



FOREIGNIZATION AND DOMESTICATION: TRANSLATION STRATEGIES IN THE SUBTITLING OF ‘CIDADE INVISÍVEL’, A NETFLIX SERIES

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RESUMO: Este artigo investiga as estratégias de tradução: estrangeirização e domesticação, adotadas na legendagem da série *Cidade Invisível* (Netflix, 2021), que incorpora elementos do folclore brasileiro em seu roteiro. O estudo surge no contexto da globalização de conteúdos audiovisuais, em que plataformas de streaming precisam equilibrar preservação cultural e acessibilidade para o público internacional. O problema central reside em analisar como essas estratégias são aplicadas a elementos culturais específicos e quais implicações isso tem para a representação da cultura brasileira globalmente. O objetivo principal é identificar e analisar as escolhas tradutórias aplicadas a elementos culturais na legendagem português-inglês da série, classificando-as como predominantemente domesticadas ou estrangeirizadas, além de entender seu impacto na percepção da cultura brasileira representada. A pesquisa tem abordagem qualitativa, descritiva e bibliográfica, analisando as legendas da série, com foco nos episódios 1 e 5 da primeira temporada e episódios 1 a 4 da segunda temporada, selecionados por conterem elementos culturais relevantes. Os termos foram identificados com base no *Dicionário do Folclore Brasileiro de Cascudo* (2000) e organizados em cinco categorias: “personagens do folclore”, “comidas típicas”, “festas e tradições”, “lugares e regiões brasileiras”, e “expressões e gírias”. Cada item foi analisado comparando o diálogo original em português com as legendas em inglês, classificando as estratégias conforme Venuti (1995), considerando os padrões de legendagem adotados pela Netflix (2025) e os princípios de Cintas e Remael (2021). Os resultados foram sistematizados em tabelas para facilitar a análise. Conclui-se que a série adota uma estratégia híbrida, equilibrando preservação cultural e acessibilidade, contribuindo para a

disseminação internacional do folclore brasileiro, ainda que com perdas culturais nos processos adaptativos. O estudo reforça a importância das escolhas tradutórias na mediação cultural em produções audiovisuais globais.

Palavras-chave: Tradução Audiovisual, Estrangeirização e Domesticação, Folclore Brasileiro

ABSTRACT: This paper investigates the translation strategies (foreignization and domestication) employed in the subtitling of the series *Cidade Invisível* (Netflix, 2021), which incorporates elements of Brazilian folklore into its script. The study arises in the context of the globalization of audiovisual content, where streaming platforms need to balance cultural preservation and accessibility for international audiences. The central problem lies in analyzing how these translation strategies are applied to specific cultural elements, and what implications this has for the representation of Brazilian culture on the global stage. The main objective is to identify and analyze the translation choices applied to cultural elements in the Portuguese-English subtitling of the series, classifying them as predominantly domesticated or foreignized. It also seeks to understand how these choices impact on the perception of the Brazilian culture represented in the production. The research uses a qualitative, descriptive and bibliographical approach, focusing on analyzing the subtitles of the series *Invisible City*. Episodes 1 and 5 of the first season and episodes 1 to 4 of the second season were selected for data collection because they contain relevant cultural elements. The terms and expressions were identified based mainly on Cascudo's *Dicionário do Folclore Brasileiro* (2000) and organized into five categories: characters from Brazilian folklore, typical foods, festivals and traditions, Brazilian places and regions and Brazilian expressions and slang. Each item was analyzed by comparing the original dialogue in Portuguese with the subtitles in English, classifying the translation strategies according to Venuti's (1995) concepts of foreignization and domestication. The analysis also considered Netflix's subtitling standards (2025) and Cintas and Remael's audiovisual translation principles (2021). The results were systematized in tables to facilitate the visualization and analysis of the data. The conclusion is that the series adopts a hybrid strategy, balancing cultural preservation and accessibility, contributing to the international dissemination of Brazilian folklore, albeit with some cultural losses in the adaptive processes. The study reinforces the importance of translation choices in cultural mediation in global audiovisual productions.

Keywords: Audiovisual Translation, Foreignization and Domestication, Brazilian Folklore.

1 INTRODUCTION

Streaming platforms, such as Netflix, HBO, Amazon Prime Video, Disney+ are currently one of the main sources of leisure activity for people in general all over the world. This habit transformed the way people watch entertainment in the last few years (MODERNO, 2025). To put this into perspective, Netflix alone held around 270 million subscribers in 2024, according to Netflix (2025). Film consumption shifted from DVD media to streaming services from the 2000s onwards, with the launch of the Netflix streaming platform. As such, users can access movies, series, documentaries, and other genres of audiovisual productions. In order to reach a global audience market, most of the productions are translated into different languages. Due to the growing international access figures to these contents, there is an increasing demand to cater to specific audiences.

In this context, this research study object is the subtitling of Carlos Saldanha's audiovisual production “Cidade Invisível” (2021), which is available on the Netflix streaming¹ platform. The Series incorporates elements of the Brazilian folklore into a police investigation narrative and presents some legends in a contemporary context. This series is classified, in the Netflix catalog, as a fantasy show. Webpages specialized in reviews, such as “Google Reviews” and “Adorocinema” reveal the popularity of the series. On the first, it scores 92% of approval by the audience and on the latter, it scores 4,4 / 5 among 611 reviews evaluated by the audience.

Folklore has a fundamental role to play in building and maintaining a group's cultural identity, acting as a dynamic reflection of its traditions and values. As Cascudo points out (p. 240), folklore is popular culture standardized by tradition. It not only preserves and maintains cultural patterns, but also remodels, recreates or abandons elements according to their relevance to the social group. For the author, wherever there is a human being, there will be the creation and transmission of folklore, which can manifest itself through habits, customs, gestures, superstitions, food and clothing.

The translation of this type of production also involves the transfer of meanings and messages from the original text to the target language considering their cultural, contexts and linguistic aspects (Cintas; Remael, 2021).

Owing to the importance of the target audience's understanding, it is necessary to adapt the text to transmit the message clearly and concisely and also keep the impact and integrity of the original content; this requires cultural sensitivity and creativity in addition to language skills (Cintas; Remael, 2021).

The general objective of this research is to collect samples of cultural-related elements in the subtitling from Portuguese to English of the series *Invisible City*, and to analyze if they are more foreignized or domesticated.

The aim is to contribute to expanding the debate on the preservation of cultural identity in the context of media globalization by highlighting the strategies used in the translation of cultural markers, in addition to contributing to translation studies by providing a reflection on subtitling practices and the representation of Brazilian and Amazon culture in popular audiovisual productions.

As the theoretical framework for this paper, the main concepts adopted were audiovisual translation (AVT) and subtitling as its theoretical basis, focusing on the strategies of foreignization and domestication proposed by Venuti (1995). The analysis is based mainly on the studies by Cintas and Remael (2007, 2021) on subtitling norms and practices, which address both the technical and cultural aspects involved in the translation process. To complement this, we turn to Munday et al. (2022) for a broader view of Translation Studies.

In the current context of digital content production and consumption, the work also discusses the impacts of globalization on translation processes (Bielsa & Kapsaskis, 2021), as well as the localization strategies (Pym, 2004) adopted by platforms such as Netflix to adapt specific cultural elements. Complementing this theoretical basis, the research incorporates the contributions of Hall et al. (2017) on linguistics applied to TAV, which broadens the analysis of translation choices in the series *Invisible City*.²

This paper is organized as follows. The first section is the introduction, which contextualizes the research by addressing the globalization of audiovisual content and the relevance of translation strategies in streaming platforms, with a focus on the series *Invisible*

¹ Google reviews. Data collected on Feb, 5, 2025.

² <https://www.adorocinema.com/series/serie-23753/>. Collected on Feb, 5, 2025.

City. The second section presents the literature review, covering key concepts such as audiovisual translation, subtitling, globalization, localization, and the strategies of foreignization and domestication, based on theorists Cintas and Remael (2021), (Bielsa & Kapsaskis, 2021), (Pym, 2004) and Venuti (1995). The third section details the methodology, explaining the qualitative, descriptive, and bibliographic approach, as well as the criteria for data collection and analysis. The fourth section discusses the results, analyzing the translation strategies applied to cultural elements in the series, organized into five categories. Finally, the fifth section offers the final remarks, summarizing the findings and reflecting on the implications of the translation choices for the representation of Brazilian culture. The paper concludes with acknowledgments and references, followed by annexes containing the analyzed subtitles.

5 LITERATURE REVIEW

The Series

The series *Invisible City*, created by Carlos Saldanha, premiered on Netflix in 2021. The story revolves around Eric, an environmental police officer who discovers that the legends of Brazilian folklore are not just stories recorded in books and tales, but beings that coexist with humans. According to Cascudo (p. 328), legends have a literary origin, but are transformed orally, acquiring regional variations over time. He defines a legend as a supernatural narrative transmitted orally and generally associated with a specific place or character.

The first season, set in Rio de Janeiro, presents emblematic characters from national folklore reinterpreted in a modern context. *Cuca*, described by Câmara Cascudo as a “female bogeyman” who haunts children, is played by Alessandra Negrini in the series. She appears as *Inês*, a bar owner who represents a contemporary version of the witch who protects folkloric beings. *Saci*, played by Wesley Guimarães, is portrayed as *Isac*, a boy who lives in a favela and is the only one who has contact with *Curupira*. The latter, adapted as a character who lives in a wheelchair due to his turned-up feet, fights to protect the folkloric beings from an evil entity that wants to exterminate them. Cascudo (p. 172) describes the *Curupira* as a protector of the forests, with red hair and turned-back feet, capable of deceiving and punishing those who disrespect nature. *Matinta Pereira*, according to Câmara Cascudo (p. 374), is a mythical figure associated with the song of an owl, seen as an omen of bad omens. In the series, she is part of the plot, as is the *Headless Mule*, represented by a judge called *Clarice*. As in the legend, *Clarice* bears the burden of transformation after becoming involved with a priest. On Thursday and Friday nights, the woman transforms into a strong animal, whose identity varies according to oral tradition, and gallops off scaring everyone who crosses her path (CASCUDO pg 403).

Another prominent character is *Lazo*, inspired by the figure of the *Zaori*, a man with the ability to see gold and treasures, condemned to a life of servitude because of his gift. According to Cascudo (2000, pg. 764), Men born on Passion Friday, gifted with eyes with a special glow, able to see through opaque bodies and locate buried treasures such as gold mines and diamond deposits. This ability to discover hidden treasures is called *geomancy*, a common practice in the East, where geomancers interpreted geometric figures scratched into the ground. The Arabs called these masters *zahari*, a term that originated as *zaori*, referring to those who see beneath the earth.

The plot of the second season revolves around Eric and Gabriela's daughter, who embarks on a journey to return an amulet inherited from her mother. As well as reviving elements of folklore, the series presents other aspects of Brazilian culture, addressing important issues such as the exploitation of indigenous lands and the preservation of culture. By reinventing these traditional

figures and inserting them into a contemporary context, the series promotes reflections on identity and belonging.

The main concepts used as background basis in this research are Audiovisual translation, Subtitling, Globalization, Localization, Domestication, Foreignization.

The translation goes beyond the substitution of words between different languages, and involves decisions that affect the cultural perception of the translated text.

Audiovisual Translation and Subtiling

Audiovisual translation (AVT) encompasses a set of practices that mediate communication between languages and cultures through audiovisual content. Such practices include subtitling, dubbing and audio description, among others, and require the interaction of sound elements and images to effectively convey meaning. According to Cintas and Remael (2007, p.09) It can be defined as a set of practices that, through the interaction of sound elements and images represents a specific reality based in images select by a director that, enable the transfer of a source language to a target language, overcoming linguistic and sensory constraints. In other words, when translating a series, movie or any other audiovisual product, it's important to consider the cultural context and ensure that the meanings are preserved.

The change from analog to digital technology was a milestone in communication. As well as having an impact on the way we consume information, work and relate to each other this transition influenced the production and distribution of content, increasing the demand for AVT (Cintas and Remael, 2021 p.2-3). This change has made it essential to have more advanced subtitling and translation practices to keep up with the fast pace of digital content consumption.

Audiovisual translation practices are constantly changing to adapt to cultural and technological changes. New approaches, such as cybersubtitling and different forms of subtitling and dubbing, demonstrate how the production and consumption of subtitles has diversified (Cintas and Remael, 2021, p. 7).

Among these approaches, subtitling stands out as a widely used audiovisual translation method. According to Cintas and Remael (2007, p. 09), “may be defined as a translation practice that consists in presenting a written text, generally on the lower part of the screen, that aims to recount the original dialogue exchanged among the various speakers”.

This concept is fundamentally related to the broad field of translation studies. In language studies, the term “translation” can be understood as a product, field of study or process of producing translation. The translation process between two different languages involves changing the original text from a source language to a target language. (Munday et al., 2022, p.08)

In the field of audiovisual translation, subtitling is a widely used method that allows audiences to access content in a foreign language. However, subtitling has some limitations due to translation guidelines and must be in sync with the image and sound without contradicting the actions of the characters on screen. Therefore the delivery of the translated message must agree with the original speech and because there is a change from the oral to the written mode there may be omission of lexical items (Cintas; Remael, 2007 p.09-13)

In addition to language transfer, translation plays a crucial role in accessibility. The process of translation aims to facilitate access to a source of information and entertainment that

would otherwise not be possible, making accessibility a fundamental denominator of this practice. (Cintas; Remael, 2007 p.13)

According to Cintas and Remael (2007), there are some variations and the target text must adapted to the width of the screen. For subtitles produced for non-Brazilian audiences, the character limit is 42 per line, with a display limit of 20 characters per second (Netflix, 2025).

Globalization and Cultural Markers

Comprehending the contemporary world requires recognizing the central role of globalization. The concept, initially associated with the expansion of markets and cultural uniformity, describes the intensification of global connections in different areas. This leads to interaction between diverse cultures and identities and involves both global influences and local adaptations (Bielsa; Kapsaskis, 2021, p.01).

Driven by technological advances and the dominance of English as a lingua franca in translation, globalization has transformed both the practice and theory of the field. Palumbo (2009, p.54-55) points out that Globalization has affected the translation market, despite the predominance of English in international communication. The need for translation remains essential for the distribution and adaptation of products at a local level.

As globalization intensifies, translation is becoming an increasingly indispensable tool for intercultural communication.

Bielsa e Kapsaskis states that:

Contemporary globalization has greatly aided to the growing visibility of widely significant forms of translation in the media, which have led to the development of new subfields and areas of specialized research in translation studies, such as audiovisual translation(Bielsa e Kapsaskis,2021 p.04)

This dynamic influences translation decisions in audiovisual productions, shaping the way cultural elements are adapted to different audiences.

Cultural markers are linguistic or extralinguistic elements that carry meanings specific to a culture, such as idioms, geographical references, habits, customs and traditions. As pointed out in descriptive linguistic studies, 'every language and every speech act carries cultural markers, which pose significant challenges to the achievement of the act of translation' (AUBERT, 2006, p.23). These markers not only reflect the identity of a culture, but also represent a challenge for translation, as they require strategies that balance fidelity to the culture of origin and understanding the target audience. In the context of the Invisible City series, elements such as folkloric characters, traditions and regional expressions are clear examples of cultural markers that demand a careful approach from translators. As Lima (2024, p. 23) points out, cultural markers are 'elements that distinguish a source language from a target language', such as idioms, word games and humorous references, and are intrinsic to certain cultures."

Domestication and Foreignization

The concepts of Domestication and Foreignization are largely explored by Lawrence Venuti .

Domestication is a practice used to make translation fluent and is characterized by being standard and free of foreign or regional elements.

Venuti states that:

A fluent translation is immediately recognizable and intelligible, “familiarised,” domesticated, not “disconcerting[ly]” foreign, capable of giving the reader unobstructed “access to great thoughts,” to what is “present in the original. (Venuti, 1995, p.5)

This process creates an illusion of transparency where the syntax is clear and fluid, concealing the translator's work and making the translated text look as if it had been written in the target language.

Venuti (1995, p.12-13) argues that *fluent translations* are prioritized because they make texts more legible and profitable, which favors their commercialization, but neglects translation strategies that preserve the complexity and originality of texts .

According to Venuti (1995, p.14-15), the translation communally domesticates the original text, shaping it to make it familiar to the receiving audience. This practice eliminates and reorganizes the original text, which can result in a reduction of cultural and linguistic differences in the foreign text. Although this strategy is useful to facilitate comprehension, it can compromise fidelity to the original text and its cultural load. In the context of audiovisual translation, as in the subtitles for the *Cidade Invisível* series, domestication can manifest itself in the adapting of idioms and cultural references.

Foreignization is an approach that seeks to enhance the foreign culture by preserving the cultural and linguistic differences of the original text. Instead of adapting cultural elements, it emphasizes the identity of the source text by highlighting syntactic structures, idioms and cultural references specific to the original language (Venuti, 1995, p. 16 - 15). A foreign translation seeks to resist the values of the receiving culture by preserving linguistic differences from the source text. This strategy uses unconventional elements and challenges the reader and cultural, (Venuti, 1995, p. 18).

Venuti (1995, p.19) states that, “the foreignizing translator seeks to expand the range of translation practices not to frustrate or to impede reading” In order to facilitate the reading of the target audience, but at the same time introduce elements that connect them to the foreign context, expanding translation practices and creating an experience closer to the original text.

6 METHOD

6.1 Type of research

The corpus was selected manually by viewing the episodes of the first two seasons of the series *Cidade Invisível*, available on the Netflix platform. During the analysis, all the terms, expressions and cultural references specific to Brazilian culture present in the subtitles were identified and recorded. These elements were systematically annotated, creating an organized data set for later analysis. To ensure the cultural relevance of the terms selected, the expressions collected were compared with the definitions and descriptions in the *Dicionário do Folclore Brasileiro* (Cascardo, 2002), confirming their link to traditions, beliefs or typical aspects of

Brazil. This approach allowed for the construction of a targeted corpus, focused exclusively on Brazilian cultural elements and their respective translations in the English subtitles.

The methodology used follows the principles of Corpus Linguistics (Saldanha, 2013), although the selection was manual, as the data was digitally organized and categorized according to predefined criteria, such as the presence of cultural marks and their translation strategies.

6.2 Data collecting

The cultural elements were selected by analyzing episodes 1 and 5 of the first season and the first four episodes of the second season of the series *Cidade Invisível*. These episodes were chosen because only one of them did not present “enough” data for analysis, thus ensuring a more comprehensive study. To identify the subtitles, five main criteria were established: : characters from Brazilian folklore, typical foods, festivals and traditions, Brazilian places and regions, and Brazilian expression and slang. The data was organized in two-column tables, the first with the Portuguese subtitles and the second with their respective English translations. Initially, the subtitles were catalogued in separate tables by season, with scenes numbered from 1 to 15, also including dialogues not directly related to the defined criteria (available in the annexes). After careful analysis, only the relevant cultural elements were reorganized into specific tables, categorized according to the five pre-established criteria. This stage allowed for a clearer and more targeted visualization of the data, facilitating the interpretation and discussion of the results.

7. DISCUSSION

Among the categories collected, the following data was found:

Table 1 – Brazilian Folklore Characters

	SUBTITLES IN PORTUGUESE	SUBTITLES IN ENGLISH
1	Curupira	Curupira
2	Saci	Saci
3	Matinta	Matinta
4	Cuca	Cuca
5	Mula	Mule
6	Zaori	Zaori

Source: prepared by the researcher based on the collected data

Six elements were found in the first category, “Brazilian folklore characters”, which are the names of the folklore legends presented in the series. Respectively curupira, saci, matinta, mule, zaori.

According to Netflix (2025), proper names should not be translated unless approved by the platform first. In addition, it is recommended that accents and diacritics be maintained in Latin languages in order to preserve their original spelling.

In this way, subtitles often become one of the only means by which a viewer can access a foreign audiovisual production. In the series, the translators chose not to translate the names of the characters; this criterion allowed the preservation of the cultural identity of the work (MOUSE, 2021). This choice highlights the Foreignization strategy and indicates that the original names were emphasized while maintaining a reference to Brazilian culture.

Table 2 – Traditional Food

	SUBTITLES IN PORTUGUESE	SUBTITLES IN ENGLISH
7	Canjica	Canjica
8	Maniçoba	Maniçoba

Source: prepared by the researcher based on the collected data

When it came to collecting and analyzing words from the second category, the two elements found were *canjica* and *maniçoba*, which are common foods in the northeast and north of the country. *Canjica* is a typical traditional dish, present at festivals in June. It is made with corn dough, cow's or coconut milk and sugar. This dish, considered a national food, is also known as 'munguzá' (Casculo, pg 105). *Maniçoba* comes from Afro-Indian-Portuguese cuisine and has made a name for itself in the north of Brazil, especially in Pará. This traditional dish uses young cassava leaves, which are squeezed and cooked with bacon, pork, mocotó and spices.

For a better understanding, these elements are mentioned in episode 1 of the first season and episode 3 of the second season respectively, and are kept in the subtitles. This allows the audience to have contact with specific terms of Brazilian cuisine, preserving its cultural authenticity.

Table 3 - Festivals and traditions

	SUBTITLES IN PORTUGUESE	SUBTITLES IN ENGLISH
9	Festa Junina	Party
10	Balão de festa Junina	Sky lantern

Source: prepared by the researcher based on the collected data

In the third category "festivals and traditions". In the first episode *Festa Junina* is mentioned 3 times. It is considered to be an occasion to meet up with friends and relatives. It takes place in the streets, on farms, in schools and in homes. The celebration is marked by bonfires, fireworks and dancing, always accompanied by typical food and drink (Casculo, Pg 232). Has an influence on the whole country and occurs every year during the month of June. The reference to the traditional party first appears during a dialog between the characters Eric and Gabriela, being mentioned twice and replaced by the word "party". Later, in a conversation between Eric and his boss, when they discuss an accident that happened in the first episode, the cause of the fire is mentioned: *Balão de festa junina*, used as a decoration at the traditional party mentioned above, is translated as "sky lantern". This translation choice can be interpreted as an example of domestication, since it adapts a specific cultural element to a more familiar context.

Table 4 - Brazilian Places and Regions

	SUBTITLES IN PORTUGUESE	SUBTITLES IN ENGLISH
11	Rio de Janeiro	Rio de Janeiro
12	Praia do Flamengo	Flamengo Beach
13	Belém	Belém

14	Porto da Palha	Porto da Palha
15	Pará	Pará
16	Marangatu	Marangatu

Source: prepared by the researcher based on the collected data

In the fourth category Brazilian places and regions, 5 elements were found. In the first season of the series, two locations are highlighted: Rio de Janeiro and Flamengo Beach. Rio de Janeiro is internationally renowned for its tourist sites such as Cristo Redentor, Pão de açúcar and the beaches of Copacabana and Ipanema. It also occupies a central place in Brazilian history. Since colonial times, the city has been the scene of decisive events in the formation of the country, consolidating itself as a space of great political, social and cultural importance (IPHAN, 2025). The city not only witnessed, but also shaped Brazilian identity.

The Flamengo Beach featured in the series is located in Flamengo Park in the city of Rio de Janeiro. The creation of Flamengo Park, the brainchild of Maria Carlota de Macedo Soares and implemented with the support of Governor Carlos Lacerda, was a milestone in the urban history of Rio de Janeiro (VITRUVIUS, 2011). The park not only offered the population a space for leisure and contemplation, but also protected the seafront from speculative proposals, guaranteeing the preservation of its unique landscape.

Pará is a state of unparalleled cultural richness, where indigenous, Afro-Brazilian and caboclo traditions are expressed in events such as Carimbó, the Círio de Nazaré and Amazonian legends. This diversity is closely linked to nature, manifesting itself in local cuisine, art and cinema, which sustain the connection between the people of Pará and the local culture (Phebo, 2025).

Belém, the capital of Pará, is a city that carries with it a rich cultural and historical heritage, consolidated especially during the rubber boom of the late 19th and early 20th centuries. As registered by IPHAN, its architectural and urban heritage includes important listed complexes, such as the Ver-o-Peso Market, the Sé Church and the Cidade Velha and Campina neighborhoods, which bring together around 2,800 protected buildings. These spaces reflect the influence of Pará's Belle Époque, marked by luxurious buildings, tiles adapted to the tropical climate and a strong presence of immigrants, who contributed to the cultural formation of the city (IPHAN, 2014). Belém also stands out as an important center of cultural reference in the Amazon, where indigenous, African and European traditions merge to create a unique identity. This mixture of influences can be seen not only in the architecture, but also in the music, cuisine and religious events, such as the Círio de Nazaré, one of the biggest religious festivals in Brazil. Porto da Palha, located in Belém, Pará, is a historical and cultural space that represents the intersection between urban and rural, keeping alive the traditions of quilombola and riverside communities. Since the 19th century, the port has functioned as a popular trading point, where products such as açaí, flour and charcoal are brought from nearby islands to be sold in the city. As Silva (2022) points out, "Porto da Palha is a lively place of popular life, where a busy market has long been set up with dozens of stalls selling typical popular consumer products" (p. 107).

Marangatu, a term that means 'virtuous' or 'sacred' in Guarani and Kaiowá cosmology (ALMEIDA, 2000, p. 25), gives its name to the traditional territory of *Ñande Ru Marangatu*, located on the Brazil-Paraguay border. As Osório (2024) points out, the Marangatu hill is a geographical and spiritual landmark, associated with mythical narratives and the ancestral occupation of these peoples. In the series, Marangatu is presented as a sacred space in the Amazon, located in Pará, where the physical and the spiritual meet. More than just a place, it functions as an active guardian of the forest, protected by traditional indigenous knowledge. Access to this territory does not follow conventional rules, it is not enough to know its location

or have the technology, but a deep respect and connection with the culture that preserves it is necessary. In this way, the series constructs Marangatu as an implicit critique of the exploitation of nature, showing that some spaces require more than ambition to access.

Díaz Cintas and Remael (2021) classify cultural references into categories that include real-world references and intertextual allusions. Real-world references, such as the names of specific regions and places, are culturally marked and can pose challenges in audiovisual translation, as their comprehension depends on the viewer's prior knowledge. In the case of subtitling *Invisible City*, terms linked to Brazilian places may require strategies that balance maintaining cultural identity with accessibility for a foreign audience (Díaz Cintas & Remael, 2021, p. 203)

Table 5 - Brazilian expressions and slang

	SUBTITLES IN PORTUGUESE	SUBTITLES IN ENGLISH
17	Porto da Palha. Égua!	Porto da Palha. Yeesh!
18	Ei, Égua.	Oh boy.

Fonte: elaborado pela pesquisadora com base no dados

In the series, the regional expression “égua” appears at two different moments, but in the English translation, it is adapted in different ways. In the first scene, the character Eric, lost, asks where he is, the character Bento replies: “Porto da Palha, égua!” keeping the name of the place, but replacing the northern slang with a more natural expression in English. In the second moment, when Bento sees the characters Luna and Inês leaving, he exclaims “Ei, égua!”, which becomes “Oh, boy!” in the subtitle. By replacing 'égua' with generic expressions in English, these translation choices reveal a tendency towards domestication to English language, adapting the regional expression to more neutral terms in English, which, while ensuring fluidity, dilutes part of the cultural identity present in the original.

FINAL REMARKS

In summary, this study shows that the subtitles analyzed adopt a hybrid translation approach, reconciling the maintenance of Brazilian cultural elements as in categories 1- Brazilian Folklore Characters, 2- Typical Foods and 4- Brazilian Places and Regions following the foreignization strategy. In the categories 3- Festivals and Traditions and 5- Expressions and Slang, it adopts adaptations aimed at global accessibility, highlighting the domestication strategy. Venuti (1995, p. 19) highlights that foreignization and domestication “should not be seen as fixed opposites, but rather as ethical attitudes that reflect choices made in relation to the foreign text.” This is confirmed in 'Cidade invisível', where the maintenance of proper names resists cultural assimilation, while the translation of categories three and five prioritizes fluency over accessibility. Although this results in certain cultural losses due to the transposition of folkloric nuances to different contexts, it also enables the international dissemination of national folklore, broadening its reach.

The translation choices directly reflect the preservation of these cultural elements, as in the case of categories one, two and four and the adaptation of categories three and five. This reaffirms the dual role of audiovisual translation as an instrument of cultural mediation. This process demonstrates what Cintas and Remael (2021, p. 239) identify as the 'paradox of cultural globalization': on the one hand, digital media flow makes intercultural exchange possible; on the other, accessibility needs often impose losses in cultural specificity. These choices,

according to Venuti (1995), are never neutral, but reflect ethical positions on how minority cultures should be represented on the global stage.

The series thus illustrates the role of audiovisual translation as an intercultural mediator, showing how, in a scenario of globalization and digital consumption, platforms like Netflix expand the reach of local productions, but also impose challenges in the faithful representation of cultures. As discussed, translation choices are fundamental in this process, as they need to reconcile fidelity to the original work.

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ANNEXES

SEASON 01, EPISODE 01	
Cena 01	
Luna: E você ficou com medo?	Luna: And were you scared of him?
Ciço: medo, não. Respeito.	Ciço: It wasn't fear. It was respect.
[som de fogueira]	[fire crackling]
Ciço: Porque o Curupira , ele só ataca quem destrói as florestas e mata os animais.	Ciço: Because Curupira will attack those who destroy the forest and harm its animals.
Luna: E onde ele está agora?	Luna: And where is he now?
Ciço: Ninguém sabe. A cidade cresceu, a floresta diminuiu, e ninguém nunca mais viu ele. Eu acho que ele ainda está vivo em algum lugar.	Ciço: No one knows. The city grew larger, the forest grew smaller. Ever since then, he hasn't been seen again. But I think that he's still alive. He's still out there.
Cena 02	
[forró tocando]	[forró music playing]
[rindo]	[laughing]
Gabriela: Só passando para te dizer que está tudo bem. E que a festa está linda aqui na Vila Toré. Estou muito orgulhosa da comunidade. E claro que sua filha está adorando tudo. Já se acabou na canjica , né, Luna?	Gabriela: Just wanted to say hi and check up on you. And to tell you the party is great here. at Toré Village. I'm so proud of this community. And of course, your daughter is loving all this. She's already eaten so much canjica , right, Luna?
Cena 03	
Eric: Ivo.	Eric: Ivo?
Ivo: As investigações foram encerradas, Eric. O laudo apontou causa indefinida para o incêndio. Possivelmente causado por um balão de festa junina .	Ivo: The investigation is closed, Eric. The team concluded the cause of the fire was unknown. Could have been a sky lantern that had blown into the forest.
Eric: Você está de brincadeira comigo.	Eric: You gotta be kidding me?
Ivo: Foi um acidente.	Ivo: It was an accident.
Cena 04	
[upbeat batuque music playing]	[música agitada estilo batuque]
[car horn honks]	[buzina]
[reporter] Rio de Janeiro woke up to something strange this morning. A pink river dolphin on the sands of Flamengo Beach. Normally local to the rivers in the northern part of the country, this one was found dead here.	[TV] O Rio de Janeiro acordou com um caso para lá de estranho. Um boto cor-de-rosa apareceu na praia do Flamengo. O animal, que só é encontrado no Norte do país e vive em água doce, morreu na orla carioca.

Cena 05	
Eric: Gabi, não me olha assim, vai. É só uma festa junina.	Eric: Gabi, don't look at me like that. It's a party, that's all.
Gabi: Não é só uma festa junina, é meu trabalho, são as pessoas que eu vejo todo dia, que eu queria muito que você conhecesse.	Gabi: It's not just a party. This is my work, the people I see every day and I really want you to meet them.
SEASON 01, EPISODE 05	
Cena 06	
Iberê: Esquece! Esquece o Curupira! Já falei para você me deixar em paz!	Iberê: Forget it! Forget the Curupira! I already told you to leave me in peace!
Isac: Espera aí, a gente é família, meu irmão! Não te dou comida quando você tá precisando? Não te tiro da sarjeta quando você tá com o rabo cheio de cachaça aí? Agora você vai meter essa para mim mesmo? Eu tô com medo, Iberê.	Isac: No, wait! Please, you're family to me, man. When you're hungry, don't I come and feed you? Huh? Don't I get you out of the gutter when you're smashed? You're gonna do this to me to pay me back, man? I'm scared, Iberê.
Iberê: Te vira. Dá seus pulos. Tu não é o Saci?	Iberê: You fix it. Use your powers, Aren't you the Saci?
SEASON 02, EPISODE 01	
Cena 07	
Luna: Matinta.	Luna: Matinta.
Matinta Perê: Esperavas uma velha?	Matinta Perê: Were you expecting na old lady?
Cena 08	
Danilo: The cops showed up and caught the gringo. I had to scam.	Danilo: A polícia chegou e pegou o gringo. Tive que sair correndo.
Homem: What fucking gringo, Danilo?	Homem: Que porra de gringo, Danilo?
Danilo: I don't know, the gringo. I've never seen him before.	Danilo: Um gringo, não sei! Nunca tinha visto.
SEASON 02, EPISODE 02	
Cena 09	
Eric: Ô, psiu! Garoto! Onde é que a gente está?	Eric: Hold on! Psst! Kid! Where are we?
Bento: Porto da Palha. Égua!	Bento: Porto da Palha, Yeesh.
Eric: Belém?	Eric: Belém?
SEASON 02, EPISODE 3	
Cena 10	
Ana: Bento, come a maniçoba, tá do jeitinho que você gosta.	Ana: Bento, eat your maniçoba. I made it just the way you like it.
Bento: Obrigado, mãe, mas eu não quero carne, não.	Bento: Thank you, Mom. But I don't want meat right now.
Cena 11	
Clarice: A gente te ajuda a resgatar sua filha. E, em troca, você tira a mula de mim.	Clarice: We'll help you rescue you daughter, If you remove the Mule from me
Cena 12	

Lazo: A menina Luna me perguntou por que os meus olhos brilharam quando olhou pra seu amuleto.	Lazo: Right, Miss Luna had asked me why my eyes began to shine when I saw her amulet.
Luna: A lenda do Zaori . Acho que já li sobre você.	Luna: Hm. The legend of the Zaori . I've read about you.
Cena 13	
Cuca: Não é uma maldição.	Cuca: That was no curse.
Padre Venâncio: Quem é você?	Padre Venâncio: Who are you?
Inês A Cuca . Mas não precisa ficar com medo de mim, padre, porque eu não quero te pegar.	Inês: I'm Cuca . But no need to be afraid of me, Father. I didn't come to get you, okay?
Cena 14	
Não tem outro jeito.	There's no other way.
Eles precisam da menina pra entrar no Marangatu .	Débora needs the girl to get into Marangatu
Pra entrar onde?	To get into where?
Clarice: Marangatu. É uma terra lendária aqui do Pará cheia de ouro.	Clarice: Marangatu. It's a mythical land here in Pará , with lots of gold.
SEASON 02, EPISODE 04	
Cena 15	
Bento Ei, égua! Eles saíram de lá. Dona Inês parece estar brava.	Bento: Oh boy . They left the hut. Miss Inês looks angry