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**SUBTITLING TRANSLATION OF IDIOMS
IN THE TV SERIES *BATES MOTEL***

CAMPINA GRANDE - PB

2015

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Monografia apresentada ao Curso de Licenciatura em Letras - Língua Inglesa do Centro de Humanidades da Universidade Federal de Campina Grande, como requisito parcial para a obtenção do título de Licenciado em Letras – Língua Inglesa.

Orientadora: Professora Dra. Sinara de Oliveira Branco.

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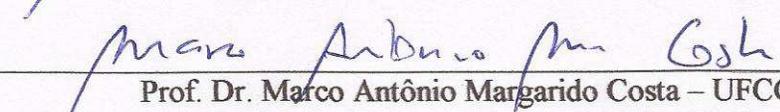
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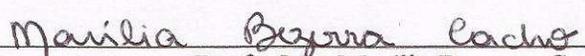
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Norman Bates: “[...] I guess I should get down to the office now that Emma can only work a few hours a week.

Norma Bates: Are you worried about her?

Norman Bates: Well, I’ve always worried about her. She’s gonna die. I mean, I guess we all are, but it’s just horrible to think about, you know, and there’s a lot of things that are horrible to think about.

It’s a wonder everyone hasn’t lost their minds.”

Bates Motel

Season 03, Episode 08 (The Pit)

ABSTRACT

Idioms are non-compositional, institutionalized, (un)frozen and connotative expressions (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). Noting that they are culture-specific, posing a great challenge to the subtitles translator, and that Baker (1992) proposes four ways of translating idioms (similar meaning and form; similar meaning and dissimilar form; paraphrase; omission), this study investigates how some idioms from the American TV Series *Bates Motel*, Season 01, Episode 06 (BMS01E06), *The truth*, are translated from the English language (EL) into Brazilian Portuguese (BP) in the official subtitles. More specifically, this investigation attempts to: i) observe if the idioms selected from BMS01E06 are translated following Baker's (1992) four suggestions; ii) analyze the meaning of some idioms in the TV Series EL context compared to their meaning rendered in the BP context. Theoretically, this paper discusses: i) the definition of what idioms are (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009); ii) the difficulties and possible solutions in idioms translation (BAKER, 1992); iii) the translator's role as a cultural mediator (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999); iv) technical subtitling issues (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991). Methodologically, this research follows the interpretative paradigm, the descriptive methodology and the qualitative research typology (MOREIRA; CALEFFE, 2008). These concepts help build the corpus selection and analyses, following these steps: i) selection of 60 idioms found in BMS01E06; ii) classification of the idioms selected according to Baker's (1992) four suggestions of translating idioms and categorization of 50 idioms translated by paraphrase; iii) selection of 82 video excerpts and figures, using *Bandicam* program; iv) theoretical-based analyses of 11 idioms, attempting to work on these idioms' meanings in the EL and BP contexts, following two categories of analysis: a) (non-)compositionality of the idioms in context (EL); b) translations of the idioms in context (BP paraphrases and subtitles). The results show that the idioms have been rendered following Baker's (1992) suggestions of idioms translation. The paraphrases of idioms in the official subtitles demonstrate that: i) 35 phrasal verbs, 02 slangs and other 13 idiomatic expressions have been spoken by some characters and paraphrased in the subtitles; ii) 11 idioms from the corpus underscore the inexistence of one-to-one idioms between EL and BP, subtitling technical constraints and differences in register in both languages; iii) the figurative meanings of the EL idioms are arranged in different lexical items in BP paraphrases; iv) the subtitling technical constraints of time, space and presentation have been fulfilled in almost all cases analyzed; v) the subtitles translator is a cultural mediator interpreting perceptions and intentions between the languages and cultures involved. This study is concluded by presenting the facts that culture-specific idioms can be translated in a particular context and subtitling translation is an efficient tool to link different peoples and cultures.

KEY-WORDS: Idioms translation. Official subtitling. TV Series *Bates Motel*.

RESUMO

Expressões idiomáticas (EIs) são expressões não composicionais, institucionalizadas, (não)cristalizadas e conotativas (ADELZIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). Considerando sua especificidade cultural, gerando certo desafio para o tradutor de legendas, e que Baker (1992) propõe quatro formas de tradução dessas EIs, este trabalho investiga como algumas EIs da série de tevê americana *Bates Motel*, Temporada 01, Episódio 06 (BMT01E06), *A verdade*, são traduzidas da Língua Inglesa (LI) para o Português Brasileiro (PB) nas legendas oficiais. Os objetivos específicos são: i) observar se as EIs selecionadas de BMT01E06 são traduzidas seguindo as 4 sugestões de Baker (1992); ii) analisar o sentido de algumas EIs no contexto de LI, comparando com seu sentido nas legendas em PB. Como embasamento teórico, abordam-se: i) a definição de EIs aqui adotada; ii) as dificuldades e soluções possíveis na tradução de EIs; iii) o papel do tradutor como mediador cultural (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999); iv) aspectos técnicos de legendagem (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991). Seguem-se o paradigma interpretativista, a metodologia descritiva e a tipologia de pesquisa qualitativa (MOREIRA; CALEFFE, 2008). Esses conceitos auxiliam na seleção de dados e análises, seguindo estes passos: i) seleção de 60 EIs em BMT01E06; ii) classificação dessas EIs de acordo com as sugestões de Baker (1992) e categorização de 50 EIs traduzidas por paráfrase; iii) seleção de 82 trechos de vídeos e figuras, utilizando o programa *Bandicam*; iv) análise dos dados seguindo duas categorias de análise: a) (não)composicionalidade das EIs em contexto (LI); ii) traduções das EIs em contexto (paráfrases e legendas em PB). Os resultados mostram que as EIs foram traduzidas seguindo as sugestões de Baker (1992). Quanto as EIs traduzidas por paráfrase, observa-se que: i) 35 *phrasal verbs*, 02 gírias, 13 EIs de outra ordem foram utilizadas pelos personagens e legendadas; ii) 11 EIs do corpus apontam a inexistência de certas EIs em LI e PB, limitações técnicas de legendagem e diferenças de registro entre as línguas; iii) os sentidos figurativos das EIs em LI foram traduzidos em diferentes itens lexicais nas paráfrases do PB; iv) os aspectos técnicos de legendagem (tempo, espaço e apresentação) foram seguidos em quase todos os casos analisados; v) o tradutor de legendas é um mediador cultural interpretando percepções e intenções entre as línguas e culturas envolvidas. Este estudo é concluído apontando que EIs culturais podem ser traduzidas em contexto particular e que a tradução de legendas é uma ferramenta eficiente para conectar diferentes povos e culturas.

PALAVRAS-CHAVE: Tradução de expressões idiomáticas. Legendagem oficial. Série de tevê *Bates Motel*.

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ABBREVIATIONS¹

BMS01E06 Bates Motel, Season 01, Episode 06

CF Cystic Fibrosis

SL Source Language

TL Target Language

¹ In this paper, the following patterns are used:

Double quotation marks are used for quoting in the body of the text.

Single quotation marks are used for marking quotes made by quoted authors in their texts.

Italic types are used for highlighting terms in foreign languages, titles of *Bates Motel*'s episodes, computer programs, movies and books, unless otherwise stated.

Bold types are used for my highlights, unless otherwise stated.

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1 INTRODUCTION

As a foreign learner of English, learning idioms is of great importance to understand the ins and outs of this language. Television series figure as one of the resources which provide me with the assistance I need to learn such expressions, get to know their contexts of use and utter them when the opportunity arises. But focusing on idioms of a language which is not mine is not enough. As a matter of fact, having an idea of what English idioms may be possibly like in Portuguese (my mother tongue) through subtitles enriches the experience of working on languages.

In addition to helping me learn idioms, the American TV Series *Bates Motel*² mesmerizes me for portraying the intricate, (un)explainable relationship between mother and son, Norma and Norman Bates, tied by everlasting, unbreakable bonds. It also enthralls me to see two people who only trust each other despite living in a world filled by billions. Moreover, the TV Series makes me think about the atrocities of humanity (sex slavery business) and how one can still struggle in spite of the imminent death (Emma Decody, doomed to die very soon unless she undergoes lungs transplant).

Building upon these points, this paper involves the translation of idioms from English into Brazilian Portuguese in *Bates Motel*'s official subtitles. In so doing, by drawing on a cultural product (TV Series) and a technological tool (*Bandicam* program) in the Translation Studies area (KATAN, 1999; WILLIAM; CHESTERMAN, 2002), it will be possible to bridge the gaps between different areas and bring forth interdisciplinary studies.

In this research, idioms are:

- i) expressions that cannot be understood based on the attribution of literal meanings to their components, but rather comprehended as a whole semantic unit (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009);
- ii) contextually uttered expressions that allow (little or) no structural variation (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009);

² An overview of the TV Series *Bates Motel* is provided in topic 3.1.

- iii) expressions that have been institutionalized as a result of being committed to the collective memory of speakers from different linguistic communities (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010);
- iv) expressions that convey connotative meanings uttered to express actions, emotions, situations, among other meanings (LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009).

The problematization and main reason to carry out this research come from the fact that idioms are also regarded as culture-specific, posing a great challenge to the translator (ADELNIA; DASTJERDI, 2011; BAKER, 1992; GEORGAKOPOULOU, 2009; STRAKŠIENE, 2009), the cultural mediator who works both on languages and cultures (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999; WILLIAM; CHESTERMAN, 2002). By noting that such expressions pose challenges to the subtitle to recognize and interpret them, as well as difficulties to render different aspects of meaning in the target language (TL), Baker (1992) proposes four different ways to translate idioms: i) using an idiom similar in form and meaning in the TL; ii) translating an idiom in a different form in the TL, but with a similar meaning; iii) paraphrasing an idiom in the TL; and iv) omitting an idiom in the TL.

Based on the existence of those difficulties and possible solutions, this study is guided by the need to check whether and how idioms are translated in the TV Series, following the research questions below:

- 1) Are Baker's (1992) suggestions followed in the translation of idioms in the TV Series *Bates Motel*, First Season, Episode 06, *The Truth* (BMS01E06)?
- 2) What does the use of the most recurrent way of translating idioms entail in BMS01E06, considering their use in both languages, English and Brazilian Portuguese?

These questions will be answered following the general objective of this paper:

- 1) To investigate how some English idioms from BMS01E06 are translated into the Brazilian Portuguese official subtitles.

The specific objectives are:

- 1) To observe if the idioms selected from BMS01E06 are translated following Baker's (1992) four suggestions.

- 2) To analyze the meaning of some idioms in the TV Series English language context compared to their meaning rendered in the Brazilian Portuguese language context through the most recurrent suggestion of translating idioms.

In order to achieve the aim of this study, the steps to be followed include:

- 1) To select the idioms from BMS01E06;
- 2) To categorize the translations of the idioms selected according to Baker (1992);
- 3) To present and discuss the translations of some idioms translated by Baker's (1992) most recurrent suggestion of translating idioms in the TV Series BMS01E06.

In addition to this **Introduction**, this monograph is organized in four sessions. Session 02, **Cultural translation of idioms in the subtitling context**, explores theoretical concepts on idioms, idioms translation difficulties and possible solutions, the role of the translator as a cultural mediator, and subtitling in the DVD context. Session 03, **Designing the study on idioms translation in *Bates Motel***, brings summaries of the TV Series and Episode 06, methodological concepts guiding this study, a description of *Bandicam* program, used to select video excerpts and static images from the scenes in which idioms were uttered by some characters, and the steps followed to achieve the main and specific objectives of this investigation. Session 04, **Idioms translation in the TV Series *Bates Motel***, underscores the translation of some idioms in the TV Series' Brazilian Portuguese official subtitles. Finally, session 05, **Final remarks**, presents the conclusion and implication of the translation of idioms in the context of BMS01E06.

2 CULTURAL TRANSLATION OF IDIOMS IN THE SUBTITLING CONTEXT

Noting that translation has at least three functions (OUSTINOFF, 2011), that communication would not be possible without it, it allows language contact, and every text can be translated in different versions, translation is hereby understood as a tool which could link different peoples and cultures by making available culture-specific idioms from one cultural group to another through a particular type of multimedia translation: subtitling. Therefore, translation could be a way to promote communication and language contact, as well as to render idioms into a specific context, but which might be translated into any other.

As a way to understand translation into practice, this session discusses idioms and their cultural translation in the subtitling context. Being divided into four parts, it firstly highlights the definition of what an idiom is. Then, notions about difficulties and possible solutions in the translation of idioms are presented. Next, the translator's role as a cultural mediator is approached. Finally, subtitling issues are addressed.

2.1 Idioms

Brinton (2000, p. 100) states that an idiom is a sequence of words functioning as a single unit that “[...] is syntactically fixed and semantically conventionalized”. In addition to this notion, the scholar assumes that an idiom allows little or no variation and its semantics is not often foreseeable from the individual words composing the phrase.

Riva and Camacho (2010) and Moon (1998) argue that an essential feature of an idiom is its connotative meaning. A speaker contextually uses an idiom when s/he desires to be comic, ironic, persuasive, exaggerative, or when s/he wants to express a full range of emotions such as happiness or anger (RIVA; CAMACHO, 2010). As such, “an idiom indicates a figurative representation of reality by picturesquely characterizing what one intends to convey”³ (RIVA; CAMACHO, 2010, p. 196). Furthermore, idioms “include actions, situations, emotions in their meaning” (STRAKŠIENE, 2009, p. 14). For Leah (2012) idioms also describe events, people and things.

Leah (2012) seems to complement this idea by establishing that the basic characteristic of an idiom and other expressions is that their words are employed in a metaphoric way, what leads us to accept that “[...] the surface structure has a little role to play in understanding the

³ “Um idiomatismo aponta uma representação figurada da realidade como um meio de caracterização pitoresca do que se pretende expressar.” (RIVA; CAMACHO, 2010, p. 196). All translations provided in this paper are mine, unless otherwise stated.

meaning of the whole expression” (LEAH, 2012, p. 4). Besides this, the figurative sense embodied in the expressions is used to give “[...] an imaginative description or a special effect” (LEAH, 2012, p. 1).

Adelnia and Dastjerdi (2011) argue for idioms’ non-compositionality and (non)variability. Among some types of idioms, they mention slangs and phrasal verbs. The former group consists of “[...] the use of highly informal words and expressions that are not considered as the standard use of language. It is often used as a way to say words that are not appropriate or somehow taboo” (ADELNIA; DASTJERDI, 2011, p. 880). Slangs are usually ephemeral, colloquial and may come in a set of words or phrases used as a means for individuals to express or reinforce their social identity within a group or with a trend in society (EBLE, 1996, p. 11 apud SANTOS, 2014, 71-72). Complementing this concept, slangs also: i) “[belong to] the spoken part of the language and [are] rarely written [...]”; ii) “[come in] words or groups of words, though body language and the sounds used are often important in conveying [their meaning]” (EBLE, 1996, p. 19-22 apud SANTOS, 2014, 75-76). Furthermore, the other type of idioms is phrasal verbs (MOON, 1998), believed to be the most commonly used idiomatic expression (LEAH, 2012). They are basically defined as “[...] the combination of a verb and a preposition, a verb and an adverb, or a verb with both an adverb and a preposition” (ADELNIA; DASTJERDI, 2011, p. 880).

In addition to these points, idioms can be defined based on three criteria: non-compositionality, institutionalization and frozenness (GRANT; BAUER, 2004; MOON; 1998; RIVA; CAMACHO, 2010). The first notion comes from the compositionality definition. “The meaning of a construction is compositional if it is derived transparently from the meanings of its elements” (GRANT; BAUER, 2004, p. 44). Idioms, however, cannot be grasped in this way. The lack of idiomatic comprehension arising from the attribution of isolated meanings to each component of an idiom is what categorizes it as non-compositional (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). For instance, considering the idiom **kick the bucket** in **John is very ill and will kick the bucket soon**, the expression would compositionally mean:

(to) kick: “to strike out with the foot” (AGNES, 2003, p. 357)

the: “refers to: a particular person, thing, or group [...]; a person of thing considered generically [...]” (AGNES, 2003, p. 667)

bucket: “a cylindrical container with a curved handle, for carrying water, etc.; pail”
(AGNES, 2003, p. 85)

By connecting the dictionary definitions above, the meaning of **kick the bucket** would be **to strike out with the foot a specific/particular thing**, that is, **a cylindrical container or pail** (AGNES, 2003). Even though this is literally accepted, the expression is actually an idiom and so its meaning, “to die” (SPEARS, 2005, p. 375), is lost by such a literal interpretation. Hence, **kick the bucket** is compositional when interpreted literally thus excluding its idiomatic meaning and ceasing to be an idiom, but non-compositional when grasped as an idiomatic expression in context. This leads us to ponder that “[...] something which is non-compositional cannot be produced as a sequence of elements (words) but must be held in memory. In other words, it becomes institutionalized and is held in memory to survive” (GRANT; BAUER, 2004, p. 45).

This point is further explained under the criterion of institutionalization, which concerns the degree a certain community is able to recognize a particular phrase (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010). In other words, the more idioms are or have been constantly spoken by a considerable amount of people from linguistic communities over a determined period of time, the more they wind up being widely committed to the collective memory of speakers.

Lastly, frozenness or fixedness regards variation, as idioms are expressions which allow “[...] neither permutation nor paradigmatic replacement nor addition or deletion of elements” (GRANT; BAUER, 2004, p. 44). Despite this notion, Adelnia and Dastjerdi (2011), Baker (1992), Brinton (2000), Leah (2012), Moon (1998), Riva and Camacho (2010) and Strakšiene (2009) argue that idioms may allow structural variation.

Among some of these authors, Moon (1998) states that a certain type of lexical idiom variation is verb variation. She argues that “while in many cases the meaning of the whole is barely affected by variation, other variations reflect important syntacto-semantic distinctions” (MOON, 1998, 124). For example, this is the case of “set/start the ball rolling”⁴ and “stick/stand out like a sore thumb”⁵ (MOON, 1998, 125). Respectively, “set” can replace

⁴ “to do something which starts an activity, or to start doing something in order to encourage other people to do the same. *I’ve started the ball rolling by setting up a series of meetings*”. (WALTER, 2006 apud THE FREE DICTIONARY.COM, 2015h, dictionary’s highlight).

⁵ “if someone or something sticks out like a sore thumb, everyone notices them because they are very different from the other people or things around them. *Everyone else was in jeans and casual gear and*

“start” and “stick” be changed to “stand” without much semantic change. Furthermore, another layer of variation is in the particle level, reflecting on either a prepositional or adverbial particle change with no evident shift in meaning (MOON, 1998). The scholar cites “a bolt from (out of) the blue”⁶ and “go (a)round in circles”⁷, among others (MOON, 1998, p. 129). In the first case it is possible to use either “from” or “out of”, and the same happens to “around” or “round” in the other idiom.

Riva and Camacho (2010) recognize idioms frozenness but assume that they can still change. They argue that this may occur for stylistic purposes. This happens when the speaker wants the interlocutor to understand the idiom basic meaning but also to grasp the additional meanings added on purpose to the expression.

Based on the theoretical discussions above, an idiom is understood in this study as a contextually uttered expression which is not comprehended based on the attribution of literal meanings to its components (non-compositional), is committed to the collective memory of different linguistic communities’ speakers (institutionalized), allows little or no syntactical variation (frozen), and conveys connotative meanings, thus expressing actions, emotions and situations, among other meanings.

Having stated the notions on idioms above, the forthcoming topic discusses problematic aspects and possible solutions in the translation of idioms.

2.2 Translating idioms: problematic aspects and possible solutions

The identification, interpretation and translation of idioms demand some effort and are usually troublesome (BAKER, 1992). It is necessary to understand that if the translator’s mother tongue is not English, idioms translation can be challenging (ADELNUA; DASTJERDI, 2011; BAKER, 1992, GEORGAKOPOULOU, 2009; STRAKŠIENE, 2009). In addition, as they are culture-specific and they allow little or no variation, idioms pose a great challenge to the translator at least in two areas: a) “[...] the ability to recognize and interpret

I had my office clothes on – I stuck out like a sore thumb”. (WALTER, 2006 apud THE FREE DICTIONARY.COM, 2015i, dictionary’s highlight).

⁶ “something that you do not expect to happen and that surprises you very much. *The news that they had got married was a bolt from the blue. He seemed to be very happy in his job, so his congregation came as a bolt out of the blue*” (WALTER, 2006 apud THE FREE DICTIONARY.COM, 2015a, dictionary’s highlight).

⁷ “to act in a confused and disoriented manner [...] *I’ve been going around in circles all day. [...] to keep going over the same ideas or repeating the same actions, often resulting in confusion, without reaching a satisfactory decision or conclusion. We’re just going round in circles discussing the problem.*” (SPEARS, 2005, p. 256, author’s highlight).

an idiom correctly [...]; b) “[...] the difficulties involved in rendering the various aspects of meaning an idiom or a fixed expression conveys into the target language” (BAKER, 1992, p. 65).

As to the first issue, there are two cases that may lead to an idiom misinterpretation. Baker (1992, p. 66) highlights that “some idioms are ‘misleading’.” In addition to suggesting literal interpretation, their idiomatic meanings “[...] are not necessarily signaled in the surrounding text” (BAKER, 1992, p. 66). If the context does not even guide the translator to attach herself/himself to either of those interpretations, s/he will face problems identifying the real meaning of that idiom in that circumstance. For instance, “*go out with*” can mean leave for a certain place or “have a romantic or sexual relationship with someone” (BAKER, 1992, p. 66, author’s highlight).

The second case refers to idioms that are similar in form but different in meaning between the source and the target languages. This happens due to the fact that “an idiom in the source language may have a very close counterpart in the target language which looks similar on the surface but has a totally or partially different meaning” (BAKER, 1992, p. 66). Once idioms have been recognized and interpreted, some translation difficulties arise.

Noting that idioms and fixed expressions are culture-specific, the first difficulty establishes that “an idiom or fixed expression may have no equivalent in the target language” (BAKER, 1992, p. 68). Languages express meanings through particular forms which may not be the same in all of them. In one language, a certain meaning may be conveyed through a word, another language may opt for a transparent fixed expression, or yet another language may express it through an idiom. Baker (1992) argues that what may sound untranslatable in an idiom is the meaning it conveys, which may not be present in the TL. For instance, such culture-specific expressions as “*Yours faithfully*” and “*Yours sincerely*” do not find corresponding terms in Arabic (BAKER, 1992, p. 68, author’s highlight). Also, the English idiom “*to carry coals to Newcastle*”, meaning “to do something unnecessary; to do something that is redundant or duplicative” (SPEARS, 2005, p. 86), is similar to German’s *Eule nach Athen tragen* (“*to carry owls to Athens*”)⁸ (BAKER, 1992, p. 69, author’s highlight).

⁸ As to Baker (1992), both expressions, “to carry coals to Newcastle” and “to carry owls to Athens”, have a related meaning in that they concern someone doing something unnecessary or superfluous, or giving something to someone who has plenty. Looking upon the former idiom, the city of Newcastle was regarded as a great mining center in the past (GOTTLIEB, 1992), so carrying coals to a place widely recognized for its production would be extraneous. Furthermore, the latter expression might refer to the owl being the symbol of goddess Athena or that there were many owls in Athens (GEERAERTS, 2006).

The second difficulty lies in the fact that “an idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different [...]” (BAKER, 1992, p. 69). Baker (1992, p. 69, author’s highlight) gives the example “*to go to the dogs*” (“to lose one’s good qualities”). The author assumes that German has a similar counterpart, but while the English idiom is used in connection with a person or a place, the German corresponding item can only refer to a person and means “to die” or “perish”.

The next difficulty concerns the idiom taking up both a literal and an idiomatic sense in the source text. Baker (1992) quotes a literary passage from an English-written Arabic book by Kishtainy and explains the meaning of the idiom **to cut one’s arm off**:

Egypt’s Commander-in-Chief, Field Marshal Amin, was horrified to see President Nasser ordering a tattoo artist to print on his right arm the names of all the territories seized by Israel like Sinai, Gaza, Sharm al-Shaykh, Jerusalem, the Golan Heights.

‘Why are you doing this?’

‘Lest I should forget them.’

‘But why tattooed? What will you do if we get them back?’

‘If we get them back *I’ll cut off my right arm.*’

(KISHTAINY, 1985, p. 157-158 apud BAKER, 1992, p. 70, author’s highlight).

Baker (1992, p. 70) underscores that the idiom “I’ll cut off my right arm” works as a joke of Arabic origin in that context and was created upon the Arab forces defeat in 1967. The closest English idiom is **pigs might fly**, meaning something which is impossible or highly unlikely to happen. In that context, the English expression could not be used so as to maintain the literal and idiomatic meaning of the Arabic’s. Therefore, “I’ll cut my right arm off” both meant that the president could chop his right arm off and that he also found that getting the lost land back was improbable.

The last difficulty for idioms translation lies in the difference between source and target languages concerning the written genres they might appear in, the contexts in which they are used and their frequency of use. Arabic and Chinese, for instance, do not accept such expressions in their formal written texts because writing is considered to hold a high level of formality. English, on the contrary, may use idioms in some formal texts, such as in news reports. Therefore, because of a matter of sharp writing style, idioms might not be translated from English into some target languages (BAKER, 1992).

In order to deal with the foregoing difficulties in the translation of idioms, Baker (1992) proposes four different ways to translate idioms, which seem to have been primarily addressed to such areas of translation as literary, journalistic etc., but which is hereby being applied to the subtitling context. The author points out that these ways of translating idioms depend on some factors, such as if the idioms “[...] are manipulated elsewhere in the source

text, as well as the appropriateness and inappropriateness of using idiomatic language in a given register in the target language” (BAKER, 1992, p. 72). In addition to this, the preferable adoption of one way of translating over another will vary by context.

The author points out that the first way to translate idioms is to use an idiom of similar form and meaning. It “involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items” (BAKER, 1992, p. 73). For instance, in BMS01E06, character Zack Shelby is mad at Norman as his secret Asian sex slavery business has been discovered. Extremely angry, he says: “Everything would have been fine... but no, you had to go and stick your little nose in places that it doesn’t belong.”⁹ The idiom in use, “stick your little nose in places that it doesn’t belong”, comes from the bare form “stick one’s nose in(to something)” or “poke one’s nose in(to something)” (SPEARS, 2005, p. 511), and is used when one interferes with something. In Portuguese there is a similar idiom that shares a related meaning (DICIONÁRIO DE GÍRIAS, 2015), and it appeared in the official subtitles as “*meter o nariz onde não foi chamado*”. There seems to be a perceivable correspondence of meaning and form between the English and Brazilian Portuguese idiom. For instance, “stick your little nose in places that it doesn’t belong” is a verb phrase formed by a lexical verb (“stick”), a noun phrase (“your little nose”), a prepositional phrase (“in places”) and a subordinate clause (“that it doesn’t belong”); and “*meter o nariz onde não foi chamado*” is likewise a verb phrase consisting of a lexical verb (“*meter*”), a noun phrase (“*o nariz*”) and a subordinate clause (“*onde não foi chamado*”). The back-translation into English might be **stick your nose where it was not called upon**.

The second way of translating concerns the use of an idiom similar in meaning but dissimilar in form. It refers to finding “[...] an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items” (BAKER, 1992, p. 74). Again in BMS01E06, Norma tries to calm Emma Decody down telling her there is no need to go to the police station that day and report a missing Asian sex slave, who had been kept hidden in Zack Shelby’s basement for a while. She says: “I think Norman is absolutely right, let cooler heads prevail, you know?”¹⁰. The idiom uttered, “let cooler heads prevail”, originates from its bare form **cooler heads prevail**, being used mostly in a tense situation and means “the ideas or influence of

⁹ (00:27:41 – 00:27:45)

¹⁰ (00:10:40 – 00:10:43)

less emotional people prevail” (SPEARS, 2005, p. 124). This expression has been translated into Brazilian Portuguese as “*vamos esfriar a cabeça*”, conveying a similar meaning which can be used in a related context (GEIGER, 2005, p. 188), though it has come in the subtitles with some changes in form. In English, “let cooler heads prevail” consists of the lexical verb “let” followed by an object formed by a noun phrase (“cooler heads”) and then a verb in the bare infinitive (“prevail”). The Brazilian Portuguese idiom, on the contrary, is composed by two verbs (“*vamos esfriar*”) modifying the noun phrase “*a cabeça*”. The back-translation into English might be **let’s cool our heads down**.

The translation through paraphrase is the most common way of translating idioms. It can be used when there is no similar idiom between the source language (SL) and the TL or when it is not adequate to use an idiomatic expression in the target text due to stylistic differences between the source and target languages (BAKER, 1992). An example of a paraphrase can be perceived in BMS01E06, when Norma talks to Emma about an Asian sex slave. She explains to the adolescent that she will convince the Asian girl to go to the police and tell them what Shelby had been doing to her. Then, Norma tells Emma: “I’ll make the case to her as to why it’s the right thing to do to talk to the police, okay?”.¹¹ The idiom in use, “make the case... as to”, has been changed, as its bare form is **make a case for (something)** and means to explain or provide reasons why something ought to be done (HEACOCK, 2003 apud THE FREE DICTIONARY.COM, 2015f). As a one-to-one term in Portuguese has not been found, the official subtitles translator has rearranged the idiom structure and, along with the other lexical items of the sentence in which it has come, has provided this subtitle carrying the idiom meaning: “*e explicarei por que ela deve ir à polícia, ok?*”. In English, the back-translation might be: **... and I’ll explain to her why she should talk to the police, okay?**

The last way suggested to translate idioms is called omission and is used when no idiom has been found in the TL and when none of the other three ways has been able to be used (BAKER, 1992).

Deeming the foregoing discussions on the translation of idioms, the translator’s role in cultural translation is approached next.

2.3 The translator’s role in cultural translation

Katan (1999) mentions that the term culture, according to Encyclopedia Britannica (1983, p. 657 apud KATAN, 1999, p. 16), is considered “[...] that complex whole which

¹¹ (00:10:54 – 00:10:58)

includes knowledge, belief, art, morals, law, customs, and any other capabilities and habits acquired by a member of society.” In the translation realm, the translator wished for in these current times is the cultural mediator. According to Taft (1981 apud KATAN, 1999)

The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them (TAFT, 1981, p. 53 apud KATAN, 1999, p. 12).

The cultural mediator is thus the individual who deeply tries to comprehend both source and target cultures and is, at the same time, part of such cultures. Furthermore, s/he is a critical reader as s/he has the privilege to access the original text before making it available to the target public. As s/he works on it, the translator provides the reader with a text both appropriate and clear for the context (HATIM; MASON, 1990 apud KATAN, 1999), as “[...] the heart of the mediator’s task is not to translate texts but to translate cultures, and help strangers give new texts welcome” (KATAN, 1999, p. 241).

Katan (1999) points out that the discussion about culture as relevant in translation has been in debate for some time. In this context, there are at least two views that have questioned whether everything can be translated without loss or nothing can be translated without loss. If the translator works both with language and culture, the meaning to be conveyed “[...] is not semantic (or idealized) meaning but culture-bound meaning, or meaning in the context of culture” (KATAN, 1999, p. 72-73). In other words, the author calls attention to the need for more culturally directed and contextualized meanings that will be transmitted across languages through different texts. In view of this notion, the translation of idioms surely urges for cultural awareness during the translation process (ADELNIA; DASTJERDI, 2011; BAKER, 1992, GEORGAKOPOULOU, 2009; STRAKŠIENE, 2009).

Following the above discussions on the translator as a cultural mediator, the last topic of this session will approach subtitling constraints and related issues.

2.4 Subtitling in the DVD context

Subtitles originate from monologues and dialogues produced by characters in movies or in videos in general. They are considered to be “[...] condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen” (LUYKEN et. al.,1991, p. 31). Subtitling occurs in audiovisual texts, such as “[...] films, DVDs, videos [...]” (WILLIAMS; CHESTERMAN, 2002, p. 13). Because these texts feature the reception through acoustic and visual channels and their nonverbal elements play

an important role in this system, they are deemed to be different from other types of texts (SOKOLI, 2009).

Georgakopoulou (2009, p. 21-29) argues that the production of subtitles respectively undergo technical, textual and linguistic constraints: i) technical spatial and temporal limitations need to be followed; ii) oral-aural processing and textuality issues arising from two modes across which language transfer takes place (speech to writing; soundtrack to the written subtitles); iii) translation challenges regarding grammar, word order and cross-cultural shifts. In this research, only one of these constraints will be analyzed, that is, how some subtitles of BMS01E06 have been technically displayed on the bottom of the screen.

Among other rules, subtitles need to abide by space, time and presentation features (GEORGAKOPOULOU, 2009). As readability of the text is extremely important, subtitles should have up to two lines of two seconds each, ranging from 32 to 40 characters in a 35-mm film (mostly used on TV) or 24 to 27 in a 16-mm audiovisual text (DÍAZ CINTAS; REMAEL, 2007; LUYKEN et. al., 1991). The amount of time left for the subtitles depends on three factors: i) the amount of text; ii) the reading speed of the viewers (from 150 to 180 words per minute); iii) the intervals between a subtitle and the next one (1/2 second) (LUYKEN et. al., 1991). Lastly, subtitles cannot take up more than 20% of screen space because legibility factors need to be obeyed, such as “[...] the size of the characters, their position on screen [...], technology used for the projection of subtitles in the cinema (DTS or Dolby), TV broadcast, DVD emulation, etc. [...]” (GEORGAKOPOULOU, 2009, p. 22). Furthermore, displaying and taking out a subtitle depends on: i) cuts (scene change); ii) pauses (when a character stops speaking in order to breathe in); iii) format of the subtitles on the screen (LUYKEN et. al., 1991).

Upon discussing these points on subtitling, in order to proceed to the analysis based on the four theoretical points approached in this session, summaries of the TV Series *Bates Motel* and BMS01E06, methodological concepts, a description of *Bandicam* program used to select video excerpts and static images from *Bates Motel*'s scenes in which idioms were uttered by some characters, and the steps to carry out this research are presented next.

3 DESIGNING THE STUDY ON IDIOMS TRANSLATION IN *BATES MOTEL*

This session presents an overview of the TV Series *Bates Motel*, a summary of BMS01E06, methodological concepts followed by this study (interpretative paradigm, descriptive methodology and qualitative research typology), a description of the program used to select video excerpts and static images from BMS01E06, and methodological procedures for conducting this investigation.

3.1 Overview of the TV Series *Bates Motel* ¹²

Bates Motel is an American drama thriller TV Series created by Carlton Cuse, Kerry Ehrin and Anthony Cipriano, and produced by Universal Television for A&E cable television. The first season consists of 10 episodes from 40 to 47 minutes each and aired from March 18th, 2013 to May 20th, 2013.

Based on Alfred Hitchcock's *Psycho* movie, this TV Series portrays the close and intricate relationship between a mother and her son: Norma and Norman Bates. Following the death of Norman's father, they both move into a new fictitious town, Wine Pine Bay, located in Oregon. Attempting to start over, Norma buys a motel which is eventually named after her surname, **Bates**, and turns it into **Bates Motel**.

Norma plays the role of the overprotective mother. She always thinks that events that happen around may take Norman away from her. In addition, she is very jealous of whoever tries to closely interact with her son, such as Bradley Martin, a high school friend in whom Norman is somewhat interested. He even slept with her once and, as a consequence, Norma thought that that girl was withdrawing Norman from her life completely.

Seventeen-year-old Norman is seen as a calm but mysterious boy. He is too emotional and gets stressed out when unable to withstand pressure, such as when he is verbally criticized or when someone offends him or his mom. Occasionally, he is portrayed as having severe mental problems. Sometimes he experiences blackouts which make him get violent and perchance kill someone. When he is in such a situation, he is detached from reality and consciousness, possibly having auditory and visual hallucinations. Sometimes he hears and sees his mom before him convincing him to make decisions and take actions. When Norman is back to himself, he cannot remember what happened during the time he was blacked out.

¹² In order to get more information about the TV Series, visit:
 i) <<http://www.aetv.com/bates-motel>>;
 ii) <http://batesmotel.wikia.com/wiki/Season_1>;
 iii) <http://www.imdb.com/title/tt2188671/?ref_=ttpl_pl_tt>.

In this new town, Norma and Norman Bates face problems that start right in the first episode. For instance, the previous owner of the motel and a big property nearby, Keith Summers, turns up at the house porch claiming that Norma stole the property from him after the bank put it on sale and she purchased it out of a foreclosure. Later that evening, he breaks into the house and rapes Norma on the kitchen's table. Norman appears at the scene and hits Keith's head, who falls on the floor. He then unlocks the handcuffs used to tie his mom's hands to the table leg. When Summers recovers, he provokes Norma, who then stabs him repeatedly until he lies stretched on the floor motionless. Not knowing what to do, she convinces Norman to wrap up the corpse and put it in one of the motel rooms until they figure out what to do with it. The next evening they take it out of the room, put it in Norma's car trunk, lay the body on a boat and plunge it in a river.

The unfolding of this hideous event seems to fill a great amount of episodes and leads into such facts as Norma having a love affair with Deputy Zack Shelby trying to get Summers's belt back which could incriminate her and her son, and her eventually being arrested for Summers's murder. Besides this, the first season revolves around these events: Norma's recently arrived son, Dylan, getting involved with illicit marijuana commerce which secretly keeps Wine Pine Bay alive; Norman having sexual intercourse with a high school friend, Bradley Martin, and its consequences; Norman and his friend with cystic fibrosis (CF)¹³ who is hired to work at the motel, Emma Decody, finding out pot fields and an Asian sex slavery business led by Shelby; Norman being hospitalized upon swooning during a literature class; Norma discovering that her love affair is a criminal and has been drugging an Asian girl and forcing her to have sex with him; Dylan knowing the whole truth about Norman, such as the fact that he killed his father and he has had a series of blackouts; a mysterious old man staying at Bates Motel's Room 09 who came to Wine Pine Bay to reclaim US\$ 100,000 that Shelby owed him due to this sex slavery business; Norman being told first-hand by his mom that she was continuously sexually abused by her brother when young; Norman killing his teacher, Miss Watson, after sleeping with her; among other conflicts.

Building upon this overview about *Bates Motel*, the following topic summarizes Episode 06, *The truth*.

¹³ In Episode 02, **Nice town you picked, Norma**, Emma Decody introduces herself to Norma and tells her that she has Cystic Fibrosis (CF). According to her, CF is when one's lungs create thick mucus that makes the person have difficulties breathing. Although she is on a list for a lung transplant, she does not believe she will get one.

3.2 Summary of Episode 06, *The truth*¹⁴

The Episode 06 of the TV Series *Bates Motel*'s First Season has been chosen for this research because it is the episode that brings together most of the conflicts arisen since the first episode. Therefore, as some events taking place in the episode and the season will be commented on, they will both allow for the presentation of the contexts in which the idioms have been spoken and translated from and help carry out the analyses of the corpus.

In the preceding episode to Episode 06, Norma discovers that Zack Shelby, the man with whom she was having a love affair, had been drugging and forcing an Asian sex slave to have sex with him and is involved in an Asia sex slavery business. Early in Episode 06, in anger, Norma enters her car and tries to rush into the city, yelling out that Shelby cannot get away with that situation. Trying to calm her down, Norman gets into the vehicle and says that things should be done the right way.

Dylan talks to his boss, Gil, about his partner's murder in their car. He says that he killed the suspect and Gil congratulates on his having taken the right action. His boss explains to him how to dispose of the car so as to burn down DNA evidence. Somewhere in the woods, Dylan sets fire to the vehicle completely. At this moment, his new partner, Remo, arrives at the scene and then they both leave.

Norma enters the motel room where the Asian sex slave is asleep. She leaves and later on gets into her house saying that the girl cannot wake up. Emma claims that they should all take her down to the police station. Norma tries to convince Emma saying that it is better to drive the girl the next morning when she will be recovered, and Emma gives in.

Out in the motel area Norma and Norman see off Emma as the girl leaves for the town. When she is gone, the mother confesses that she will only take the Asian slave to the police as soon as she finds Keith Summer's belt, the one Shelby found under Norman's bed when he searched Norma's house.

Later that evening Dylan and Norman go out to search for the belt in Summer's boat. While looking for it, Dylan tells his brother he thinks that Norma killed her husband and took the insurance money. Norman downplays such an idea by stating that his mom could never have done that. Shortly after, they find the belt, leave the boat and throw it in the water.

¹⁴ This episode was directed by Tucker Gates and written by Carlton Cuse in partnership with Kerry Ehrin. It aired on April 22nd, 2013. Visit either of these websites to get more information on the episode: i) <<http://www.aetv.com/bates-motel/season-1/episode-6>>; ii) <http://batesmotel.wikia.com/wiki/The_Truth>.

Shelby and Norma are in one of the motel rooms having sexual intercourse. At a certain moment the Deputy hears water running through the pipes and goes out of the bedroom to check if there is anyone staying in the neighboring room. Norma is nervous because if Shelby discovers she is keeping the Asian sex slave in her motel, he may shoot both of them. The Deputy knocks on the door and, after the Asian girl opens it, she runs away in despair. Shelby rushes toward the girl and fires his gun, but does not hit her. Trying to hold him back, Norma is pushed away to the ground pretty violently and Shelby then runs after the Asian girl.

Norman and Dylan arrive at the scene seconds afterwards. The latter tells Norma he disposed of the belt and came to say Norman is no longer living with her. The mother mentions that Shelby is chasing after the girl and questions Norman about what Dylan had just told her. Norman asks his mom if she killed his father and she replies to him negatively. Later on, Deputy arrives, disarms Dylan and shepherds everyone into the house.

Clutching and pointing his gun at the three seating at the kitchen table, Shelby nervously and angrily walks to and fro wondering what he will do to them. Meanwhile, Norma keeps on saying that all will be fine and no one will say a word about what has happened. The Deputy punches her and criticizes her for lying to him. He hits her a second time, what leads Norman to lose control. He runs to Shelby and disarms him. Norman is pushed to the floor, falling dismayed, and Dylan grabs the gun. While Shelby and Dylan start a firefight, Norma rushes toward her son, covers his body with hers and tries to wake him up.

The ones shooting each other go up to the first floor while Norma drags her son out of the house. On the house front stairs she calls 911 and asks for help. Norman suddenly wakes up and is later helped into the car by his mom. As Norma forgot the keys home, she tries to leave out to get them. Hearing some gunshots, she remains inside and watches Shelby leaving the property limping and completely injured. He points the gun at the vehicle but then falls dead. Dylan arrives, Norma rushes out the car and cuddles him.

Being in doubt about what she will tell the police and hearing that Dylan will tell them everything he knows, Norma says he actually knows nothing about the whole truth. Then, she narrates what happened the night her husband, Sam, died.

Hearing and seeing his father screaming at and hitting his mom in the living room, Norman prepared some drink in the kitchen. Blacked out and unconscious, he left the kitchen and, trying to help his mother, hit his father's head with the blender, who then laid dead and bleeding on the carpet. Noticing that Norman did not reply to her questions, Norma took him to his bedroom. She later returned back, dragged Sam's body to the garage and pulled down a

shelving unit on his body. Minutes afterwards Norman left his bedroom, found his father dead, banged on the bathroom door taking his mom out of the shower, and returned to the garage, being consoled by Norma later, seemingly not remembering that he had killed his dad himself.

Back to the present, Norma tells Dylan that Norman believed his father had died in an accident. Dylan then asks what is wrong with his brother, but his mom does not know for sure, but says that he is innocent and needs to be protected regardless. Then, Norma has Dylan choose between either staying to help them or leaving their lives. Afterwards, the police arrive.

Having presented the summary of BMS01E06, the next topic discusses the methodological concepts used to lead this investigation.

3.3 Methodological concepts

In order to develop this research, Moreira and Caleffe's (2008) interpretative paradigm, the descriptive methodology and the qualitative research typology will be followed.

The aforementioned paradigm will be used as a way to be involved with the data by trying to both interpret and analyze them based on perspectives towards the translation of idioms, as well as on a specific theoretical background comprising such areas as Linguistics (idioms) and Translation Studies (translating idioms for the context of subtitling). According to the authors, the researcher who adopts such a paradigm "[...] is able to interpret and articulate experiences related to the world to herself/himself and to the others. S/he is not outside the society as an observer because s/he actively builds the world in which s/he lives"¹⁵ (MOREIRA; CALEFFE, 2008, p. 62).

The descriptive methodology attempts to solve problems so that practices may be improved through "[...] meticulous and objective observation, analysis and description"¹⁶ (MOREIRA; CALEFFE, 2008, p. 70). Based on this notion, idioms translation will be analyzed considering their contexts of use, and for that reason their meanings must be investigated and their contexts of use described.

¹⁵ “[...] é capaz de interpretar e articular experiências em relação ao mundo para si próprio e para os outros. Ele não está à parte da sociedade como um observador, mas constrói ativamente o mundo em que vive.” (MOREIRA; CALEFFE, 2008, p. 62).

¹⁶ “[...] por meio da observação objetiva e minuciosa, da análise e da descrição.” (MOREIRA; CALEFFE, 2008, p. 70).

Moreira and Caleffe (2008) argue that the qualitative research typology “[...] explores individual’s characteristics and scenarios which cannot be easily described numerically”¹⁷ (MOREIRA; CALEFFE, 2008, p. 73). Deeming this concept, such a typology will be employed through the selection of the idioms from Episode 06 and the observation of their translations along with the explanation of the contexts in which these idioms have been applied.

3.4 Description of *Bandicam*¹⁸ program

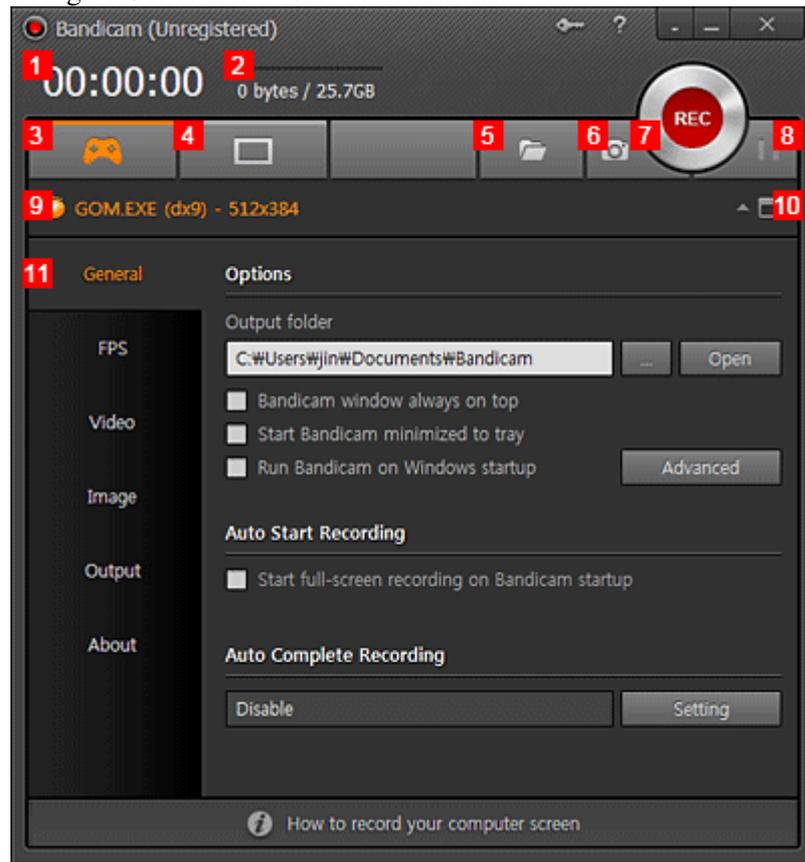
As technology is part of the translation profession (WILLIAMS; CHESTERMAN, 2002), *Bandicam* program has been used in this study, although it is not translation-oriented but has nonetheless been useful.

The selection of some video excerpts and figures has been made through *Bandicam* (version 2.1.1.731). This program was designed by Bandisoft and is useful for Game Recording, Video Capturing and Desktop Screen Capturing. Even though there are unregistered and registered versions, the former has been used as it is free and useful enough to the purposes of this research. The main differences between such versions are that the former only allows a 10-minute recording per file and displays the watermark **www.bandicam.com** on top of the video excerpts. The latter, on the other hand, permits unlimited recording (over 24 hours recording) and shows no watermark.

Bandicam’s main window shows some icons of the program and allows users to check out and change the settings, as seen on the following page:

¹⁷ “[...] explora as características dos indivíduos e cenários que não podem ser facilmente descritos numericamente.” (MOREIRA; CALEFFE, 2008, p. 73).

¹⁸ Available at: <<http://www.bandicam.com/>>. Access on: 01 Dec. 2014.

Figure 01 – Main window of *Bandicam*

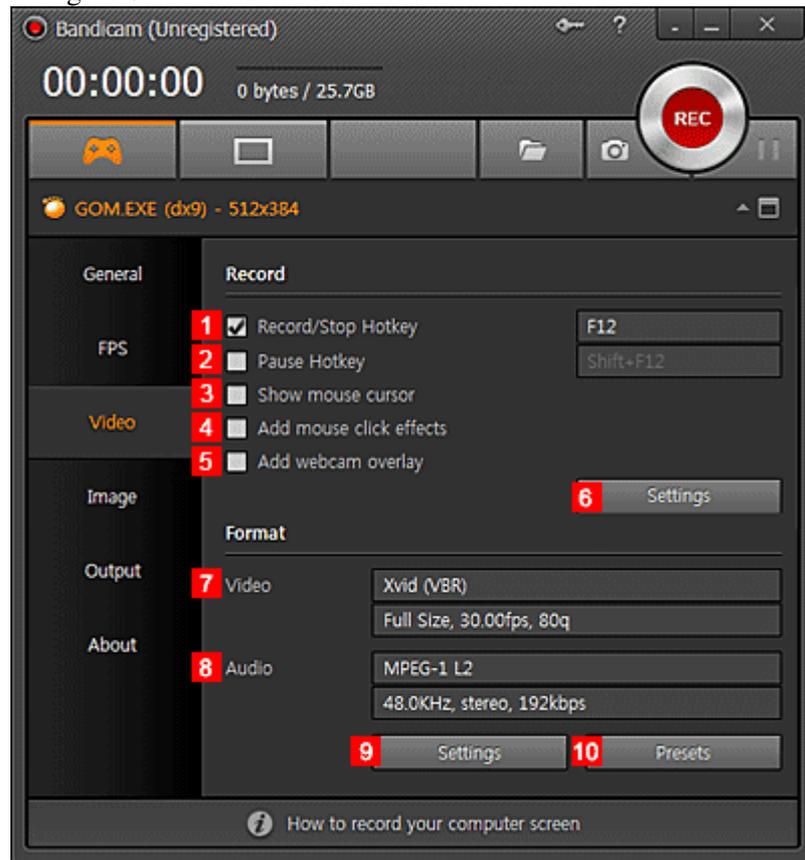
Available at: <http://www.bandicam.com/support/configuration/main_window/>. Access on: 01 Dec. 2014.

This main window can be visualized as soon as the program is running on the computer. Below, it is possible to check out the general features of *Bandicam*:

- 1 The **duration** of the video, currently being recorded, can be checked.
- 2 The **current recording file size** and the **maximum recordable size** (Hard disk space) can be checked.
- 3 If you want to record a game playing on your PC screen, click the **DirectX/OpenGL window** button.
- 4 If you want to record part of your PC screen, click the **Rectangle on a screen** button.
- 5 You can open the **output folder**.
- 6 You can **capture images** while recording is in progress.
- 7 When the target is ready to be recorded, the **'Record'** button can be clicked.
- 8 The **'Pause'** button is available only while recording is in progress.
- 9 The information regarding the selected target is displayed.
- 10 You can show or hide the set up section.
- 11 Settings of Bandicam can be configured in details. [...]

(Available at: <http://www.bandicam.com/support/configuration/main_window/>. Access on: 01 Dec. 2014. Website's highlight.)

The first use of the program in this research has been the selection of video excerpts. The video tab of *Bandicam* can be seen below:

Figure 02 – Video tab of *Bandicam*

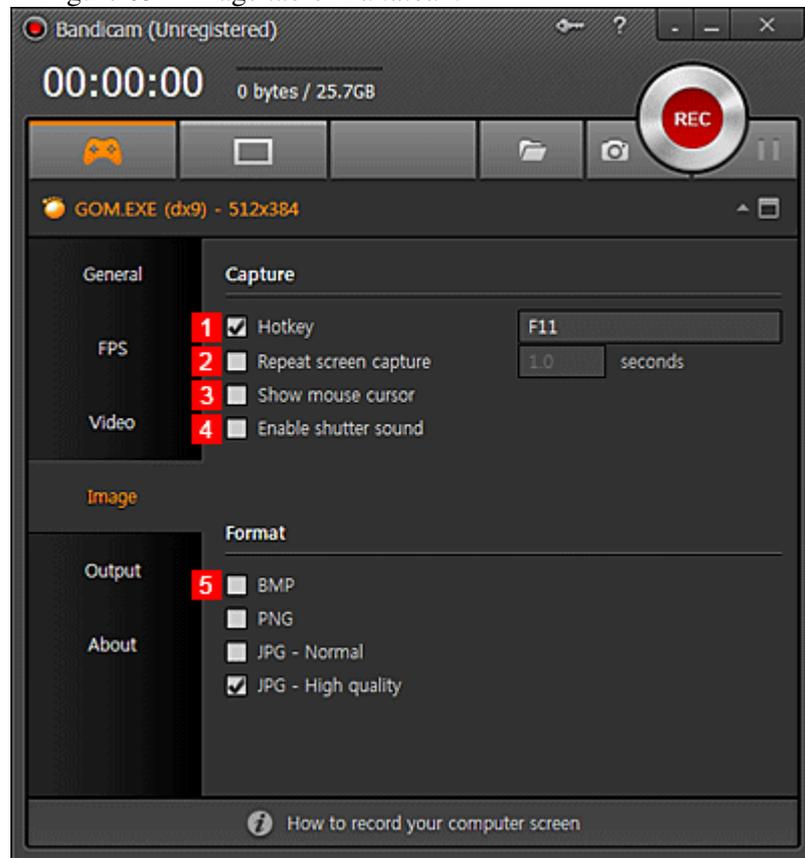
Available at: <<http://www.bandicam.com/support/settings/video/>>. Access on: 01 Dec. 2014.

As marked in Figure 02, the red numbers refer to the forthcoming characteristics of this video capturing tab:

- 1 Record - Hotkey - Record/Stop Hotkey:** The hotkey for the 'Record/Stop' functions can be designated.
- 2 Record - Hotkey - Pause Hotkey:** The hotkey for the 'Pause' function can be designated.
- 3 Record - Show mouse cursor:** If this option is checked, the mouse cursor will be shown in the video capture.
- 4 Record - Add mouse click effects:** If this option is checked, the recorded video will have the mouse click effects/animation.
- 5 Record - Add webcam overlay:** If this option is checked, the webcam stream is recorded and merged within the main video.
- 6 Record - Settings:** The 'Settings' button under the 'Record' option helps make a choice regarding whether to record the sound and whether to add a logo/webcam.
- 7 Format - Video:** Video format of Bandicam can be seen
- 8 Format - Audio:** Audio format of Bandicam can be seen
- 9 Format - Settings:** The 'Settings' button under the 'Format' option allows the setting of the format of the video that will be recorded.
- 10 Format - Presets:** The 'Presets' button under the 'Format' option can select a video format. (Such as those of YouTube and Smartphone, and for editing...) (Available at: <<http://www.bandicam.com/support/settings/video/>>. Access on: 01 Dec. 2014. Website's highlight.)

In order to select video excerpts from BMS01E06, both the hotkey F12 and the AVI video format have been set. Having all of these videos saved on computer, a certain amount of figures has been selected. As seen below, this is the image tab of the program:

Figure 03 – Image tab of *Bandicam*



Available at: <<http://www.bandicam.com/support/settings/image/>>. Access on: 01 Dec. 2014.

Next, there are a few features of the image tab presented:

- 1 Capture - Hotkey:** The 'Hotkey (F11)' option enables the users to designate the hotkey for image capturing.
- 2 Repeat screen capture:** The 'Repeat screen capture' option enables the user to repeat the capturing at a certain interval. When the 'Repeat screen capture' option is selected and the hotkey is pushed, repetitive capturing will be initiated, while pushing the shortcut key once more will end the capturing.
- 3 Hide mouse cursor:** If this option is checked, the mouse cursor will be hidden in the image capture.
- 4 Enable shutter sound:** The shutter sound will be played when an image is captured.
- 5 Format:** The 'Format' option allows the user to decide the format (BMP, PNG, and JPG) of the image that will be stored.

(Available at: <<http://www.bandicam.com/support/settings/image/>>. Access on: 01 Dec. 2014. Website's highlight.)

In the selection of figures from the TV Series, the F11 button has been set, pressed several times and made possible the selection of such figures in JPG.

3.5 Methodological procedures

Building upon the theories and methodological aspects mentioned, the procedures to answer this paper's research questions and achieve its objectives are presented next.

1) Selection of sixty (60) idioms found in BMS01E06.

In order to identify the idioms in the episode, it has been necessary to follow the theoretical conceptions approached in topic 2.1. Based on the theories discussed, some expressions have been selected and others left aside.

2) Classification of sixty (60) idioms according to Baker's (1992) four suggestions of translating idioms (Table 01) and categorization of fifty (50) idioms translated by paraphrase (Table 02).

Attempting to answer the first research question of this paper, sixty (60) idioms have been classified according to the four suggestions of idioms translation. Moreover, paving the way for replying to the second research question and fulfilling the second specific objective, Table 02 has been designed showing the idioms translated by paraphrase, the utterances in which they appear and their corresponding Brazilian Portuguese translations found in the subtitles.

3) Selection of eighty-two (82) video excerpts and figures in which all the occurrences of the fifty (50) idioms have been paraphrased in the subtitles.

Initially, *Bandicam* program has been used to select eighty-two (82) video excerpts, which show the various occurrences of fifty (50) idioms being spoken by some characters and translated into the Brazilian Portuguese official subtitles displayed on the bottom of the screen. These videos, saved in AVI format, have been recorded by pressing the hotkey F12 twice. While watching the episode, this button has been pressed to start recording parts of the scenes from the moment the characters began talking about a certain topic (in which some idioms appear in their speech) to the moment that they finished their discussion on such a topic. Ending the discussion, the button has been pressed a second time to finish recording. Later on, from these video excerpts, eighty-two (82) figures have been saved. Pressing the F11 button various times, the static images have been saved on computer in JPG format in high quality, showing the characters motionless and, specifically, the spoken idioms paraphrased on the bottom of the screen.

These videos and figures facilitate the work of the researcher in that it is not necessary to watch the whole episode several times, pausing in the exact moments when a paraphrased idiom is spotted. As a matter of fact, it is quicker to only see the desired short video excerpts (ranging from 10 seconds to 02 minutes, in this research) and the figures displaying the characters and idioms translated. While analyzing some idioms, both the videos and figures

would make the researcher observe the contexts of use of the idioms so as to understand these expressions' meanings and translations and be able to explain their English and Portuguese uses. On the whole, *Bandicam* program has served as a time-saving program which can benefit other researchers as well.

- 4) Theoretical-based analyses of eleven (11) idioms attempting to work on these idioms' meanings in English and Brazilian Portuguese, following two categories of analysis: a) (non-)compositionality of the idioms in context (English); b) translations of the idioms in context (Portuguese paraphrases and subtitles).

Out of fifty (50) idioms paraphrased in the official subtitles, eleven (11) have been chosen for analysis. The proposal is that some idioms from different scenes of Episode 06 are focused on so as to discuss the meaning of such idioms both in English and Portuguese. In order to do this, some steps must be followed and a few points clarified.

The idioms to be analyzed next have been found in scenes depicting some events being dealt with since the first episode of the TV Series, such as: i) the sex slavery business led by Deputy Shelby; ii) the health condition of a character who likes to help people, such as a sex slave; iii) the problematic relationship between mother and oldest son; iv) the belt which could incriminate the TV Series' protagonists.

In addition to drawing on the idioms theories discussed in topic 2.1 and the contexts in which the idioms appear, some dictionaries should be used so as to reinforce the non-compositional (and connotative) nature of the idioms under analysis: Cambridge dictionary of American idioms (HEACOCK, 2003), McGraw-Hill dictionary of American idioms and phrasal verbs (SPEARS, 2005), NTC's dictionary of American slang and colloquial expressions (SPEARS, 2000), The American heritage dictionary of the English language (KLEINEDLER et al., 2011), The American heritage dictionary of idioms (AMMER, 2003), The Free Dictionary.com, Webster's New World Dictionary (AGNES, 2003).

Furthermore, using video excerpts so as to have a sense about the contexts of idioms in use and exhibiting fifteen (15) figures (Figures 04-18) showing the subtitles in which such idioms are translated certainly help explain the contexts of idioms in use both in English and Portuguese. Besides, tables (cf. APPENDICES A-E) transcribing both the conversations among some characters and such dialogues' corresponding translations as they appeared in the subtitles provide evidence of idioms and paraphrases in use.

4 IDIOMS TRANSLATION IN THE TV SERIES *BATES MOTEL*

This topic presents and discusses the idioms from BMS01E06, the ways they have been rendered into Brazilian Portuguese in the official subtitles, and how some idioms have been paraphrased, attempting to analyze their meaning in the English language context compared to the Portuguese one.

4.1 Idioms and their translations in BMS01E06

The following Table 01 presents sixty (60) idioms spoken by some characters in BMS01E06. Out of this amount of expressions, four of them (“come on”, “get the hell out of”, “go through”, “shit”) appear more than once in the table below because they have been translated in three different ways.

Table 01 – Classification of idioms from BMS01E06 following Baker (1992)

WAYS OF TRANSLATING IDIOMS (Baker, 1992)	BARE IDIOMS FORMS	IDIOMS IN USE	PORTUGUESE SUBTITLES	N.
SIMILAR FORM AND MEANING	bitch	“ Bitch! ”	“ <i>Vadia!</i> ¹⁹ ”	01
		“God, you’re just a lying bitch. ”	“ <i>Deus, você não passa de uma vadia mentirosa!</i> ”	
	crap	“Look, spare me the crap , all right? I don’t need it.”	“ <i>Pare de puxar meu saco</i> ²⁰ . <i>Não preciso disso.</i> ”	02
	dick-head	“You’re not working for me, dick-head. ”	“ <i>Você não trabalha para mim, panaca.</i> ²¹ ”	03
	get the hell out of	“I think she killed him, took the insurance money, and got the hell out of there. ”	“ <i>Acho que ela o matou, pegou o dinheiro... e deu o fora de lá</i> ²² ”.	04
	shit	“ Shit. ”	“ <i>-Merda.</i> ²³ ”	05
stick one’s nose in(to) something	“Everything would have been fine... but no, you had to go and stick your little nose in places that it	“ <i>Tudo ficaria bem, mas não... você tinha que meter o nariz onde não foi chamado.</i> ²⁴ ”	06	

¹⁹ Cf. PRIBERAM, 2015e.

²⁰ Cf. DICIONÁRIO DE EXPRESSÕES IDIOMÁTICAS, 2013b.

²¹ Cf. DICIO, 2015b.

²² Cf. DICIONÁRIO DE EXPRESSÕES IDIOMÁTICAS, 2013a.

²³ Cf. PRIBERAM, 2015d.

²⁴ Cf. DICIONÁRIO DE GÍRIAS, 2015.

		doesn't belong.”		
	son of a bitch	“ Son of a bitch! ” “Would you recognize this son of a bitch? ”	“ <i>Filho da mãe!</i> ” ²⁵ “ <i>Você reconheceria o filho da mãe?</i> ”	07
SIMILAR MEANING AND DISSIMILAR FORM	cooler heads prevail	“I think Norman is absolutely right, let cooler heads prevail , you know?”	“ <i>Acho que Norman tem razão, vamos esfriar a cabeça</i> ” ²⁶ .”	08
	damn it!	“Norman. Aah! Norman, damn it , wake up!”	“ <i>Norman. Norman, que droga!</i> ” ²⁷ <i>Acorde!</i> ”	09
	guess what?	“ Guess what? ”	“ <i>Adivinha só!</i> ” ²⁸ ”	10
	piece of shit	“I just knew that piece of shit killed Ethan.”	“ <i>Eu sabia que aquele cretino</i> ” ²⁹ <i>tinha matado Ethan.</i> ”	11
PARAPHRASE	be into	“I can't imagine what a shock. I mean, a guy you were really into turning out to be a monster like that.”	“ <i>Não imagino o choque. Um cara que você gosta se revelar um monstro.</i> ”	12
	bite off	“Okay, it's not decomposing, or gonna get bit off by a fish.”	“ <i>Não entrará em decomposição ou será mordido por um peixe.</i> ”	13
	brighten up	“It reeks of cheap! I'm trying to brighten it up. ”	“ <i>Tem cheiro de pobreza. Estou tentando melhorá-la.</i> ”	14
	bring down	“She's just gonna bring you down with her.”	“ <i>Ela só vai te afundar com ela.</i> ”	15
	burn away	“You're gonna burn away all the DNA evidence.”	“ <i>Assim queimará qualquer evidência de DNA.</i> ”	16
	calm down	“Maybe she just needs to calm down a little.”	“ <i>Talvez ela só precise se acalmar.</i> ”	17
	come on	“Norma, come on. Let's get in the truck.” “ Come on. Come on, baby.” “ Come on. ” “Please, Norman, come on. ” “ Come on. Stand up.”	“ <i>Norma, entre no carro, vamos.</i> ” “ <i>Vamos. Vamos, amor.</i> ” “ <i>Vamos lá.</i> ” “ <i>Por favor, Norman, vamos.</i> ” “ <i>Vamos. Levante-se.</i> ”	18

²⁵ Cf. PRIBERAM, 2015c.

²⁶ Cf. GEIGER, 2005, p. 188.

²⁷ Cf. PRIBERAM, 2015b.

²⁸ Cf. DICIO, 2015a.

²⁹ Cf. PRIBERAM, 2015a.

		“ Come on , Norman. Go this way, this way.”	“ <i>Vamos, Norman. Por aqui.</i> ”	
		“ Come on. ”	“ <i>Vamos.</i> ”	
	cracked up to be (something)	“I guess taking care of a kid with CF isn’t the... the good time it’s cracked up to be. ”	“ <i>Acho que cuidar de uma criança com FC... não é tão divertido quanto esperam...</i> ”	19
	dirtbag	“Damn lying dirtbag! ”	“ <i>-Mentiroso!</i> ”	20
	drive up	“One of the painters, he drove up from Sacramento [...]”	“ <i>Um dos pintores veio dirigindo de Sacramento...</i> ”	21
	get away with	“I don’t know what I’m gonna do, but he can’t get away with it!”	“ <i>Eu não sei o que farei, mas ele não vai se safar.</i> ”	22
		“Cause everybody always gets away with everything!”	“ <i>-Todos sempre se safam de tudo!</i> ”	
	get back	“I have to get back in that house.”	“ <i>Preciso voltar àquela casa.</i> ”	23
		“Don’t go anywhere, don’t talk to anybody, and... and don’t do anything until we get back. ”	“ <i>Não saia, não fale com ninguém e não faça nada até voltarmos.</i> ”	
	get in	“Norma, come on. Let’s get in the truck. Let’s go.”	“ <i>Norma, entre no carro, vamos.</i> ”	24
		“I’m not getting in the truck.”	“ <i>Não vou entrar no carro.</i> ”	
		“Mom, let’s get in the truck.”	“ <i>-Entre, mãe.</i> ”	
		“I’m not gonna get in the truck.”	“ <i>-Não vou entrar.</i> ”	
	get off	“Let’s get in the truck now. We can talk about this later. Both of you, we need to go.”	“ <i>Vamos entrar no carro. Podemos falar disso depois. Os dois! Precisamos ir!</i> ”	25
		“ Get off of me! Aah!”	“ <i>-Me solta!</i> ”	
	get out	“Please, Norman, come on. We have to get out of here.”	“ <i>Por favor, Norman, vamos. Temos que sair daqui.</i> ”	26
		“Okay, we’re gonna walk. Get out of the car, Norman!”	“ <i>Certo, vamos andando. Saia do carro, Norman!</i> ”	
		“So you can either get out of my way... or you can help me.”	“ <i>Então ou você pode sair do meu caminho... ou você pode me ajudar.</i> ”	
	get the hell out	“Soon as you’re done	“ <i>Quando terminar de</i>	27

	of	admiring your handiwork, we can get the hell out of here. "	<i>admirar seu trabalho, podemos sair daqui.</i> "	
		"Then you put a rag in the tank you light a match, and you get the hell out of the way. "	<i>"Depois coloque um pano na boca do tanque... acenda um fósforo e saia correndo de lá."</i>	
		"We need to get the hell out of here. "	<i>"-Precisamos sair daqui."</i>	
	go through	"She's been through so much already."	<i>"Ela já passou por muita coisa."</i>	28
		"I mean, she's been through a lot. You know, we have to get her some time to recover."	<i>"Ela passou por muita coisa, precisamos deixá-la se recuperar."</i>	
		"We've been through a lot, all of us."	<i>"Todos nós passamos por muita coisa [...]"</i>	
	hold on	"Hold on."	<i>"-Espere."</i>	29
	home free	"We ditched it in the harbor, so you're home free. "	<i>"Jogamos no porto. Você está livre."</i>	30
	(get/be) in (into) trouble	"That's how you get into trouble. "	<i>"Assim você se encrenca."</i>	31
		"Now you've gotten in trouble. "	<i>"Agora você se encrencou."</i>	
	let (sth/sb) go (of) (sth/sb)	"You gotta let her go. "	<i>"Precisa se desapegar dela."</i>	32
		"Let go of me!"	<i>"-Me solte!"</i>	
	let's go	"Let's go".	<i>"Vamos."</i>	33
		"Let's just go".	<i>"Vamos logo."</i>	
		"Let's go".	<i>"Vamos."</i>	
		"Let's go".	<i>"-Vamos lá."</i>	
		"All right, now let's go home and pack up your stuff."	<i>"Certo, vamos para sua casa e arrumar suas coisas."</i>	
		"Norma, come on. Let's get in the truck. Let's go. "	<i>"Norma, entre no carro, vamos."</i>	
		"Let's go! Let's go!"	<i>"Vamos."</i>	
	lie down	"You just lie down. "	<i>"Apenas se deite."</i>	34
	like hell	"Ethan was bleeding like hell. "	<i>"Ethan estava sagrando demais."</i>	35
	lock up	"He needs to be locked up. "	<i>"[...] precisa ser preso."</i>	36
	make a case for (something)	"I'll let her sleep today. I'll go down later, and... and... I'll make	<i>"Vou deixá-la dormir hoje. Irei até lá mais tarde... e explicarei</i>	37

		the case to her as to why it's the right thing to do to talk to the police, okay?"	<i>por que ela deve ir à polícia, ok?"</i>	
	make out	"I can't be making out on my front porch."	<i>"Não posso fazer isso na varanda."</i>	38
	no way	"There's no way in hell we're going to the police tomorrow."	<i>"De jeito nenhum vamos à polícia amanhã."</i>	39
	open up	"Police! Open up! "	<i>"Polícia! Abra!"</i>	40
	pack up	"All right, now let's go home and pack up your stuff."	<i>"Certo, vamos para sua casa e arrumar suas coisas."</i>	41
		"Norman and I are gonna go up to the house and pack up his stuff."	<i>"Norman e eu vamos em casa pegar as coisas dele."</i>	
	play it safe	"We were supposed to be playing it safe... "	<i>"Deveríamos tomar cuidado."</i>	42
	pick up	"Gil sent me to pick you up. "	<i>"Gil me mandou buscá-lo."</i>	43
		"I pick stuff up fast."	<i>"Eu aprendo rápido."</i>	
	piss off	"And... I... I hope that... that I didn't screw anything up for your or... get you pissed off at us."	<i>"E espero que eu não tenha te arrumado problema... ou irritado alguém."</i>	44
	put down	"I put down first and last month on a... a place today."	<i>"Paguei o primeiro e o último mês da casa."</i>	45
	run off	"[...] she ran off into the woods."	<i>"Ela fugiu para a floresta [...]"</i>	46
	screw up	"And... I... I hope that... that I didn't screw anything up for your or... get you pissed off at us."	<i>"E espero que eu não tenha te arrumado problema... ou irritado alguém."</i>	47
	shit	"How is it, month after month, you spend money we don't have on shit we don't need?"	<i>"Como gasta dinheiro que não temos mês após mês... com coisas que não precisamos?"</i>	48
	show up	"I had to leave him there because the cops showed up ".	<i>"Tive que sair de lá, porque os tiras apareceram."</i>	49
	shut up	"Stop! Just... just shut up! "	<i>"Pare, cale a boca."</i>	50
	stand up	" Stand up. "	<i>"Levante-se."</i>	51
		"Come on. Stand up. "	<i>"Vamos. Levante-se."</i>	
	stay over	"[...] I told him that he	<i>"e eu disse que ele</i>	52

		could... he could stay over. "	<i>poderia ficar aqui."</i>	
	step up	"You stepped up. "	<i>"Você tomou uma providência."</i>	53
		" Step up and set that on the ground."	<i>"Dê um passo à frente. Coloque-a no chão."</i>	
	sure as hell	"Then there sure as hell should not be water running through these pipes."	<i>"Com certeza não deve ser água passando pelo encanamento."</i>	54
	take care of	"I guess taking care of a kid with CF isn't the... the good time it's cracked up to be."	<i>"Acho que cuidar de uma criança com FC... não é tão divertido quanto esperam..."</i>	55
		"I loved your mother... and I would have taken care of her and you for the rest of my life."	<i>"Eu amava sua mãe... e teria cuidado dela... e de você, pelo resto da minha vida."</i>	
	turn away	"You're not gonna turn me away tonight."	<i>"-Não vai fugir de mim hoje."</i>	56
	turn in	"If you turn him in,	<i>"Se vocês o entregarem,</i>	57
		then he's gonna turn in Norma."	<i>ele vai entregar Norma."</i>	
	turn out to be	"I can't imagine what a shock. I mean, a guy you were really into turning out to be a monster like that."	<i>"Não imagino o choque. Um cara que você gosta se revelar um monstro."</i>	58
	wake up	"Norman, damn it, wake up. "	<i>"Norman, que droga! acorde!"</i>	59
		"Honey, you have to wake up! "	<i>"Querido, você tem que acordar."</i>	
	wash up	"What if it washes up, like the hand?"	<i>"-E se reaparecer como a mão?"</i>	60
	wipe off	"And you can wipe that lipstick off. "	<i>"E você pode tirar esse batom."</i>	61
OMISSION	come on	"Norma, come on. Let's get in the truck. Let's go."	<i>"Norma, entre no carro, vamos."</i>	62
	go through	"I mean, I feel bad saying that. I wanna respect what she's been through... "	<i>"Eu me sinto mal por dizer isso, quero respeitá-la."</i>	63

Source: My elaboration, 2015

Table 01 shows the bundle of different idioms from BMS01E06. Judging by the translations of most of all the idioms (except for “go through” in a particular case) following Baker’s (1992) translation suggestions, it is noteworthy the fact that idioms are culture-specific and they may sound complicated to translate. Nonetheless, they have still been rendered in the Brazilian Portuguese subtitling context through different forms.

Looking upon the first suggestion, seven (07) have been the idioms translated into Portuguese with similar forms and meanings to their English counterparts. In view of the next way of translating idioms, four (04) expressions have been translated, though in different structural forms, but with their meaning still retrievable in the subtitles. Next, paraphrasing the greatest amount of idioms (50) from this episode assures Baker’s (1992) notion that this is the most commonly used form of translation. All these idioms have been rendered in Portuguese using different terms from the English idioms. Finally, even though “come on” and “go through” had already been translated through paraphrase, they have been omitted in the subtitle in some scenes. This might have happened because of subtitling technical constraints, but not due to the inexistence of similar Portuguese terms or stylistic differences between the source and target languages involved.

The last point to mention regards four idioms which have been translated following different ways, such as “come on” (paraphrase; omission), “get the hell out of” (similar meaning and dissimilar form; paraphrase), “go through” (paraphrase; omission) and “shit” (similar meaning and form; paraphrase). The fact that translator has drawn on these various forms of translation might suggest the need to use (and omit in some cases) translations because of register (“shit”) and subtitling technical constraints (“come on” appears close to another idiom carrying a similar sense, “let’s go”; “get the hell out of” signals time and space constraints; “go through” concerns time limitation).

Having briefly commented on the material found in Table 01, the next topic presents the idioms translated through paraphrase, the most recurring form of translation in BMS01E06.

4.2 Idioms paraphrases in the Brazilian Portuguese official subtitles

The forthcoming Table 02 presents fifty (50) idioms which have been paraphrased into Portuguese and appeared in the subtitles of BMS01E06.

Table 02 – Idioms translated through paraphrase into the Brazilian Portuguese official subtitles in BMS01E06.

IDIOMS TRANSLATED THROUGH “PARAPHRASE”

TYPES	BARE IDIOMS FORMS	IDIOMS IN USE	PORTUGUESE SUBTITLES	N.
PHRASAL VERBS (35)	be into	"I can't imagine what a shock. I mean, a guy you were really into turning out to be a monster like that."	" <i>Não imagino o choque. Um cara que você gosta se revelar um monstro.</i> "	01
	bite off	"Okay, it's not decomposing, or gonna get bit off by a fish."	" <i>Não entrará em decomposição ou será mordido por um peixe.</i> "	02
	brighten up	"It reeks of cheap! I'm trying to brighten it up ."	" <i>Tem cheiro de pobreza. Estou tentando melhorá-la.</i> "	03
	bring down	"She's just gonna bring you down with her."	" <i>Ela só vai te afundar com ela.</i> "	04
	burn away	"You're gonna burn away all the DNA evidence."	" <i>Assim queimará qualquer evidência de DNA.</i> "	05
	calm down	"Maybe she just needs to calm down a little."	" <i>Talvez ela só precise se acalmar.</i> "	06
	come on	"Norma, come on . Let's get in the truck."	" <i>Norma, entre no carro, vamos.</i> "	07
		" Come on . Come on , baby."	" <i>Vamos. Vamos, amor."</i>	
		"Please, Norman, come on ."	" <i>Por favor, Norman, vamos.</i> "	
		" Come on . Stand up."	" <i>Vamos. Levante-se."</i>	
		" Come on , Norman. Go this way, this way."	" <i>Vamos, Norman. Por aqui."</i>	
		" Come on ."	" <i>Vamos.</i> "	
	drive up	"One of the painters, he drove up from Sacramento [...]"	" <i>Um dos pintores veio dirigindo de Sacramento...</i> "	08
	get away with	"I don't know what I'm gonna do, but he can't get away with it!"	" <i>Eu não sei o que farei, mas ele não vai se safar.</i> "	09
		"Cause everybody always gets away with everything!"	" <i>-Todos sempre se safam de tudo!</i> "	
	get back	"I have to get back in that house."	" <i>Preciso voltar àquela casa.</i> "	10
		"Don't go anywhere, don't talk to anybody, and... and don't do anything until we get back ."	" <i>Não saia, não fale com ninguém e não faça nada até voltarmos.</i> "	
get in	"Norma, come on. Let's get in the truck. Let's go."	" <i>Norma, entre no carro, vamos.</i> "	11	
	"I'm not getting in the truck."	" <i>Não vou entrar no carro.</i> "		
	"Mom, let's get in the truck."	" <i>-Entre, mãe.</i> "		

		“I’m not gonna get in the truck.”	“- <i>Não vou entrar.</i> ”	
		“Let’s get in the truck now. We can talk about this later. Both of you, we need to go.”	“ <i>Vamos entrar no carro. Podemos falar disso depois. Os dois! Precisamos ir!</i> ”	
	get off	“ Get off of me! Aah!”	“- <i>Me solta!</i> ”	12
	get out	“Please, Norman, come on. We have to get out of here.”	“ <i>Por favor, Norman, vamos. Temos que sair daqui.</i> ”	13
		“Okay, we’re gonna walk. Get out of the car, Norman!”	“ <i>Certo, vamos andando. Saia do carro, Norman!</i> ”	
		“So you can either get out of my way... or you can help me.”	“ <i>Então ou você pode sair do meu caminho... ou você pode me ajudar.</i> ”	
	go through	“She’s been through so much already.”	“ <i>Ela já passou por muita coisa.</i> ”	14
		“I mean, she’s been through a lot. You know, we have to get her some time to recover.”	“ <i>Ela passou por muita coisa, precisamos deixá-la se recuperar.</i> ”	
		“We’ve been through a lot, all of us.”	“ <i>Todos nós passamos por muita coisa [...]</i> ”	
	hold on	“ Hold on. ”	“- <i>Espere.</i> ”	15
	lie down	“You just lie down. ”	“ <i>Apenas se deite.</i> ”	16
	lock up	“He needs to be locked up. ”	“ <i>[...] precisa ser preso.</i> ”	17
	make out	“I can’t be making out on my front porch.”	“ <i>Não posso fazer isso na varanda.</i> ”	18
	open up	“Police! Open up! ”	“ <i>Polícia! Abra!</i> ”	19
	pack up	“All right, now let’s go home and pack up your stuff.”	“ <i>Certo, vamos para sua casa e arrumar suas coisas.</i> ”	20
		“Norman and I are gonna go up to the house and pack up his stuff.”	“ <i>Norman e eu vamos em casa pegar as coisas dele.</i> ”	
	pick up	“Gil sent me to pick you up. ”	“ <i>Gil me mandou buscá-lo.</i> ”	21
		“I pick stuff up fast.”	“ <i>Eu aprendo rápido.</i> ”	
	piss off	“And... I... I hope that... that I didn’t screw anything up for your or... get you pissed off at us.”	“ <i>E espero que eu não tenha te arrumado problema... ou irritado alguém.</i> ”	22
	put down	“I put down first and last month on a... a place today.”	“ <i>Paguei o primeiro e o último mês da casa.</i> ”	23
	run off	“[...] she ran off into the woods.”	“ <i>Ela fugiu para a floresta [...]</i> ”	24
	screw up	“And... I... I hope that... that I didn’t screw anything up for your or... get you pissed	“ <i>E espero que eu não tenha te arrumado problema... ou irritado</i>	25

		off at us.”	<i>alguém.”</i>	
	show up	“I had to leave him there because the cops showed up ”.	<i>“Tive que sair de lá, porque os tiras apareceram.”</i>	26
	shut up	“Stop! Just... just shut up! ”	<i>“Pare, cale a boca.”</i>	27
	stand up	“ Stand up. ”	<i>“Levante-se.”</i>	28
		“Come on. Stand up. ”	<i>“Vamos. Levante-se.”</i>	
	stay over	“[...] I told him that he could... he could stay over. ”	<i>“e eu disse que ele poderia ficar aqui.”</i>	29
	step up	“You stepped up. ”	<i>“Você tomou uma providência.”</i>	30
		“ Step up and set that on the ground.”	<i>“Dê um passo à frente. Coloque-a no chão.”</i>	
	turn away	“You’re not gonna turn me away tonight.”	<i>“-Não vai fugir de mim hoje.”</i>	31
	turn in	“If you turn him in,	<i>“Se vocês o entregarem,</i>	32
		then he’s gonna turn in Norma.”	<i>ele vai entregar Norma.”</i>	
	wake up	“Norman, damn it, wake up. ”	<i>“Norman, que droga! Acorde!”</i>	33
		“Honey, you have to wake up! ”	<i>“Querido, você tem que acordar.”</i>	
	wash up	“What if it washes up, like the hand?”	<i>“-E se reaparecer como a mão?”</i>	34
	wipe off	“And you can wipe that lipstick off. ”	<i>“E você pode tirar esse batom.”</i>	35
SLANGS (02)	dirtybag	“Damn lying dirtybag! ”	<i>“-Mentiroso!”</i>	36
	shit	“How is it, month after month, you spend money we don’t have on shit we don’t need?”	<i>“Como gasta dinheiro que não temos mês após mês... com coisas que não precisamos?”</i>	37
OTHER IDIOMS (13)	cracked up to be (something)	“I guess taking care of a kid with CF isn’t the... the good time it’s cracked up to be. ”	<i>“Acho que cuidar de uma criança com FC... não é tão divertido quanto esperam...”</i>	38
	get the hell out of	“Soon as you’re done admiring your handiwork, we can get the hell out of here. ”	<i>“Quando terminar de admirar seu trabalho, podemos sair daqui.”</i>	39
		“Then you put a rag in the tank you light a match, and you get the hell out of the way. ”	<i>“Depois coloque um pano na boca do tanque... acenda um fósforo e saia correndo de lá.”</i>	
		“We need to get the hell out of here. ”	<i>“-Precisamos sair daqui.”</i>	

	home free	“We ditched it in the harbor, so you’re home free .”	“ <i>Jogamos no porto. Você está livre.</i> ”	40
	(get/be) in (into) trouble	“That’s how you get into trouble .”	“ <i>Assim você se encrenca.</i> ”	41
		“Now you’ve gotten in trouble .”	“ <i>Agora você se encrencou.</i> ”	
	let (sth/sb) go (of) (sth/sb)	“You gotta let her go .”	“ <i>Precisa se desapegar dela.</i> ”	42
		“ Let go of me! ”	“ <i>-Me solte!</i> ”	
	let’s go	“ Let’s go ”.	“ <i>Vamos.</i> ”	43
		“ Let’s just go ”.	“ <i>Vamos logo.</i> ”	
		“ Let’s go ”.	“ <i>Vamos.</i> ”	
		“ Let’s go ”.	“ <i>-Vamos lá.</i> ”	
		“All right, now let’s go home and pack up your stuff.”	“ <i>Certo, vamos para sua casa e arrumar suas coisas.</i> ”	
		“Norma, come on. Let’s get in the truck. Let’s go .”	“ <i>Norma, entre no carro, vamos.</i> ”	
		“ Let’s go! Let’s go! ”	“ <i>Vamos.</i> ”	
	like hell	“Ethan was bleeding like hell .”	“ <i>Ethan estava sagrando demais.</i> ”	44
	make a case for (something)	“I’ll let her sleep today. I’ll go down later, and... and... I’ll make the case to her as to why it’s the right thing to do to talk to the police, okay?”	“ <i>Vou deixá-la dormir hoje. Irei até lá mais tarde... e explicarei por que ela deve ir à polícia, ok?</i> ”	45
	no way	“There’s no way in hell we’re going to the police tomorrow.”	“ <i>De jeito nenhum vamos à polícia amanhã.</i> ”	46
	play it safe	“We were supposed to be playing it safe ...”	“ <i>Deveríamos tomar cuidado.</i> ”	47
	sure as hell	“Then there sure as hell should not be water running through these pipes.”	“ <i>Com certeza não deve ser água passando pelo encanamento.</i> ”	48
	take care of	“I guess taking care of a kid with CF isn’t the... the good time it’s cracked up to be.”	“ <i>Acho que cuidar de uma criança com FC... não é tão divertido quanto esperam...</i> ”	49
		“I loved your mother... and I would have taken care of her and you for the rest of my life.”	“ <i>Eu amava sua mãe... e teria cuidado dela... e de você, pelo resto da minha vida.</i> ”	
	turn out to be	“I can’t imagine what a shock. I mean, a guy you were really into turning out to be a monster like that.”	“ <i>Não imagino o choque. Um cara que você gosta se revelar um monstro.</i> ”	50

The greatest amount of idioms collected from BMS01E06 and paraphrased into the Brazilian Portuguese official subtitles illustrate Baker's (1992) notion of paraphrase as the mostly used suggestion of idioms translation. As noticed in Table 02, thirty-five (35) phrasal verbs, two (02) slangs and thirteen (13) other idiomatic expressions have been spoken by some characters and paraphrased in the subtitles. Out of this amount, the most uttered and translated idioms have been phrasal verbs (MOON, 1998), thus confirming Leah's (2012) fact that these are undoubtedly the most commonly spoken types of idioms. Possibly because of stylistic differences between Portuguese and English (BAKER, 1992) or subtitling constraints (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991), those two slangs have been paraphrased. Lastly, some other idioms mark the diversity of expressions in this TV Series context and that they have nonetheless been made available to the Brazilians.

Considering all the idioms listed in Table 02, the forthcoming analyses fall upon eleven (11) idioms and their Portuguese paraphrases, all taken from different scenes of BMS01E06.

4.2.1 “dirtbag”, “get away with”

Norma has just talked to sex slave Jiao and discovered that Shelby used to drug and rape her. Astonished by that discovery, she leaves the motel room and sits on a chair on the motel porch, probably thinking about it all and what to do next. Emma and Norman talk about her as they see her perplexed. After a while, Norma gets in her car and tries to leave for Wine Pine Bay. Norman tries to stop her and in the end he convinces her not to take any action yet. In this scene (cf. APPENDIX A), some idioms have been uttered, two of which are discussed next together with their paraphrases, namely “dirtbag” (01) and “get away with” (02).

The slang “dirtbag”, in “Damn lying **dirtbag!**”, regards how Norma felt concerning her discovery of whom Shelby really was. She was mad at him and kept calling him names. If grasped compositionally, this idiom would mean:

(01) “dirtbag”: “a filthy, or vile person” (KLEINEDLER et al., 2011 apud THE FREE DICTIONARY.COM, 2015c)

Although such a meaning could possibly be retrieved in that context, what Norma has actually meant is that Shelby was immoral, repulsive. She did not really mean that he was scruffy or filthy because of grime on his clothes or body, but because he was “a low,

worthless person” (SPEARS, 2000, p. 109). This idiom, in connection with “damn”, expresses anger and fury (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009). Besides, it is relevant to highlight that “dirtbag” is classified as slang because it may be considered inappropriate and vulgar in that circumstance (ADELNIA; DASTJERDI, 2011), besides being a rather colloquial expression (ADELNIA; DASTJERDI, 2011; EBLE, 1996 apud SANTOS, 2014).

The idiom “get away with”, uttered twice in this scene, appears as seen in: i) “I don’t know what I’m gonna do, but he can’t **get away with** this!”; ii) “ ‘Cause everybody always **gets away with** everything!”. Based on these utterances, it appears that Norma felt desperate that all people she has met have perpetrated crimes but have not been punished, and she fears that no punishment will come upon Shelby either. Working on the expression from a compositional perspective, it would be:

(02) “get”: “receive; obtain; acquire; catch” (AGNES, 2003, p. 273)

“away”: “from a place; [...] in another place or direction [...]” (AGNES, 2003, p. 45)

“with”: “in the company of [...]; as a member of [...]; by means of [...]” (AGNES, 2003, p. 742).

Out of context the literality of “get away with” may refer to someone or something **receiving/obtaining/acquiring [something] from a place by means of something else** (AGNES, 2003). Oddly interpreted from this compositional perspective, the phrasal verb should certainly be understood as a whole given its real idiomatic sense, “to do something and not get punished for it” (SPEARS, 2005, p. 238). This meaning is made available when considering the context presented above featuring Norma being very angry at Shelby as she knew that, one way or another, he would not be penalized for what he had done to Jiao. Based on this context, not only does the idiom “get away with” stress Norma’s emotional state (LEAH, 2012; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009), but also make clear the comfortable situation in which some people are found despite their crimes (LEAH, 2012; STRAKŠIENE, 2009).

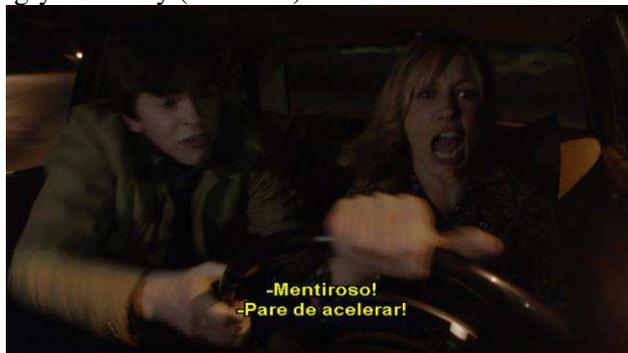
Taking into account the points discussed above, “dirtbag” and “get away with” ought to be considered idioms for their non-compositional and frozen nature as they need to be contextually understood as whole semantic units and have not structurally varied (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH,

2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). In addition, as they have been committed to the collective memory of the characters in the scene and certainly of the audience that would watch the TV Series, they are also institutionalized (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010).

Paraphrasing “dirtbag” and “get away with” into the Portuguese subtitles seems to have been the most appropriate way of translating these idioms (BAKER, 1992).

The meaning of the former idiom seems to have been lost in the Portuguese paraphrase: “-*Mentiroso!*” (Figure 04). The one-word back-translated term, **liar**, appears to be the connection of all the words in Norma’s utterance. It seems that the paraphrase, as an adjective, has mainly transferred to the TL the idea of “lying”, intensified by the adjective “damn” (used to express anger, according to Agnes (2003) and related to the noun “dirtbag”, rather than “dirtbag” meaning *per se*. Moreover, the translation has focused much more on the fact that Shelby lied to Norma about the sex slavery business than on him being a vile, filthy, worthless man who, as a matter of fact, had been having a love affair with her. This might have happened either for stylistic purposes (BAKER, 1992) as “dirtbag” is somewhat vulgar, the context of the scene, as Norma and Norman were speaking very fast and more text in the subtitle might hinder pleasurable viewing time, or because contextual clues consisting of utterances, images, sounds, gestures or knowledge about past events of the TV Series would allow the audience to judge Shelby’s character immoral anyway, but not exactly grasp the meaning of the slang as a whole. The viewers might also take into account the fact that Norma was awfully irritated in her car, yelling at Shelby, and trying to speed off as Norman attempted to calm her down.

Figure 04 – Norma is very angry at Shelby (00:02:41)



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Remaining 01 second on air, Figure 04’s subtitle has been shown above another one which translates Norman’s utterance. While the first subtitle translating “dirtbag” contains 11

characters, the second one has 16 characters. The way the subtitle has been exhibited fulfills subtitling norms, but it is relevant to note that it could have remained up to 04 seconds on air. However, due to the troubled, exciting situation in which Norman and Norma were, 01 second has been enough for the subtitle to be on (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

Concerning the paraphrase of “get away with”, the idiom has been translated as observed in two different subtitles: i) Figure 05: “*Eu não sei o que farei, mas ele não vai se safar.*”; ii) Figure 06: “*-Todos sempre se safam de tudo!*”. Respectively, the back-translations could be: i) **I don’t know what I’ll do, but he is not going to get away with this;** ii) **Everyone always gets away with everything.** It should also be noted that, while the idiom is a phrasal verb in English (ADELNIA; DASTJERDI, 2011; LEAH, 2012; MOON, 1998), it is a verb in both paraphrases. Nonetheless, the facts that Norma is upset with Shelby and disappointed with a system that frees the perpetrators are retrievable in the subtitles.

Figure 05 – Norma urges that Shelby must be punished (00:03:10)



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Figure 06 – Norma weeps as she recognizes that people are not usually penalized for their crimes (00:03:14)



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Analyzing the subtitle structure in Figure 05, Norma’s utterance translation has appeared for 02 seconds on the bottom of the screen. Having two lines, the first one presents 18 characters, whereas the second one contains 20 characters. Figure 06 shows a two-line subtitle in which the first line translates Norman’s utterance and the second one presents the paraphrase of the second occurrence of “get away with”. Being for 03 seconds on air, while the subtitle’s first line has 11 characters, the second line shows 26 characters. On the whole, both figures’ subtitles abide by technical subtitling norms (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

In view of all the paraphrases commented on above, except for the translation of “dirtbag”, the other ones provided for “get away with” have conveyed the meanings inbuilt in their English terms. Due to stylistic purposes, subtitling constraints of time or contextual information, the former idiom has not been translated. Despite this issue, it should be made clear the role of the subtitles translator as a cultural mediator who, by understanding and being part of the American and Brazilian cultures, has served as a bridge between the source and target cultures so as to convey (approximate) culture-bound meanings in the scene above (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999).

4.2.2 “take care of”, “cracked up to be”

Norman, Norma and Emma leave Norma’s house and are walking toward Emma’s car parked in Bates Motel’s parking lot. After being asked whether she would like Norma to call her mom and let her know she is on the verge of leaving the motel, Emma confesses that her mom abandoned her eight years ago after she discovered that her daughter had CF. From this particular scene (cf. APPENDIX B), two idioms and their paraphrases will be analyzed next: “take care of” (03) and “cracked up to be” (04).

While talking about her mom, Emma has uttered two idioms as marked in her utterance: “I guess **taking care of** a kid with CF isn’t the... the good time it’s **cracked up to be**.” Before analyzing both of them, considering their compositionality would be a starting point to reinforce that such expressions are actually idiomatic, and not literal:

(03) “take”: “to get possession of; capture, seize [...]; to get hold of [...]; to obtain, acquire, assume [...]” (AGNES, 2003, p. 657)

“care”: “close attention; heed [...]; custody, protection” (AGNES, 2003, p. 100)

“of”: “from; belonging to” (AGNES, 2003, p. 448)

(04) cracked: “having a crack or cracks” (AGNES, 2003, p. 154)

up: “directed toward a higher position; in a higher place or position” (AGNES, 2003, p. 708)

to: “toward; so as to reach; into a condition of” (AGNES, 2003, p. 676)

be: “exist; live; happen; occur; remain or continue” (AGNES, 2003, p. 56)

A possible literal definition for the first idiom could be **capture the custody of/from [someone/something]** (AGNES, 2003), but it shifts from its idiomatic meaning, “to oversee and protect someone or something; to care for someone or something” (SPEARS, 2005, p. 671). Regarding the literality of the second idiom, it could mean that **[someone/something] has cracks in a higher place/position in a condition of remaining/continuing [being] something else** (AGNES, 2003). Indeed, this bundle of different words together seems confusing and does not shed light on the idiomatic sense of the expression “cracked up to be”, used to refer to something/someone that is “alleged or understood to be something” (SPEARS, 2005, p. 126).

Drawing on the context of the scene, both idioms should be understood pragmatically as they refer to two facts. First and foremost, Emma initially focuses on the action of one overseeing/protecting a kid with CF (LEAH, 2012; STRAKŠIENE, 2009). Then, she ends her turn by referring to the negative situation (“**isn’t the good time...**”) in which one person finds herself/himself while dealing with a kid with CF. Therefore, overseeing/protecting a kid with that disease is not what one thought it was (positively) alleged to be. Particularly in Emma’s situation, both idioms refer to how frustrated Emma’s mother felt after her daughter was diagnosed with CF and also to how disappointed Emma became as she had expected that her mother could support her, and not vanish (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009).

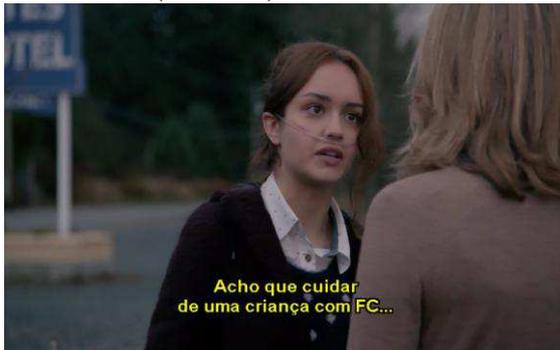
Based on the understanding of the idioms in context, it is clear that both expressions cannot be understood based on their components’ meanings and are thus non-compositional (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). Moreover, they are both deemed institutionalized due to their commitment to the collective memory of the characters in the scene and the target audience (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010), and frozen for not syntactically varying.

The most suitable way to translate both idioms into Portuguese has been through paraphrase (BAKER, 1992).

The idiom “take care of” has been rendered as a verb in the subtitle “*Acho que **cuidar de uma criança com FC...***” (Figure 07), whose back-translation could be **I think taking care of a kid with CF...** Furthermore, the paraphrase of “cracked up to be”, modified by the noun phrase “the good time”, came as a verb shown in the subtitle “... *não é tão divertido quanto*

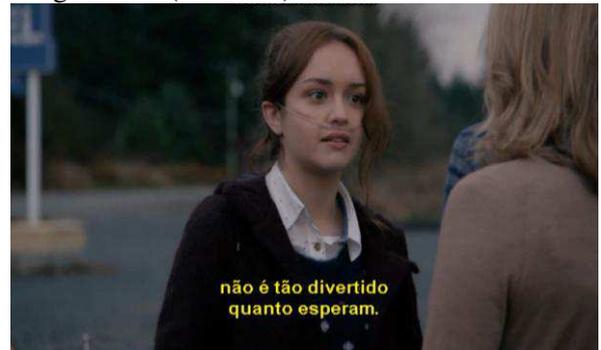
esperam.” (Figure 08). A back-translation of this could be ... **it is not as funny as one could expect**. In both translations, the contextual figurative meanings of one performing an action of protecting a person and then being caught by surprise by finding himself/herself in an unexpected situation, as well as Emma’s mother’s frustration and Emma’s disappointment could be retrieved in the Portuguese subtitles.

Figure 07 – Emma starts making her point about how one would feel if s/he took care of a kid with CF (00:11:26)



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Figure 08 – Emma finally says that taking care of a kid with CF is not what it was (positively) alleged to be (00:11:30)



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The idiom “take care of”, appearing in the first line of the two-line subtitle shown in Figure 20, has featured for 04 seconds on air. While the first line has 13 characters, the second one contains 20 characters. “Cracked up to be” has come in Figure 21’s two-line subtitle, remaining for 03 seconds on air. As the first line contains 16 characters, the next one presents 14 characters. On the whole, both subtitles obey subtitling technical rules of time, space and presentation (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

In view of these translations, the TV Series’ subtitles translator may be deemed a cultural mediator as s/he has had to comprehend and connect the two cultural groups (producer and foreign audience) involved in the translation process and make available translations appropriate for that particular scene in the subtitling context (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999).

4.2.3 “put down”, “let go”, “bring down”

Dylan and Norman have just left home and are going to the harbor where Keith Summers’s boat is, attempting to recover the belt that Shelby had encountered under Norman’s bed. On the way Dylan says that he already paid the first and last beach bungalow

rentals. He states that the house is set in a picturesque location and invites his brother to move along. He also talks about Norma as a bad influence on Norman. From this scene (cf. APPENDIX C), two idioms and their paraphrases will be discussed, such as “put down” (05), “let go” (06) and “bring down” (07).

The scene started by Dylan saying he had put down first and last months on his new place: “I **put down** first and last month on a... a place today”. In order to understand the idiomatic meaning of the idiom highlighted, deeming the expression as non-compositional and declining the forthcoming compositionality would be the best points to ponder initially.

(05) “put”: “to thrust; drive [...]; to cause to be in a certain place, condition, relation [...]; place; set [...]” (AGNES, 2003, p. 524)

“down”: “to, in, or on a lower place or level [...]; down toward, along, through, into, or upon [...]” (AGNES, 2003, p. 197)

A possible definition regarding the literality of the expression above could be **[something/someone] setting [something/someone] in a lower place** (AGNES, 2003), which could accurately work were it considered a literal expression. However, that definition deviates from the idiomatic meaning of “put down” in context, which is “to make a payment that is only part of the full cost” (HEACOCK, 2003 apud THE FREE DICTIONARY.COM, 2015g). As read in Dylan’s utterance, the character told Norman an action he had performed earlier, which was to pay the first and last installments of his beach bungalow rental (LEAH, 2012; STRAKŠIENE, 2009).

One of the reasons why Dylan is moving out is to live a tranquil life. He invites Norman to come along as he believes Norma is a bad influence on him. When Norman asks him about what will happen to his mom, Dylan says: i) “You gotta **let** her **go**”; ii) “She’s just gonna **bring** you **down** with her”. Prior to deepening the discussion on these idioms, considering their compositionality first could be relevant:

(06) “let”: “to leave; to allow; permit” (AGNES, 2003, p. 371)

“go”: “to leave; depart; to come to an end” (AGNES, 2003, p. 277-278)

(07) “bring”: “to cause to be, happen, appear, have [...]; to lead to an action or belief [...]” (AGNES, 2003, p. 82)

“down”: “to, in, or on a lower place or level [...]; down toward, along, through, into, or upon [...]” (AGNES, 2003, p. 197)

Summing parts of the idiom “let go” might take the expression to mean **permit somebody to leave or depart** (AGNES, 2003), although its idiomatic meaning is “to stop holding someone” (HEACOCK, 2003 apud THE FREE DICTIONARY.COM, 2015e). In addition, “bring down” might compositionally be understood as **[something/someone] leading to an action to/in/on a lower place** (AGNES, 2003), thus declining its idiomatic meaning, “to cause something to fail” (HEACOCK, 2003 apud THE FREE DICTIONARY.COM, 2015b). In the TV Series context, both idioms are rather related. In that scene, “let go” is figurative in the sense that Norman is not exactly holding Norma with his hands, arms, legs, handcuffs or any instrument whatsoever. Actually, what Dylan has argued about is that both his brother and Norma are too close. Building upon the fact that Norma will cause Norman to fail if this strict connection between them both continues, Dylan seems to persuade the brother to let his mother go (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009). Particularly through the idiom “bring down”, Dylan has implied that Norma will cause Norman to be unsuccessful the rest of his life. If she fails, she will take Norman along with her as well. The last point to mention regards the choice for these idioms. Besides signaling persuasion and events that may happen to Norman, they also express Dylan’s grudge of Norma. Since very young he has been disregarded and overlooked by her. When she was young, she was repeatedly raped by her brother, Caleb. Out of one of these problematic childhood experiences³⁰, Dylan was conceived from incest. As Norma has always hated Caleb, she also hates her oldest son.

Considering the contexts in which “put down”, “let go” and “bring down” have appeared, it is clear that they ought to be understood as a whole for their non-compositional nature (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). In addition, besides being frozen for their non-variability feature, they are also institutionalized for their commitment to the characters’ and audience’s collective memory (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010).

³⁰ To complement this information about Dylan’s and Norma’s pasts and learn more about character Dylan Massett, as well as his development throughout the TV Series, visit this fan website: <http://batesmotel.wikia.com/wiki/Dylan_Masset>.

Following Baker (1992), translating all of these three idioms through paraphrase has been the best way adopted.

The idiom “put down” has been rendered into Portuguese as a verb in the subtitle “*Paguei o primeiro e o último mês da casa.*” (Figure 09), back-translated as **I’ve paid first and last months of my place**. The action of paying some installments of Dylan’s beach bungalow rentals can be retrieved in Portuguese through the highlighted verb. Dylan’s persuasion is also detected as a verb in the paraphrase of “let go” in “*Precisa se desapegar dela.*” (Figure 10), back-translated as **You need to let her go**. Finally, the idiom “bring down” has been paraphrased into Portuguese as a verb in the subtitle “*Ela só vai te afundar com ela.*” (Figure 11), which could be back-translated as **She is only going to bring you down with her**. It is noteworthy that the highlighted Portuguese verb, which literally means **to sink**, seems to connotatively express similar meanings to the English idiom’s. Therefore, the facts that Norma will cause Norman to fail in his life and is a bad influence on him, as well as that Dylan holds grudge of his mom are shared in the subtitle and paraphrase. Like “put down”, “bring down” is also a phrasal verb (ADELNIA; DASTJERDI, 2011; LEAH, 2012; MOON, 1998) and both have been translated as verbs in Portuguese.

Figure 09 – Dylan tells Norman he’s put down first and last months on his new place (00:14:40)



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Figure 10 – Dylan suggests that Norman leave his mom and move into a new place with him (00:15:22)



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Figure 11 – Dylan says Norma will bring Norman down with her (00:15:27)



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Focusing on Figure 09's two-line subtitle structure, which has spent 04 seconds on air, the first line has 15 characters and the second one presents 17 characters. Concerning the subtitle of Figure 10, it has displayed the paraphrase during 02 seconds and presented 01 line, consisting of 23 characters. As observed on the bottom of Figure 11, the one-line subtitle, which has featured for 02 seconds on air, contains 24 characters. In all of these cases the implementation of subtitling technical norms of time, space and presentation is detected (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

In general, all the paraphrases discussed above could shed light on the subtitles translator as a cultural mediator, the one responsible for interpreting the intentions and perceptions of the TV Series's characters, producers and Brazilian audience and establish communication between such people through those paraphrases in the subtitling context (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999).

4.2.4 “home free”, “get in”

Shelby discovers about Jiao being hidden in one of the motel rooms and runs off into the woods chasing after her. After Norma had been pushed to the ground by Shelby, Dylan and Norman arrive from the harbor. Norma says Shelby is running after Jiao. Dylan tells Norma that Norman is leaving her to move in with him. Norman and Norma argue about that. Dylan and his brother keep asking Norma for them all to leave that motel area before Shelby returns and possibly kill them. The discussion that follows next focuses on the idioms “home free” (08) and “get in” (09) and their paraphrases, all found in this particular scene (cf. APPENDIX D).

Upon leaving out his vehicle and moving toward Norma, Dylan tells her that he has disposed of Keith Summers's belt and so she should no longer be worried about it. He says: "We ditched it in the harbor, so you're **home free**." Before discussing the idiomatic meaning of the expression, its compositionality could be:

(08) "home": "the place where one lives [...]; a place thought of as home [...]" (AGNES, 2003, p. 309)

"free": "not under the control or power of another; having liberty; independent" (AGNES, 2003, p. 259)

A possible definition of "home free" may regard **the place where one lives [without] the control or power of another** (AGNES, 2003). This interpretation could undoubtedly be accepted were the expression to be interpreted compositionally, but as it is an idiom, its connotative meaning is "safe and without problems" (SPEARS, 2005, p. 309). In Dylan's utterance, the character refers to the safe and unproblematic situation Norma would find herself in after he had disposed of Summers's belt (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009).

In light of the fact that Shelby could return back from the woods at any time and kill them, the best way for the characters to depart the motel area would be getting in the truck and driving off. Dylan then starts asking Norma to enter his vehicle, but she seems reluctant and declines the suggestions. She is very upset and disappointed with Norman because Dylan told her Norman was going to abandon her. The idiom "get in" has appeared five times in this scene: i) "Norma, come on. Let's **get in** the truck" (Dylan); ii) "I'm not **getting in** the truck" (Norma); iii) "Mom, let's **get in** the truck" (Norman); iv) "I'm not gonna **get in** the truck" (Norma); v) "Let's **get in** the truck now" (Dylan). Before approaching contextual information about the uses of the idiom, the expression may literally be schemed as:

(09) "get": "receive; obtain; acquire; catch" (AGNES, 2003, p. 273)

"in": "contained by [...]; into [...]; to the inside [...]; to or at a certain place [...]" (AGNES, 2003, p. 325)

Receiving/acquiring [something/someone] to/at a certain place (AGNES, 2003) might be a possible interpretation of the expression, though its idiomatic meaning is "enter a place" (AMMER, 2003 apud THE FREE DICTIONARY.COM, 2015d). Therefore, in the

context above, “get in” is only possible to be understood when it refers to the characters performing the action of entering Dylan’s truck. Besides, the idiom seems to convey suggestions and orders by determining that some characters, specifically Norma, enter Dylan’s truck (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009).

Taking the connotative meanings of “home free” and “get in” above into account, it is clear that they are both non-compositional (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). In addition to that aspect, they are institutionalized as they have been committed to the collective memory of the characters and audience involved (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010), and frozen for not syntactically changing.

In this scene, the best way to translate “home free and “get in” has been through paraphrase (BAKER, 1992).

The idiom “home free” has been paraphrased as an adjective and underscored in the subtitle “*Você está livre.*” (Figure 12), back-translated as **You’re safe**. The Portuguese term carries a similar idea to the English idiom as it expresses that Norma is now free from the proof that could incriminate her in Summers’s homicide.

Figure 12 – Dylan tells Norma to be relieved as he has disposed of Keith Summers’s belt (00:24:42)



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The paraphrase appears in the second line of Figure 31’s two-line subtitle. On the whole, the subtitle has featured for 02 seconds on air. As seen on the bottom of the figure above, the first line presents 15 characters, while the second one contains 14 characters, thus fulfilling subtitling norms of time, space and presentation (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

The idiom “get in” has been paraphrased five times in that scene as a verb: i) Figure 13: “-Norma, **entre** no carro, vamos.”; “-Não vou **entrar** no carro.”; ii) Figure 14: “-Não vou **entrar**.”; “-**Entre**, mãe.”; iii) Figure 15: “Vamos **entrar** no carro.” Respectively, the back-translations could be: i) **Norma, get in the truck, come on; I’m not going to get in the truck;** ii) **I’m not going to get in it; Get in the truck, mother;** iii) **Let’s go, let’s get in the truck.** On the whole, the English idiom, working as a phrasal verb in the original (ADELNIA; DASTJERDI, 2011; LEAH, 2012; MOON, 1998), has been rendered in Portuguese as a verb. In addition, all of the paraphrases carry the meaning of the English expression, that is, they embody suggestions or orders for the characters to get in a truck so that they can leave that motel area before a particular character arrives.

Figure 13 – Dylan asks Norma to get in the truck but she is reluctant (00:25:29)



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Figure 14 – Norman asks Norma to get in the truck but she keeps saying she will not (00:25:30)



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Figure 15 – Once again, Dylan suggests that they all leave (00:25:57)



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As the characters were speaking fast, Figure 13’s two-line subtitle featured for 02 seconds on air. While the first line presents 26 characters, the second one has 21 characters. The two-line subtitle on the bottom of Figure 14 has spent 02 seconds on air. Whereas the

first line contains 11 characters, the next one has 14 characters. The last paraphrase of “get in” has come in Figure 15’s two-line subtitle’s first line. On the whole, the subtitle has featured for 02 seconds on air, presenting 19 characters in the first line and 24 characters in the second one. In general, despite the fact that Figure 13’s two-line subtitle has summed more than 40 characters, there has been no interference with readability and, on the whole, all the subtitles have followed subtitling technical constraints (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

Looking upon the paraphrases of “home free” and “get in”, all of them have conveyed similar meanings to the English expressions, although through different lexical items. Therefore, following this suggestion of translation highlights the role of the subtitles translator as a cultural mediator for comprehending two cultures and being part of them at the same time of dealing with intentions and perceptions of two languages and cultures and providing the target audience with translations adequate for the subtitling context (HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999).

4.2.5 “shut up”, “(get/be) in (into) trouble”

Shelby discovers that Norma, Norman and Dylan have known about the Asian sex slavery business he had been running in the city. He is furious to know that all the events happening so far have been Norman’s fault and that he cannot believe that Norma had been lying to him all this time. While seeing his mom being punched, Norman blacks out, knocks Shelby down and then falls dismayed. Then, Shelby and Dylan start a firefight, while Norma covers her son’s body with hers trying to protect him and later drags him out of the house. The idioms uttered in this scene (cf. APPENDIX E) and their translations will be discussed next, namely “shut up” (10) and “(get/be) in(to) trouble” (11).

As Norma has begged Shelby not to harm any of them, specifically Norman, he yells at her: “Stop! Just... just **shut up!**”. From a compositional perspective, the idiom underscored could be understood as:

(10) “shut”: “to move (a door, a lid, etc.) so as to close [...]; to be or become shut” (AGNES, 2003, p. 708)

“up”: “to, in, or on a higher place or level; to or into a higher condition, amount [...].” (AGNES, 2003, p. 708)

Literally, the expression may possibly be related to **[someone/something] moving [something] so as to close it to/in/on a higher place or level** (AGNES, 2003). In view of the connotative meaning of the idiom, “shut up” actually means “to silence someone” (SPEARS, 2005, p. 604). When Shelby said so, he was upset with all the characters, specifically with Norma. By uttering the idiom, not only did he order that Norma silent herself, but also show his anger and fury (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009).

Later on in the scene, Shelby seemed angry at Norman and kept on yelling at him. In a particular moment of his turn, he said: i) “That is how you **get into trouble**”; ii) “Now you’ve **gotten in trouble**”. Considering the idiom “in(to) trouble” and how it has been uttered, it could compositionally be interpreted as:

(11) “get”: “receive; obtain; acquire; catch” (AGNES, 2003, p. 273)

“in”: “contained by; to the inside; inner; inside” (AGNES, 2003, p. 325)

“into”: “from the outside to the inside of [...]; continuing to midst of [...]”(AGNES, 2003, p. 341)

“trouble”: “a state of mental distress; worry; a misfortune” (AGNES, 2003, p. 621)

By putting some of these terms together, it could mean that one **obtains/gets inside /from the outside to the inside of a state of mental distress** (AGNES, 2003). Although this is literally acceptable and has a close meaning to the idiom mentioned, such as when one is “in danger; in difficulty; due for punishment” (SPEARS, 2005, p. 245), the idea of getting in trouble is figurative in the sense that, in that scene, Norman was facing a problem and was in a difficult/dangerous situation, but not that he was within or inside a problem because a misfortune, worry/trouble are not physical places for anybody to get into or enter (LEAH, 2012; MOON, 1998; RIVA, CAMACHO, 2010; STRAKŠIENE, 2009). The first use of the idiom “in trouble”, “get into trouble”, conveys the meaning that Norman is bound to be in trouble. Although the situation in which he finds himself is already problematic, what Shelby has mostly referred to is that Norman was on the verge of being in a worse situation as he held the gun to the boy’s head. Later on, as Shelby got more furious, he pulled back the hammer and said that Norman had “gotten in trouble”. The basic difference between both usages is that, in the former situation, Norman was not to be shot yet because the gun was not loaded,

and in the latter, Shelby was really keen on killing the boy in front of Norma. Despite such details, Shelby was not courageous enough to murder Norman.

In view of the figurative meanings inbuilt in “shut up” and “get in(to) trouble”, it is noteworthy that they are non-compositional idioms (ADELNIA; DASTJERDI, 2011; BAKER, 1992; BRINTON, 2000; GRANT; BAUER, 2004; LEAH, 2012; MOON, 1998; RIVA; CAMACHO, 2010; STRAKŠIENE, 2009). Furthermore, they are institutionalized for their commitment to the characters’ and audience’s collective memory (GRANT; BAUER, 2004; MOON, 1998; RIVA; CAMACHO, 2010). Concerning the frozen feature of the expressions, “shut up” has not syntactically varied. However, “get in(to) trouble” has presented variation in the prepositional level without changes in meaning (MOON, 1998).

Paraphrasing “shut up” and “get in(to) trouble” has been the most appropriate way of the idioms translation in this context (BAKER, 1992).

The paraphrase of the first idiom, “shut up”, appears as highlighted in the subtitle “*Pare, cale a boca.*”, back-translated as **Stop, shut your mouth!** The facts that Shelby is angry at Norma and is ordering that she shut up are retrieved in the subtitle. Differently from the other translations of the foregoing idioms, this phrasal verb (ADELNIA; DASTJERDI, 2011; LEAH, 2012; MOON, 1998) has been translated as a verb phrase, whose head verb (“*cale*” / “shut”) modifies the noun phrase (“*a boca*” / “your mouth”).

Figure 16 – Zack Shelby orders that Norma shut up (00:27:10)



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“Shut up” has been paraphrased in the second line. Figure 16’s two-line subtitle, displayed for 02 seconds on air, shows 21 characters in the first line and 15 characters in the second line, thus fulfilling subtitling norms of time, space and presentation (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

The two occurrences of “in(to) trouble” have been paraphrased into Portuguese verbs and, like the English terms, conveyed a negative situation in which Norman was. The first

translation has come in “-Assim você se *encrenca*.”, back-translated as **You get in(to) trouble like this**. The next one, “-Agora você se *encrencou*.”, could have **Now you are in(to) trouble** as a possible back-translation.

Figure 17 – Zack Shelby implies that Norman is bound to be in trouble (00:27:52)



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Figure 18 – Zack Shelby assures that Norman is in trouble (00:27:54)



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As seen in both Figures (17, 18), the subtitles have come in two lines, although only the second ones translate Shelby’s speech, while the first lines refer to part of what Norma was saying in those moments. Regarding Figure 17’s first subtitle, the lines have spent 03 minutes on air, displaying the first line consisting of 12 characters, and the second line comprising 21 characters. The subtitle in Figure 18 has remained 02 seconds on air, showing its first line with 07 characters and the second line with 22 characters. On the whole, both figures’ subtitles show the implementation of the subtitling norms of time, space and presentation (DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; LUYKEN et. al., 1991).

Taking into account the Portuguese translations of “shut up” and “get in(to) trouble”, it is noteworthy that, without exception, all of them have transmitted similar meanings to the English expressions by means of distinct lexical items. As a consequence, the subtitles translator stands out as the cultural mediator who, by serving as a bridge, embraces two different languages and cultures so as to supply the Brazilian audience with appropriate paraphrases in this subtitling context (BAKER, 1992; HATIM; MASON, 1990 apud KATAN, 1999; KATAN, 1999; TAFT, 1981 apud KATAN, 1999).

5 FINAL REMARKS

The last remarks to be pointed next revolve around the two research questions and the general and specific objectives which have guided this research from the very beginning.

First and foremost, all of the sixty (60) idioms found in BMS01E06, selected through *Bandicam* program, are considered idioms for their non-compositionality, institutionalization and non-variability aspects, although a few expressions have structurally shifted without much change in meaning (make the case... as to, get(be) in(to) trouble).

Following Baker's (1992) four suggestions of translating idioms, all of those idioms have been rendered from English into Brazilian Portuguese, although the omitted ones have hitherto been translated. Following such suggestions sheds light on the fact that idioms are indeed culture-specific, posing challenges to the subtitles translator, but which can nonetheless be translated into the TL and target culture in different ways. These results and implications are noted as follows:

- seven (07) idioms have been translated into Portuguese idioms with similar forms and meanings to their English counterparts, proving the existence of similar idioms between English and Portuguese from syntactical and semantic perspectives;
- four (04) idioms have been rendered into Portuguese idioms with similar meanings but dissimilar forms, suggesting that, although there is a limitation in the amount of (syntactically) similar idioms between English and Portuguese, some expressions have still been found in the TL so as to convey approximate meanings in the SL with syntactical differences;
- fifty (50) idioms have been paraphrased into Portuguese, reinforcing Baker's (1992) notion that this is the most commonly used form of translation, thus making available terms which have conveyed similar meanings of the English idioms to the Portuguese language and Brazilian public;
- two (02) idioms have been omitted, although they had already been translated beforehand, possibly signaling subtitling technical constraints of time and space.

Considering the translations of idioms through paraphrase in the official subtitles, it should be noted that:

- three (03) types of idioms have been translated, namely phrasal verbs (35), slangs (02) and other idiomatic expressions (13), highlighting the possibility to render different idioms from the English language context to the Brazilian Portuguese one;
- this suggestion of translating idioms, particularly eleven (11) from the corpus, underscores the inexistence of one-to-one idioms between English and Portuguese (all the idioms fall under this aspect), subtling technical constraints and stylistic differences between the spoken and written modes of the languages involved (“dirtbag”);
- the figurative meanings of the English idioms are arranged in different lexical items in the Portuguese paraphrases through adjective(s), verb(s) and verb phrase(s) and, when they are not found in the paraphrases (“dirtbag”), they might be recovered through contextual clues surrounding the scene(s);
- the subtling technical constraints of time, space and presentation have been fulfilled in almost all cases analyzed (except in Figure 13 and Figure 15, whose subtitles’ lines exceeded 40 characters all together, but which did not interfere with readability), displaying subtitles ranging from 07 to 38 characters in both lines and featuring from 01 up to 04 seconds on air;
- the cultural mediator, by being aware of subtling technical constraints, idioms as culture-specific and (un)translatable, as well as understanding and being part of the American and Brazilian cultures at the same time, has interpreted intentions and perceptions between such cultural groups and shared the culture-bound meanings of the English idioms through paraphrases appropriate for a particular multimedia translation context: subtling in the TV Series realm.

Having answered the two research questions and achieved the aims of this research, this study has provided another look upon the issue of idioms in the subtling realm from an interdisciplinary perspective in a multicultural product, the TV Series *Bates Motel*, shedding light on such facts as the possibility of translating culture-specific idioms in a particular context and subtling translation as an efficient tool to link different peoples and cultures.

Finally, it should also be noted that some points might foster prospective investigations, such as the analysis of idioms and their translations following Baker’s (1992) first and second suggestions of idioms translation (similar form and meaning; similar meaning, but dissimilar form), so as to check the extent to which the English idioms’ meanings have been somewhat maintained, changed or lost.

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APPENDICES

APPENDIX A – Dialogues in which the idioms **dirtbag** and **get away with** have been uttered and paraphrased into Brazilian Portuguese in the official subtitles (00:01:06 – 00:03:51)

CHARACTERS	UTTERANCES	PORTUGUESE SUBTITLES
NORMAN	Mom?	<i>Mãe?</i>
	Mom, are you okay?	<i>Mãe, você está bem?</i>
	Mother.	<i>Mamãe.</i>
EMMA	Should we get her some water?	<i>Não deveríamos dar água a ela?</i>
	I think we should get her some water.	<i>-Acredito que deveríamos.</i>
NORMAN	I've never seen her like this.	<i>-Nunca a vi assim.</i>
EMMA	Maybe she just needs to calm down a little.	<i>Talvez ela só precise se acalmar.</i>
NORMAN	She's pretty calm.	<i>-Ela está bem calma.</i>
EMMA	Yeah, I think we should get her some water.	<i>-Água ajudaria.</i>
NORMAN	Maybe she just needs to absorb the information for a minute.	<i>Talvez só precise digerir a informação.</i>
EMMA	I can't imagine what a shock.	<i>Não imagino o choque.</i>
	I mean, a guy you were really into turning out to be a monster like that.	<i>Um cara que você gosta se revelar um monstro.</i>
NORMAN	Yeah, it's horrible.	<i>É horrível.</i>
	She's been through so much already.	<i>Ela já passou por muita coisa.</i>
EMMA	Wait, where'd she go?	<i>Espere, aonde ela vai?</i>
NORMAN	Oh, hell.	<i>Inferno.</i>
	Mom!	<i>Mãe!</i>
	Mom, stop it!	<i>Mãe, pare!</i>
NORMA	Hands off the wheel, Norman!	<i>Tire as mãos do volante, Norman!</i>
NORMAN	Mom! Mom!	<i>Mãe, mãe!</i>
	Stop!	<i>Pare!</i>
	Stop the car!	<i>Pare o carro!</i>
	Don't do this, mom!	<i>Não faça isso, mãe!</i>
	This isn't the way to handle it!	<i>Não é a melhor maneira!</i>
NORMA	Son of a bitch!	<i>-Filho da mãe!</i>
NORMAN	Stop the car!	<i>-Pare o carro!</i>
NORMA	Damn lying dirtbag !	<i>-Mentiroso!</i>

NORMAN	Take your foot off the gas!	<i>-Pare de acelerar!</i>
	You're gonna kill us!	<i>-Você vai nos matar!</i>
NORMA	Well, I don't care!	<i>-Eu não ligo!</i>
NORMAN	Stop the car!	<i>-Pare o carro!</i>
EMMA	Shit.	<i>-Merda.</i>
NORMA	Stop it! Let me go! Stop!	<i>Pare! Me deixe ir!</i>
		<i>Pare!</i>
NORMAN	Don't do this, mom! This isn't the way to handle it!	<i>Não faça isso, mãe!</i> <i>Não é a melhor maneira!</i>
	Oh! Stop!	<i>Pare!</i>
NORMA	I gotta talk to him! I have to talk to him.	<i>Preciso falar com ele!</i>
	You're not gonna just talk to him, mom, let's be honest.	<i>Não vai falar com ele, mãe, vamos ser honestos.</i>
NORMA	I don't know what I'm gonna do, but he can't get away with this!	<i>Eu não sei o que farei, mas ele não vai se safar.</i>
NORMAN	He's not going to!	<i>-Ele não irá.</i>
NORMA	'Cause everybody always gets away with everything!	<i>-Todos sempre se safam de tudo!</i>
NORMAN	He's not going to!	<i>-Ele não irá!</i>
NORMA	It's not fair!	<i>-Não é justo!</i>
NORMAN	I promise you, mother. We will get him.	<i>Eu prometo, mamãe.</i> <i>Nós vamos pegá-lo.</i>
	He's a bad guy, and we will get him. We just have to do it the right way.	<i>É um cara mal e vamos pegá-los, mas do jeito certo.</i>
NORMA	Okay. Yeah, we will. You're right.	<i>Ok, nós vamos.</i> <i>Você está certo.</i>
	Okay.	<i>Ok.</i>
	Now go find the damn keys.	<i>Agora encontre a maldita chave.</i>

APPENDIX B – Dialogues in which the idioms **take care of** and **cracked up to be** have been uttered and paraphrased into Brazilian Portuguese in the official subtitles (00:11:09 – 00:12:52)

CHARACTERS	UTTERANCES	PORTUGUESE SUBTITLES
NORMA	You're okay to drive, right?	<i>Você está bem para dirigir, certo?</i>
	Should I call your mom and tell her you're leaving now?	<i>Devo ligar para sua mãe e avisar que está indo?</i>
EMMA	Sure, if you can find her.	<i>Claro, se conseguir encontrá-la.</i>
	Actually, I haven't heard from my mom in eight years.	<i>Não tenho notícias dela há oito anos.</i>
NORMA	I'm sorry Emma, I didn't know that.	<i>Sinto muito, Emma. Eu não sabia disso.</i>
EMMA	I guess taking care of a kid with CF isn't the... the good time it's cracked up to be .	<i>Acho que cuidar de uma criança com FC... não é tão divertido quanto esperam.</i>
	But I have my dad.	<i>Mas tenho meu pai.</i>
NORMA	I'm sorry.	<i>Sinto muito.</i>
	You deserve better. You deserve so much better.	<i>Você merece algo melhor. Muito melhor.</i>
	You're very brave.	<i>Você é muito corajosa.</i>
	Had I been lucky enough to have a daughter, I would have wanted her to be exactly like you.	<i>Se eu tivesse a sorte de ter uma filha... gostaria que ela fosse como você.</i>
EMMA	I just wanna do the right thing.	<i>Só quero fazer a coisa certa.</i>
	I just wanna get Jiao to go to the Police.	<i>Só quero que Jiao vá até a polícia.</i>
NORMA	I know, honey. And I will. I promise.	<i>Eu sei, querida. Vou fazer isso. Eu prometo.</i>
	Tomorrow, yeah?	<i>Amanhã, sim?</i>
	Tomorrow.	<i>Amanhã.</i>
EMMA	Bye.	<i>-Obrigada.</i>
NORMA	Bye.	<i>-Tchau.</i>
NORMAN	That was really good. How you were with her.	<i>Aquilo foi bom, como agiu com ela.</i>
NORMA	There's no way in hell we're going to the police tomorrow.	<i>De jeito nenhum vamos à polícia amanhã.</i>
	Or any day, 'til we get that belt.	<i>Ou qualquer dia, até pegarmos aquele cinto.</i>

Source: My elaboration, 2015

APPENDIX C – Dialogues in which the idioms **put down**, **let go** and **bring down** have been spoken and paraphrased into Brazilian Portuguese in the official subtitles (00:14:35 – 00:15:36)

CHARACTERS	UTTERANCES	PORTUGUESE SUBTITLES
DYLAN	I put down first and last month on a... a place today.	<i>Paguei o primeiro e o último mês da casa.</i>
	Beach bungalow. It's... it's freaking awesome.	<i>É um bangalô na praia. É incrível.</i>
NORMAN	So you're really gonna do it? You're really gonna move out?	<i>Vai mesmo fazer isso? Vai sair de casa?</i>
DYLAN	I already got the keys. Yeah, I'm gonna do it.	<i>Já tenho as chaves. Sim, vou sair.</i>
	And so are you.	<i>E você também.</i>
	Ocean views. Two bedrooms.	<i>Vista para o mar. Dois quartos.</i>
	Got plenty of money coming in, you know?	<i>Tenho muito dinheiro entrando.</i>
	No crazy people allowed.	<i>Sem pessoas malucas.</i>
	Just uh... just live life the way it is meant to be lived, you know?	<i>Só viver a vida como deve ser vivida, sabe?</i>
	Just peaceful and easy. Normal.	<i>Com paz e tranquilidade. Normal.</i>
NORMAN	But what about mom?	<i>E a mãe?</i>
DYLAN	You gotta let her go .	<i>Precisa se desapegar dela.</i>
	She's just gonna bring you down with her.	<i>Ela só vai te afundar com ela.</i>
NORMAN	Turn here. The boat is down there.	<i>Vire aqui. O barco está lá em baixo.</i>

Source: My elaboration, 2015

APPENDIX D – Dialogues in which the idioms **home free** and **get in** have been spoken and paraphrased into Brazilian Portuguese in the official subtitles
(00:24:36-00:26:53)

CHARACTERS	UTTERANCES	PORTUGUESE SUBTITLES
DYLAN	We found the belt, Norma.	<i>Achamos o cinto, Norma</i>
	We ditched it in the harbor, so you're home free .	<i>Jogamos no porto. Você está livre.</i>
	Norman and I are gonna go up to the house and pack up his stuff.	<i>Norman e eu vamos em casa pegar as coisas dele.</i>
	He's leaving with me tonight.	<i>Ele vai partir comigo esta noite.</i>
	He's not living with you anymore.	<i>Ele não vai mais morar com você.</i>
NORMAN	Well, I mean, we'll talk about it later.	<i>Vamos falar sobre isso depois.</i>
NORMA	Shelby's here.	<i>Shelby está aqui.</i>
	He...he found the girl in the motel room, and she ran off into the woods. He's there right now chasing after her.	<i>Ele achou a garota no quarto do motel. Ela fugiu para a floresta, ele está a perseguindo agora.</i>
	Norman, is what he just said true?	<i>Norman, o que ele disse é verdade?</i>
DYLAN	We need to get the hell out of here.	<i>-Precisamos sair daqui.</i>
NORMA	Is what he just said true?	<i>-É verdade?</i>
NORMAN	Yeah, I mean, if Shelby's here don't we need to do something?	<i>Se Shelby está aqui, Não temos que fazer algo?</i>
NORMA	Answer me!	<i>Responda!</i>
	Why would you do that, Norman?	<i>Por que faria isso, Norman?</i>
DYLAN	We need to go, okay?	<i>Temos que ir, ok?</i>
	Norma, come on. Let's get in the truck. Let's go.	<i>-Norma, entre no carro, vamos.</i>
NORMA	I'm not getting in the truck.	<i>-Não vou entrar no carro.</i>
NORMAN	Mom, let's get in the truck.	<i>-Entre, mãe.</i>
NORMA	I'm not gonna get in the truck.	<i>-Não vou entrar.</i>
	I don't care if Shelby comes back and kills me!	<i>Não me importo se Shelby voltar e me matar.</i>

	Why would you do that?	<i>Por que você faria isso?</i>
NORMAN	Please, mother.	<i>Por favor, mamãe.</i>
NORMA	Norman, why? Why?	<i>Norman, por quê?</i>
		<i>Por quê?</i>
NORMAN	Did you kill my father?	<i>Você matou meu pai?</i>
NORMA	No, honey. I didn't.	<i>Não, querido.</i>
		<i>Não matei.</i>
DYLAN	Let's get in the truck now. We can talk about this later. Both of you, we need to go.	<i>Vamos entrar no carro.</i>
		<i>Podemos falar disso depois.</i> <i>-Os dois! Precisamos ir!</i>
NORMA	Hold on.	<i>-Espere.</i>
SHELBY	That's not gonna happen.	<i>Isso não vai acontecer.</i>
	I know who you work for.	<i>Sei para quem você trabalha.</i>
	Why don't you take your gun out, right now.	<i>Por que não se livra da sua arma agora?</i>
	Two fingers on the handle.	<i>Dois dedos no punho.</i>
	Nice and slow.	<i>Bem devagar.</i>
	Step up and set that on the ground.	<i>Dê um passo à frente.</i> <i>Coloque-a no chão.</i>
	All right, everybody take a step back.	<i>Deem um passo para trás.</i>
	All right.	<i>Certo.</i>
	Now we're gonna take a little walk up to the house.	<i>Agora faremos uma pequena caminhada até a casa.</i>
	Have a little chat.	<i>Para bater um papo.</i>
	Let's go.	<i>Vamos.</i>
	Let's go!	<i>Vamos!</i>

Source: My elaboration, 2015.

APPENDIX E – Dialogues in which the idioms **shut up** and **(get/be) in(to) trouble** have been spoken and paraphrased into Brazilian Portuguese in the official subtitles (00:26:56 – 00:33:58)

CHARACTERS	UTTERANCES	PORTUGUESE SUBTITLES	
SHELBY	What are we gonna do?	<i>O que vamos fazer?</i>	
	What are we gonna do?	<i>O que vamos fazer?</i>	
	God, I cannot believe that this is happening.	<i>Deus, não acredito que isso esteja acontecendo.</i>	
NORMA	Zack, it's ok, no one is gonna say anything.	<i>Zack, ninguém dirá nada.</i>	
	Stop! Just... just shut up!	<i>Pare, cale a boca.</i>	
	This is all your fault.	<i>Isso é tudo culpa sua.</i>	
	I loved your mother... and I would have taken care of her and you for the rest of my life.		<i>Eu amava sua mãe...</i>
			<i>e teria cuidado dela...</i>
			<i>e de você, pelo resto da minha vida.</i>
	Everything would have been fine... but no, you had to go and stick your little nose in places that it doesn't belong.	<i>Tudo ficaria bem, mas não... você tinha que meter o nariz onde não foi chamado.</i>	
	Let me tell you something.	<i>Deixe-me dizer algo.</i>	
That is not how things work around here. You hear me?	<i>Não é como as coisas são aqui. Está me ouvindo?</i>		
NORMA	Zack, no...	<i>-Zack, não...</i>	
SHELBY	That is how you get into trouble.	<i>-Assim você se encrenca.</i>	
	Guess what?	<i>Adivinha só?</i>	
NORMA	No, don't...	<i>-Não...</i>	
SHELBY	Now you've gotten in trouble.	<i>-Agora você se encrencou.</i>	
NORMA	Zack, what are you doing?	<i>Zack, o que está fazendo?</i>	
	Zack, just stop...	<i>Zack. Apenas pare.</i>	
SHELBY	God...	<i>-Santo Deus!</i>	
NORMA	What are you doing?	<i>-O que está fazendo?</i>	
SHELBY	This is a nightmare what you're making me do here, Norma.	<i>O que me obriga a fazer é um pesadelo, Norma.</i>	
NORMA	Zack, no one is making you do anything.	<i>Zack, ninguém está te obrigando a fazer nada.</i>	
	No one's gonna say a word. I promise.	<i>Ninguém dirá uma palavra. Eu prometo.</i>	
	Right? Isn't that right? Tell him.	<i>Diga a ele. Não é mesmo?</i>	
	Dylan, tell him.	<i>Dylan, diga e ele.</i>	
DYLAN	She... She's right, we're cool man.	<i>Ela está certa, cara. Estamos de boa.</i>	

SHELBY	God, you're just a lying bitch.	<i>Deus, você não passa de uma vadia mentirosa!</i>
	I loved you.	<i>Eu amava você.</i>
NORMA	Then why are you doing this? Nothing's changed.	<i>Então por que faz isso? Nada mudou.</i>
SHELBY	No, everything has changed, Norma.	<i>-Tudo mudou, Norma!</i>
NORMA	No, it hasn't.	<i>-Nada mudou.</i>
SHELBY	Everything! You lied to me!	<i>Tudo! Você mentiu para mim.</i>
NORMA	I didn't lie to you. I didn't... It wasn't my fault.	<i>Não menti para você! Não tive culpa.</i>
	I had no idea the girl was...	<i>Não sabia sobre a garota.</i>
SHELBY	[sic]	[sic]
NORMA	[sic]	[sic]
	I'm so sorry.	<i>-Eu sinto muito.</i>
SHELBY	Are you sorry?	<i>-Você sente?</i>
NORMA	Norman!	<i>Norman!</i>
	Norman!	<i>Norman.</i>
	Are you okay?	<i>Você está bem?</i>
	Norman, are you okay?	<i>Norman, você está bem?</i>
	Norman...	<i>Norman.</i>
	Norman, damn it, wake up.	<i>Norman, que droga! Acorde!</i>
	Honey, you have to wake up!	<i>Querido, você tem que acordar.</i>
911 DISPATCHER	Please, Norman, come on. We have to get out of here.	<i>Por favor, Norman, vamos. Temos que sair daqui.</i>
	911, what's your emergency?	<i>-911, qual a sua emergência?</i>
NORMA	Somebody's trying to kill us.	<i>-Alguém está tentando nos matar.</i>
	The Bates Motel, 4019, HWY 88. Please hurry. Send the police.	<i>Bates Motel, 4019, estrada 88. Por favor, envie a polícia.</i>
911 DISPATCHER	Who's trying to kill you? Ma'am?... I need you to tell me...	<i>Quem está tentando te matar? Senhora? Preciso que me fale.</i>
NORMA	Norman.	<i>-Norman.</i>
NORMAN	Mother?	<i>-Mamãe?</i>
NORMA	You've gotta walk, okay? Now.	<i>Você tem que andar, certo? Agora.</i>
NORMA	Stand up.	<i>Levante-se.</i>
	Nothing's ever been more important in your entire life.	<i>Nada nunca foi tão importante na sua vida.</i>
	Come on. Stand up.	<i>Vamos. Levante-se.</i>
	Okay, okay.	<i>Certo, certo.</i>
	Now we gotta walk.	<i>Agora temos que ir.</i>
	Come on, Norman. Go this way, this way.	<i>Vamos, Norman. Por aqui.</i>

	Come on.	<i>Vamos.</i>
NORMAN	What's happened? My head hurts.	<i>O que aconteceu? Minha cabeça dói.</i>
NORMA	I'll tell you as soon as I find my car keys.	<i>Eu digo assim que achar as chaves do carro.</i>
NORMAN	Where are we going?	<i>-Aonde estamos indo?</i>
NORMA	No.	<i>-Não.</i>
	Oh, no! Oh, no!	<i>Não! Não!</i>
	Oh, my God! Oh, my God, I'm an idiot!	<i>Meu Deus, meu Deus! Sou uma idiota!</i>
	Oh, I'm a total idiot!	<i>Sou uma tremenda idiota!</i>
	They're probably in my bedroom.	<i>Provavelmente estão no meu quarto</i>
	Oh, my God, oh, my God.	<i>Meu Deus.</i>
	Okay, we're gonna walk. Get out of the car, Norman!	<i>Certo, vamos andando. Saia do carro, Norman!</i>
DYLAN	We're safe.	<i>Estamos seguros.</i>

Source: My elaboration, 2015