> .	Discursive Creation

<p>[00:07:32] <i>Lumpy Space Princess</i>: Wow. Now I know how you really feel. I was just trying to help, but <u>whatever</u>. NO. No, not <u>whatever</u>! I know I mess things up sometimes, but I'm really trying! And <u>you guys</u> are supposed to be my friends! Not like the fake ones I have here! So do what you want! I'm going to Promcoming! Are you coming or not, Lumpy Jake?</p>	<p>[00:07:58] <i>Princesa Carço</i>: Agora eu sei como se sente, eu só estava tentando ajudar, mas <u>tanto faz</u>... Hmm... NÃO! Não é <u>tanto faz</u> não! Eu sei que eu piso nos calos as vezes, mas eu estou mesmo tentando, e <u>você</u> tem que ser meu amigo! Não que nem os falsos que eu tenho aqui. Então faz o que você quiser, eu vou para a Pré-Formatura! Tchau! Você vem ou não, ô Jake encaroçado?</p>	<p>Discursive Creation</p> <p>Discursive Creation</p> <p>Linguistic Compression</p>
<p>[00:007:54] <i>Jake</i>: No. Because no matter how messed up and lumpy I get, this <u>guy</u> never turns his back on me!</p>	<p>[00:08:20] <i>Jake</i>: Não, porque não importa o quanto atrapalhado ou encaroçado eu fique esse <u>cara</u> nunca vai me abandonar, tá me entendendo?</p>	<p>Established Equivalent</p>

[00:08:00] <i>Jake</i> : Oh, yah. Right behind <u>ya</u> . Just gotta turn my back on this <u>guy</u> .	[00:08:26] <i>Jake</i> : É claro, <u>tô</u> logo atrás <u>de você</u> , só tenho que abandonar o <u>cara</u> aqui.	Compensation Established Equivalent
[00:08:17] <i>Monty</i> : <u>Jam</u> on, <u>man</u> !	[00:08:44] <i>Monty</i> : <u>Se</u> liga, <u>cara</u> .	Modulation Established Equivalent
[00:08:18] <i>Finn</i> : Huh? I thought <u>you guys</u> left!	[00:08:48] <i>Finn</i> : <u>Ãh?</u> Pensei que <u>vocês</u> tinham ido embora.	Linguistic Compression
[00:08:30] <i>Finn</i> : Yeah, there's no girl. But there is still time to save Jake! Do <u>you guys</u> know where Promcoming is?	[00:08:56] <i>Finn</i> : Ahn, não tem nenhuma garota, mas ainda tenho tempo pra salvar o Jake. Onde é que é a pré-formatura, hein?	Linguistic Compression
[00:08:41] <i>Monty</i> : Nah. We were all <u>ditched</u> here just like you.	[00:09:07] <i>Monty</i> : Não. Tá todo mundo <u>encalhado</u> aqui que nem você.	Discursive Creation

[00:09:01] <i>Monty</i> : Are you crazy, <u>pal</u> ?!	[00:09:26] <i>Monty</i> : <u>Cê</u> tá maluco?	Compensation
[00:09:01] <i>Gafas</i> : <u>No way</u> ...	[00:09:28] <i>Gafas</i> : <u>Não, cara</u> ...	Discursive Creation
[00:09:11] <i>Lenny</i> : Don't jump, <u>guy</u> !!	[00:09:37] <i>Lenny</i> : Não pula não, <u>cara</u> !	Established Equivalent
[00:09:12] <i>Finn</i> : I have to! For my <u>buddy</u> .	[00:09:39] <i>Finn</i> : Eu preciso, pelo meu <u>amigo</u> !	Generalization
[00:09:21] <i>Jake</i> : Yeah! Promcoming! Yeah! <u>Cool</u> !	[00:09:48] <i>Jake</i> : <u>É!</u> Pré-formatura! <u>É!</u> <u>Maneiro</u> !	Established Equivalent
[00:09:24] <i>Finn</i> : <i>Jake</i> ! I'm mostly lumpy now! And I <u>totally</u> think you should sit on this sphere!	[00:09:52] <i>Finn</i> : <i>Jake</i> , eu já tô quase todo encaroçado e acho que você devia sentar nessa bola!	Linguistic Compression
[00:09:36] <i>Jake</i> : Sha! I remember you! You're just a smoothie <u>wannabe</u> lumpy <u>poser</u> !	[00:10:03] <i>Jake</i> : Cala a tua boca, eu me lembro de você, você é um daqueles caras que <u>querem ser liso</u> !	Description, Compression

<p>[00:09:50] <i>Jake</i>: Hey. Stop talkin' to yourself, <u>dumb guy</u>. Take your ball and get outta here.</p>	<p>[00:10:17] <i>Jake</i>: <u>Aí</u>, para de falar sozinho, seu <u>trouxa</u>. Pega a tua bola e sai daqui.</p>	Discursive Creation
<p>[00:10:20] <i>Jake</i>: Finn! Hey, Finn! Hey, <u>buddy!</u> Finn! Hey, <u>dude</u>. We made it.</p>	<p>[00:10:47] <i>Jake</i>: Finn, Finn, Finn, Finn! <u>Cara</u>, Finn! <u>Aí</u>, <u>meu irmão</u>, consequimos.</p>	Discursive Creation, Compensation Discursive Creation
<p>[00:10:26] <i>Finn</i>: <u>Man...</u> There's something cold under my butt. Oh, haha! The antidote! Just in time, too! LSP, I'm sorry I blew up at you before. I didn't mean it. I was just really stressed out.</p>	<p>[00:10:53] <i>Finn</i>: <u>Cara</u>, tem algo gelado embaixo de mim... Ah, haha, o antídoto! Bem na hora também. Princesa Caroço, desculpa eu ter explodido com você, eu não queria, é que eu tava muito estressado.</p>	Established Equivalent
<p>[00:10:45] <i>Jake</i>: That sounds <u>totally lame</u>.</p>	<p>[00:11:11] <i>Jake</i>: É o seguinte, isso é <u>palhaçada</u>.</p>	Discursive Creation

Chart 2 brings out the data extracted from the episode transcriptions both in English and Portuguese, along with the translation techniques that according to our analysis based on Hurtado Albir's classification apply to the translation of the underlined words (considered informal language and slang). To verify if the words were equivalents or not, we used a bilingual dictionary (English-Portuguese) of slang⁶. The translation techniques that could be found in the translation of slang, according to Molina & Hurtado Albir (2002), were 13 out of 18: Amplification, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplification, Linguistic Compression, Modulation, Particularization, Reduction, Substitution and Transposition. Focusing on the use of informal language was a way of narrowing the analysis, since it is possible to notice that slang is not always found equally in both versions and there are many other phrases that could also be analyzed and that would result in much more enriching, but extensive research. Also, sometimes it was possible to assign more than one translation technique to the translation because, although Molina & Hurtado Albir's classification is wider than any previous ones, there are many different processes and results possible for the translation of a single word. Therefore, as to be more accurate, we sometimes included more than one translation technique that could fit the same phrase in our analysis. To see which technique was used the most and continue our discussion on results, a chart presenting the number of occurrences of each technique was made.

6. MICHAELIS: dicionário de gírias: inglês-português. Ed. Melhoramentos, 2008.

**Translation techniques⁷ occurrences in number
of times – Chart 3**

Translation techniques	Number of occurrences
Adaptation	0
Amplification	0
Borrowing	0
Calque	0
Compensation	8
Description	3
Discursive Creation	21
Established Equivalent	20
Generalization	2
Linguistic Amplification	7
Linguistic Compression	5
Literal Translation	0
Modulation	2
Particularization	3
Reduction	2
Substitution	2
Transposition	1
Variation	0

7. According to Hurtado Albir (2001).

As we can see in the chart, there are no cases of Adaptation. That can possibly be justified by the fact that this technique handles differences in cultural elements, and, since the analyzed animated series depicts a fictional world, there was no need of this type of translation. The same justification may be applied to the non-existence of Variation; there were no specific cases to deal with change in a specific linguistic variation or social dialects from an existing culture. The specific speech ways of the characters were maintained.

Likewise, there are not cases of Borrowing or Calque, possibly because slang is part of speech in every language and culture. Even though there might be specific expressions from the SL that do not exist in the TL, the translators chose different techniques to create equivalence. There was no attempt of maintaining the form of the words, but the meaning instead.

There were more cases of Linguistic Amplification (7) than Linguistic Compression (5). That might be explained by the fact that it may take more words to say the same thing in Portuguese than in English. In addition to that, we may notice that there are more cases of Linguistic Amplification (7) than simply Amplification (0) and more of Linguistic Compression (5) than Reduction (2) because, again, there was never change in the idea of the messages.

In the cases of Generalization (2) and Particularization (3), slang found in the ST was translated to words that are not actually considered slang in the TL (for example: “like” was sometimes changed to “quase” and “buddy” was changed to “amigo”). This also happens in 2 cases of Description, in Substitution (2) and Transposition (1), but there was never change in meaning. In the cases of Modulation (2), on the other hand, there is a slight change in meaning due to the fact that there is change in the point of view and that the expressions used are different (“Oh, my” is translated to “que droga” and “Jam on” is translated to “Se liga”).

We see compensation as a technique used to counterbalance what was lost in Reduction (2) and in the translation of slang. However, there were only 8 cases of Compensation. That might be explained by the fact that Compensation is a technique that is hard to point out since it can happen anywhere in the TT. Whenever they could, the translators inserted idiomatic expressions, a colloquial form of speech (“cê” instead of “você”) and so on. Surely there are more cases of Compensation in the translation that are not even in Chart 2, because this technique may insert slang in the TT in segments that did not have slang in the ST, unlike the cases mentioned before.

There is not a single case of Literal Translation. That was somewhat unexpected, especially because Waquil (2013, p.137) pointed out that Aubert found Literal Translation as the technique most used in the translation of the English-Portuguese language pair, a finding that rendered ineffective Vinay and Darbelnet’s idea that Literal Translation was more common in languages of same origin. However, this result makes sense in our study, considering the difference between the types of texts: Waquil is referring to technical text translation, while we are analyzing a translation for dubbing in an animated series. It may be for this same reason that the translation technique mostly found in our analysis was Discursive Creation (21). This is a technique that implies great significance of the context in translation, and that also supports the fact that when translation is being held in spoken language it can be, indeed, much more dynamic. This was possibly the technique the translators found to maintain meaning creating new forms for what was being said in the SL, because they also have to synchronize mouth movements to the words being said in the TL. In addition to that, the combination of images and performances on the screen tend to make it easier for us to understand what is being said, and is not important that everything be literal. These findings provide great support

and confirm our hypothesis that the translation techniques would tend to the result of a freer translation, not focusing on the form, but on meaning.

The second mostly used translation technique found was Established Equivalent (20). This is possibly related to the fact that, as part of the spoken language, slangs are something that exist in every contemporary culture and are common to all young people around the world. Since the cartoon is targeted at a young audience, it is likely that the translators did not hesitate to use this kind of language and tried to find every equivalent possible to maintain the use of slang; after all, the use of informal language and slang in this cartoon is, like we mentioned, a characteristic and is deeply related to the humor in the series. Because of that, we may even state that this animated series translation is somewhat changing the scene for dubbing in Brazil: the customary use of unusual and outdated expressions and formal language to keep the translated text more grammatically correct and more suitable for all ages is being replaced with the use of real contemporary and spoken language. Since the strangeness that those who are critical to dubbed films and series feel derives from the “stiffness” of the translation, perhaps this new approach will increase the audience the dubbed version and the satisfaction with the final product.

Final remarks

During the data collection, we faced some difficulties, such as finding material and researches on translation for dubbing and animated series, and deciding how we could limit the object of analysis. The analysis of data also presented a few difficulties: interjections, for example, are present in the translation of the episode because it has a lot to do with spoken language, but those were hard to categorize into Hurtado Albir’s translation techniques classification. It is known that each language has its own system of interjections, so all of them turned out to be different

and there was no way of creating a pattern for classification. Finally, we decided that using textual micro-units would not only make the analysis easier in the sense of narrowing down the object of analysis, but it would also make our analysis results more clear. Since informal language and slang are a constant feature of the whole series and they fall into the category of textual micro-units, they would be good examples to show the translations techniques used in the TT.

For future research, it would be interesting to have literature review on audiovisual translation, as well as the aid of a software for the extraction of terms and corpus design. It could also be interesting to have an analysis of more expressions, especially to see how Compensation really works along the translation. The so-called “lingo”, the slang expressions created inside the series, would also be a great object of analysis for future projects, to see how it affects translation and how it could be difficult to incorporate it in the TT.

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