Where can we find the subtitler's thumb-print? A study on the use of pronoun placement and discourse markers in *Star Trek: Enterprise* subtitles / *Onde podemos encontrar a impressão digital da legendista? Um estudo sobre o emprego da colocação pronominal e de marcadores discursivos em legendas de Star Trek: Enterprise*

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ABSTRACT

This article presents some results of an MA research that aimed to characterize the style of a subtitler. The focus has been given to the way she employed pronouns and discourse markers (DMs) in some *Star Trek: Enterprise* Brazilian Portuguese subtitles. The methodological principles followed draw on Corpus-based Translation Studies, through the application of *WordSmith Tools*© 7 programs, *WordList* and *Concord*, to analyze two corpora. The study corpus

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consists of Netflix subtitle files for episodes 10 and 11 (season 1) and episodes 16 and 24 (season 2), while the reference corpus consists of other subtitle files from the same seasons made by different subtitlers. Results have shown that the subtitler's thumb-print may be found in her preference for enclisis and DMs more easily accepted by Netflix's normative subtitling guides. Thus, it can be noted her varied use of linguistic registers, especially the formal register of the Portuguese language.
KEYWORDS: Subtitler's thumb-print. Linguistic registers. Pronoun placement. Discourse markers.

RESUMO
Este artigo apresenta alguns resultados de uma pesquisa de mestrado que objetivou caracterizar o estilo de uma legendista. O foco deu-se na forma que ela empregou a colocação pronominal e marcadores discursivos (MDs) em legendas em Português Brasileiro, feitas para episódios da série de TV Star Trek: Enterprise. A investigação afiliou-se metodologicamente aos Estudos da Tradução Baseados em Corpus, por meio do auxílio de programas do WordSmith Tools©, 7, o WordList e o Concord, para análise de dois corpora. O corpus de estudo é formado por arquivos de legendas disponíveis na Netflix, em português brasileiro, dos episódios 10 e 11 (temporada 1) e 16 e 24 (temporada 2), enquanto o corpus de referência é composto por outros arquivos de legendas das mesmas temporadas da série feitos por outros legendistas. Os resultados mostram que a impressão digital da legendista em estudo pode ser encontrada na sua preferência pela ênclise e por MDs mais facilmente aceitos nos guias normativos de legendagem da Netflix. Sendo assim, nota-se seu uso variado de registros linguísticos, especialmente do registro formal da língua portuguesa.
PALAVRAS-CHAVE: Impressão digital da legendista. Registros linguísticos. Colocação pronominal. Marcadores discursivos.

1 Introduction

The translation of audiovisual texts is a rather common activity nowadays, in view of the plethora of polysemiotic works available in the market which demand such practice. This translating exercise takes shape through some modalities, such as subtitling, which involves source texts (STs) of polysemiotic nature, that is, texts composed of different signs (GOTTLIEB, 2005), ranging from imagetic to acoustic ones.

In this context, the production of subtitles is executed by an individual who, at least in the professional field, is named subtitler. His/her work is herein metaphorically compared to that of a juggler, since s/he has to deal with various aspects related to the field of subtitling itself, all at the same time. Therefore, the subtitler, submitted to the normative guides of the companies for which s/he exercises his/her craft, works concomitantly on issues ranging from the size of the text to be displayed on the screen to the amount of time available for its audience reading. Language choices thus reflect the variety of rules that inevitably underlie this professional's translation work.

While coping with these issues in this paper, since they are intrinsic to any analysis or evaluation carried out in subtitling research, our focus falls more closely on the individual behind this translation work: the subtitler. S/he, at the same time as dealing with various challenges such as those previously mentioned, provides us with subtitles that allow us to have access to audiovisual materials that we otherwise might not have. More specifically, our analyses lie on the

linguistic choices s/he has made and which have resulted in the construction of subtitles that are now fixed onto the image of the audiovisual product in study.

In order to achieve our aims, we have drawn on Mona Baker's (2000) research on translator's style initiated at the turn of the millennium. At that time, Baker (2000) would already define translator's style as the professional's thumb-print, consistently expressed through varied linguistic and non-linguistic features (BAKER, 2000). Years later, Saldanha (2011a) would define this concept as the translator's way of translating, which could be detected in a range of translations when compared to the works of other translators.

Based on the concept of translator's style, we aim at presenting some results from our master's research (SILVA, 2018) in this paper. In order to work with the subtitler's presence in subtitles, we have focused on the linguistic choices which may characterize her style, or her own way of translating, as Saldanha would say. To do so, we have drawn on the work done by a Brazilian subtitler, Talita Ribeiro, for Netflix. Among her various translations, we have studied the TV series *Star Trek: Enterprise* subtitles, in Brazilian Portuguese (BP), for episodes 10 and 11 (season 1) and episodes 16 and 24 (season 2). In addition, we have compared the choices made by the subtitler with others made by other translators of the series for other episodes of both seasons. It is worth adding that, in order to carry out this research and to publish papers such as this one other than our MA thesis, Mrs. Ribeiro and we have signed a Term of Free and Informed Consent (TCLE).

The starting point for determining the core of our research has stemmed from some issues raised by Mrs. Ribeiro in her interview, which may be read in full in Ribeiro (2018). The translator, who had worked as a subtitler for 13 years, has a background in English Translation and copy editing, besides also being a copy editor for *Editora da UnB* in Brazil at the time of the interview. In her accounts, the professional admitted that orality would add challenges to the translation of subtitles, which would lead her to question "grammatical rules that are not usually used in speech. In other words, can I use '*tá*' [...] etc.? Can I start a speech with a pronoun (as we do in spoken language)?"[1] (RIBEIRO, 2018, p. 514). Moreover, by discussing about possible influences stemming from the companies for which she had worked before 2018 and the ones she was working for at the time of the interview, she added: "I reasonably reckon that I maintain certain rules of standard grammar that we hardly use in the spoken discourse (i.e. the use of the

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[1] *"a respeito das regras gramaticais que em geral não são utilizadas na fala. Ou seja, será que posso usar tá [...] etc.? Posso iniciar a fala com um pronome (como fazemos na língua oral)?"* (RIBEIRO, 2018, p. 514).

pronoun '*lhe*'). My style lies more in between the colloquial and the formal"[2] (RIBEIRO, 2018, p. 515).

Taking these accounts into consideration, the interview data set up two extremes that seemed to point to the same direction: spoken language vs. written language; colloquial register vs. formal language. In other words, writing (in the form of subtitles) would encompass the formal discourse which tends to eliminate informal aspects supposedly found only in the orality (in the form of the audio) spectrum. In this sense, in order to verify whether Mrs. Ribeiro's claims in the interview could be proven by empirical evidence collected in the corpora, her style has been assessed based on the linguistic aspects mentioned: pronoun placement and discourse markers (DMs).

To carry out this research, we have drawn on Corpus-Based Translation Studies (CTS) methodology (BAKER, 1993; 1995; 1996; 2000; BERBER SARDINHA, 2004; 2009; SALDANHA 2011a; 2011b), through the use of a corpus linguistics (CL) console, *WordSmith Tools©* (*WST*), version 7, by means of *WordList* and *Concord* programs. They have been used to identify some pronouns and DMs and serve as a basis for the observation and contextual analyses of such language items in the compiled corpora. *WST* has thus enabled us to characterize the subtitler's style, as will be described forthcoming.

2 Characterizing the subtitler's style: theoretical discussion on stylistic resources

Within Audiovisual Translation (AVT) research field, some authors advocate that subtitles should generally: i) appear in sync with image and dialogue; ii) provide a semantically adequate translation of the source language dialogue; and iii) remain on screen enough time for their complete visualization (CHAUME, 2004; DÍAZ CINTAS; REMAEL, 2007; GEORGAKOPOULOU, 2009; GOTTLIEB, 2005). In addition, according to Netflix style guides, which oriented Mrs. Ribeiro's work, subtitles must, besides abiding by other rules, have a maximum of 42 characters per line and stay for up to 7 seconds on air (NETFLIX, 2019a; 2019b).

At first sight, subtitles originate from the oral text produced by the characters based on a script in written mode, which has been manipulated to sound as though it were spoken. However, not only do subtitles originate from this prefabricated oral verbal text, but also from other polysemiotic features that likewise compose the audiovisual work (CHAUME, 2004; DÍAZ

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[2] *"[...] dentro do razoável, vejo que mantenho certas regras da gramática normativa que usamos pouco no discurso oral (ex.: uso do lhe). [...] Meu estilo é mais intermediário entre o coloquial e o formal."* (RIBEIRO, 2018, p. 515).

CINTAS; REMAEL, 2007). This phenomenon develops into an intersemiotic translation (JAKOBSON, 2000), since non-verbal visual and acoustic signs are translated into verbal signs in the form of written subtitles (GOTTLIEB, 2005).

Framed within this polysemiotic environment, the subtitler must also take into account subtitling rules established by certain companies, such as those published in Netflix's *Timed text style guide* and *Brazilian Portuguese timed text style guide.* Among the various specifications in Netflix's style guide for Brazilian Portuguese (BP) subtitles (NETFLIX, 2019b), we call attention to the way subtitlers should render linguistic registers, which can encompass both the standard and the colloquial, as long as such registers suit the nature of the program. The characters' spoken language and the translator's subtitles may, in the case of audiovisual texts, also vary between oratory and intimate, and from hyperformal to personal, respectively, according to Bowen's (1972 apud TRAVAGLIA, 2006) linguistic register classifications. The full variation spectrum can be seen in the chart below:

Chart 1 – Bowen's linguistic registers classification
(BOWEN, 1972 apud TRAVAGLIA, 2006, p. 54-55).

REGISTER VARIATIONS	
ORAL LANGUAGE	WRITTEN LANGUAGE
Oratory	Hiperformal
Formal (Deliberative rethoric)	Formal
Coloquial	Semiformal
Casual (Unrestrained coloquiallism)	Informal
Intimate (Familiar)	Personal

Source: SILVA (2018, p. 45).

The adherence to one or more linguistic register may contribute to the characterization of a particular individual's style when subtitling a specific work, as that of Mrs. Ribeiro's while translating four episodes of *Star Trek: Enterprise* (SILVA, 2018). Therefore, within the scope of this paper, the notion of style refers to "[...] the way language is used in a given context, by a certain person, for a specific purpose, etc.". (LEECH; SHORT, 2007, p. 9). In other words, this definition implies that every choice made within a language comes from an individual who, in a specific social context, seeks to impact his/her audience in some way. Style is further understood as the "[...] personal form of expression [...]"[3] of that individual (GARCIA, 2006, p. 123), as s/he employs "[...] phonological, morphological, syntactic, lexical, semantic, discursive language

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[3] *"[...] forma pessoal de expressão [...]"* (GARCIA, 2006, p. 123).

resources to express, orally or in writing, thoughts, feelings, opinions, etc."[4] (HENRIQUES, 2011, p. 27).

In addition to these definitions, it is important to take into account how translation studies scholars define the concept of translator's style. Having such a concept originated from Baker's studies (2000, p. 245), style is "[…] a kind of thumb-print that is expressed in a range of linguistic — as well as non-linguistic — features". Saldanha (2011b, p. 31), in another paper, adds that style is the translator's "way of translating", which could be detected in a range of translations when compared to the works of other translators, thus constituting a coherent pattern of choices regardless of the author's style, source text (ST) influences and linguistic limitations. Additionally, in the field of subtitling, the concept of the translator's style is understood in a similar way to that of such researchers', as argued by Silva (2018, p. 43):

> The subtitler's style is the subtitler's way of expression in comparison to another subtitler's way of expression. This form of expression is characterized by a set of linguistic habits observed in more than one work by the same translator, who, subjected to the stylistic influences of subtitling, shows consistent patterns of stylistic choices motivated by certain purposes and capable of generating multiple effects.[5] (SILVA, 2018, p. 43).

Based on this definition, it is understood that the subtitler's style is characterized by his/her (language) form of expression when producing subtitles. Such a form of expression consists of linguistic habits that may be consistently observed in various works done by this same subtitler. His/her form of expression must also be compared with that of other subtitlers', so that it becomes possible to characterize his/her particular, individual way of using the language in subtitles, that is, his/her style.

In view of the above, as observed in our research (SILVA, 2018) and already mentioned in this paper, some stylistic resources pointing to the construction of the subtitler's style, such as pronoun placement and the use of DMs, have been detected. These resources, employed by the translator in specific ways in their respective contexts of use, have rendered the final subtitles in more than one linguistic register within Bowen's (1972 apud TRAVAGLIA, 2006, p. 54-55) framework.

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[4] *"[...] recursos fonológicos, morfológicos, sintáticos, lexicais, semânticos, discursivos da língua para expressar, oralmente ou por escrito, pensamentos, sentimentos, opiniões, etc."* (HENRIQUES, 2011, p. 27).

[5] *"O estilo do(a) legendista é a forma de expressão do(a) tradutor(a) em comparação à forma de expressão de outros(as) legendistas, forma esta caracterizada por um conjunto de hábitos linguísticos observados em mais de um trabalho desse(a) mesmo(a) tradutor(a), que, ao ser submetido(a) às influências estilísticas da legendagem, apresenta padrões consistentes de escolhas estilísticas motivadas por determinados propósitos e capazes de gerar múltiplos efeitos."* (SILVA, 2018, p. 43).

As far as pronoun placement scholarship is concerned, a clitic, by clinging to a verb, establishes a certain relationship with it and is thus referred to in different ways within linguistic terminology. Let us take the case of the pronoun *me* in BP. It is enclitic when it comes after the verb: *"Desculpe-me, alferes."* (STT1E11_T[6]); proclitic when it comes before the verb: *"Se me der licença, doutor."* (STT2E16_T[7]); and mesoclitic when it appears between the root and the suffix of the verb inflected in either present or preterite future tenses: *"Dar-me-ás a notícia."* (BECHARA, 2004, p. 588). Among these uses, Galves and Abaurre (2002, p. 289) determine that "the general rule is proclisis in BP"[8], with the clitic placed next to the thematic verb, while the enclisis "is a highly marginal phenomenon in the language"[9] (GALVES; ABAURRE, 2002, p. 289). Other linguists also note that the general rule of BP is proclisis, with the clitic positioned before the main verb (BAGNO, 2011; BECHARA, 2004; CUNHA; CINTRA, 2008; FARACO; MOURA, 2003; GALVES; ABAURRE, 2002).

Furthermore, while pondering about this stylistic matter, Faraco and Moura (2003) reassure that pronoun placement allows for the identification of one's style, as well as the linguistic register the subtitler adopts in his/her discourse. For the scholars, proclisis, either in speech or writing, is characterized "[…] for being more spontaneous and informal […][10] (FARACO; MOURA, 2003, p. 567), while "[…] enclisis use may stem from its recurrence in writing"[11] (GALVES; ABAURRE, 2002, p. 294), more specifically formal writing.

Besides the use of pronoun placement, another stylistic feature for the characterization of the subtitler's style is the (non) use of DMs in the subtitles (SILVA, 2018), as in the case of *não é?* vs. *né?* and *tá(!)* vs. *certo* in this paper. Within discourse markers (DM) studies, these markers are conceptually defined as such due to the functions they perform in the discourse co-constructed by the interlocutors, and they only become DMs in their context of use. When individuals use DMs, they end up showing their personal and social identities, transmitting their attitudes, carrying out actions and negotiating relationships between self and other (SCHIFFRIN, 2001).

Marcuschi (2003) splits the functions of DMs into syntactic and conversational. They serve to initiate, forward, close, and resume discursive topics, thus appearing in three positions:

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[6] Episode 11, Season 1, *Star Trek* (Mrs. Ribeiro).

[7] Episode 16, Season 2, *Star Trek* (Mrs. Ribeiro).

[8] *"no PB, a regra geral é a próclise"* (GALVES; ABAURRE, 2002, p. 289).

[9] *"[...] um fenômeno altamente marginal [...]"* (GALVES; ABAURRE, 2002, p. 289).

[10] *"[...] por ser mais espontânea e informal [...]"* (FARACO; MOURA, 2003, p. 567).

[11] *"[...] o uso da ênclise também pode ser atribuído ao contato com a escrita [...]"* (GALVES; ABAURRE, 2002, p. 294).

initial, medial, and final. The researcher further highlights that, when used by the listener, the DMs appear in points of agreement and disagreement with the topic.

Some DMs of BP, such as *não é* and *né*, are commonly used to ask the listener for a confirmation, but Martelotta and Alcântara (1996) list more specific uses, especially in relation to the MD *né?*, such as: i) a rhetorical question, which does not ask for the listener's answer; ii) a remark that the speaker requests a feedback from the listener in certain contexts; iii) an evaluative commentary of the speaker regarding his/her own narrative and the discursive topic; iv) a gap filler, which anticipates what will be said next. In addition, it is worth emphasizing that the marker *né?* undergoes phonetic reduction resulting from the following trajectory: *"não é verdade? > não é? > né?"* (MARTELOTTA; ALCÂNTARA, 1996, p. 156).

When DMs are translated into English, they are classified as tag questions. According to Downing and Locke (2006), these tags require a listener response and have basically an interactive or a phatic function, as observed in Urbano's (2006) research. Furthermore, the use of tag questions is more frequent in informal rather than formal conversations, according to Tottie and Hoffmann (2006). In BP, DMs, like tag questions, may indicate a bipolarity of registers depending on the sociodiscursive context of use (RISSO; OLIVEIRA E SILVA; URBANO, 2006).

As far as the DM *tá(!)* is concerned, it can be noted that the marker undergoes loss of phonic mass: *"está bom?/está bem? > tá bom?/tá bem? > tá?"* (MARTELOTTA, 2009, p. 89). In speech, *tá* can be used in a rhetoric way, when it does not ask for feedback from the listener, and in a non-rhetoric manner, when it demands return, agreement, acceptance of the listener, but also to reflect *"hesitations, strategies of reformulation or topicalization of information in the course of speaking"*[12] (MARTELOTTA, 2009, p. 93).

For the purposes of this investigation, it has been observed that, in the Netflix style guides, there is no clear limitation to the translation of DMs. However, some restriction applies to such contractions as *né* and *tá* (NETFLIX, 2019b, n/p), which, according to the manual, should be avoided, except in subtitling versions for the deaf and the hard-of-hearing.

Having this section explained the theoretical basis for this paper, the following section outlines the methodological steps for the development of the research.

3 Methodological aspects for the construction of the subtitler's style: a corpus-based research

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[12] *"hesitações, estratégias de reformulação ou de topicalização de informações no decorrer da fala"* (MARTELOTTA, 2009, p. 93).

By dealing with electronic files consisting of STs and target texts (TTs) and using computational software for linguistic analysis from a descriptive perspective (BAKER, 1995; 1996; CAMARGO, 2007), this research is found in the CTS scope. In this sense, the term corpus is hereby understood as a collection of texts in electronic format, which can be submitted to automatic and/or semiautomatic analysis (BAKER, 1996).

For the development of this research, *WordList* and *Concord* programs of *WST©*, version 7, have been used to identify some pronouns and DMs and observe their contextual uses in two corpora, which have been compiled for this investigation: a study corpus and a reference corpus. Before using such a program, it was necessary to follow a few steps, such as compiling, editing, and preparing the texts to build these two corpora.

In the first stage, the compiled corpora were composed of subtitles files collected from episodes of the first and second seasons of *Star Trek: Enterprise*, produced by Rick Berman and Branno Brago and made available by Netflix for subscribers. For each of the episodes, the ST was the timed audio transcription in English in Closed Caption (CC) format, while the translated text (TT) corresponded to the timed subtitles in BP. This material allowed for the compilation of the following corpora:

1) a study corpus composed of translated texts (TTs) into BP by Mrs. Ribeiro from STs in American English, abbreviated as CETAR[13];

2) a reference corpus composed of TTs into BP by other subtitlers from STs in American English, named CROL[14];

3) a parallel corpus made of TTs by Mrs. Ribeiro (CETAR) and their respective STs, abbreviated as CPTR[15].

Regarding CETAR, the texts consisted of episodes 10 and 11 of the first season and episodes 16 and 24 of the second season. As for CROL, the texts covered episodes 1 to 5 and 20 to 25 of the first season and episodes 1 to 4, 9 to 11, 18 to 21 and 26 of the second season. For each of the files composing CETAR and CROL, we used some acronyms to allow for efficient identification. For instance, STT1E10_T corresponds to Episode 10 of Season 1 of *Star Trek* subtitled by translator Mrs. Ribeiro, and STT2E26_O refers to Episode 26 of Season 2 subtitled by another translator other than Mrs. Ribeiro.

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[13] CETAR stands for the Portuguese study corpus abbreviation: *Corpus de Estudo (Talita Ribeiro)*.
[14] CROL stands for the Portuguese reference corpus abbreviation: *Corpus de Referência (Outros legendistas)*
[15] CPTR stands for the Portuguese parallel corpus abbreviation: *Corpus Paralelo (Talita Ribeiro).*

After compiling the corpora, we edited the subtitle files using Subtitle Edit[16] (version 3.5.5). In this phase of the research, the program was used to delete sound tags and some HTML tags from all the English and BP subtitle files, as well as add new subtitles and tags.

Finally, in order to prepare each subtitle file for later use in *WST©* and for data analysis, we proceeded to edit and format the subtitles using *Microsoft Office Word 2007*, since they had been previously saved in *.srt* extension, and, later on, to align the CETAR texts using *Microsoft Office Excel 2007*. In the editing and formatting phases, all the subtitle files were processed. However, only the CETAR subtitles were aligned for the elaboration of the parallel corpus CPTR by means of manual alignment of the study corpus texts and their respective STs.

Upon following all these steps, we proceeded with *WST©*. We used *WordList*, which generated a list of text words, in frequency order and in alphabetical order, and *Concord*, which created lines of concordance of texts, displaying their co(n)text of use (SCOTT, 2018). In the research on pronoun placement and DMs, we pursued the procedures below:

i) Exploration of the corpora word lists to identify the clitics, and, in both TTs and STs, the DMs:

Figure 1 - Identifying clitics in CETAR word list.

Source: SILVA (2018, p. 97).

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[16] Available for free *download* on: <http://www.nikse.dk/subtitleedit/>. Access in: 30 Sep. 2017.

Figure 2 - Identifying BP DMs in CETAR word list.

Source: SILVA (2018, p. 100).

ii)   Creation of Concord files for each pronoun and DM identified:

Figure 3 - Arrangement of verbs in relation to the clitic *se* in CETAR as viewed on Concord.
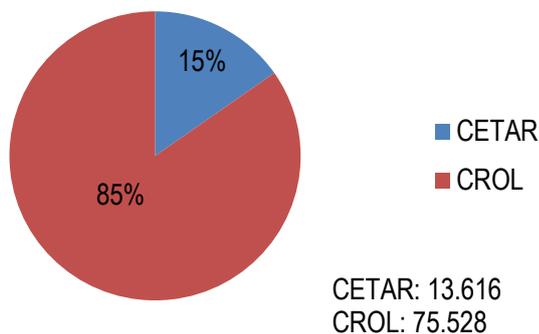

Source: SILVA (2018, p. 98).

iii)   Elimination of concordance lines in the files that showed words similar to pronouns and DMs, but which had different syntactic functions.

iv)   Sum of the pronouns from each corpus and identification of the position they are placed in relation to the verb, as well as sum of the DMs in both languages for later creation of graphs.

v)   Selection of the two most frequent pronouns in CETAR for qualitative analysis, namely *"me"* and *"nos"*, and the DMs *"não é?"*, *"né?"* and *"tá(!)"*.

vi)   Analysis of some examples taken out from the corpora based on: a) the rules of pronoun placement according to normative and descriptive grammars of BP; b)

the utterances in which the DMs were found in TTs and STs; c) the linguistic registers adopted by the characters in their sociodiscursive context of use; and d) the polysemiotic elements composing the scenes.

4 The subtitler's thumb-print: the use of pronoun placement and discourse markers in *Star Trek: Enterprise*

By inputting CETAR and CROL in *WordList*, some general statistical data have initially been obtained so as to determine the size of each corpus. Based on these numbers, Berber Sardinha's (2000) claim regarding the reference corpus size has been promptly noted. According to the corpus linguist, a reference corpus must be at least five times bigger than a study corpus, since it can lead to more reliable analyses when comparing linguistic aspects between corpora of different sizes. Therefore, the graph below illustrates such findings.

Graph 1 – Corpora size in tokens.

CETAR: 13.616
CROL: 75.528

Source: SILVA (2018, p. 95).

From the data available in both corpora, the analysis of the use of two stylistic resources by Mrs. Ribeiro as compared to the work of other subtitlers will be initiated as of the next topic.

4.1 Pronoun placement

The pronouns have been employed differently by the subtitlers, as the graph below portrays:

Graph 2 – Most frequent types of pronoun placement in the corpora.
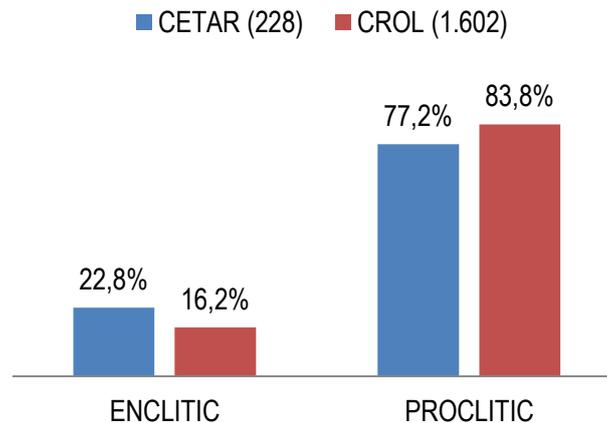
Source: SILVA (2018, p. 108).

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Initially, it is noted the predominance of the proclitic use of the pronouns in both corpora to the detriment of the enclitic use. Specifically, Mrs. Ribeiro has shown a greater preference for enclisis than the other subtitlers have. In light of these results, assuming that proclisis is commonly found in speech and informal registers, and that enclisis is more visible in formal writing, it is likely that Mrs. Ribeiro's choices for enclisis have generated more formal subtitles and conformed to what is expected in written rather than spoken texts.

As far as the use of the pronoun *me* with the verb *dar* (to give) is concerned, we have observed some differences between the corpora. While CETAR has demonstrated 60% recurrence of enclitic to 40% of proclitic use, CROL, on the other hand, has listed 20% of enclitic to 80% of proclitic use considering the 25 instances of the verb with the pronoun. These results are rather different and have thus reinforced Mrs. Ribeiro's preference for enclisis.

In a scene where the pronoun *me* has been used in CETAR, in "**Hand me** that micro-caliper", the subtitler followed what is prescribed in standard grammar and produced the subtitle *"**Dê-me** aquela pinça"*, placing the pronoun enclitically to the verb, since enclisis is required when initiating sentences (CUNHA; CINTRA, 2008). An extract of this scene is seen in the image below:

Fig. 4 – Example of enclitic use of the pronoun *me* in a STT2E16_T scene.

Source: Berman; Braga (2003).

In the scene portrayed above, characters Tucker and Reed talk about time travel when they both look at the machinery of a mysterious device, taken from a drifting ship in space. The sociolinguistic context has been constructed by expressions and vocabulary of colloquial use, according to Bowen's classification (1972 apud TRAVAGLIA, 2006), as observed in "jumps to the end of the book", "better left a mystery", "What's the fun?", among others. Remarkably, the subtitle "**Dê-me** aquela pinça" has functioned as an imperative coming from the utterance *"**hand me** that micro-caliper",* which appears to be even more formal than the ST and the context portrayed in the scenes by the interlocutors, besides not sounding as natural as a dialogue between two friends would be. Therefore, there has been no correspondence to the interpersonal relations built in this polysemiotic context.

When CROL was searched for similar evidence, it was discovered, however, that when character Tucker had produced the same utterance for Reed in another situation, the translation had been "***Me passa** a hiperchave?"*, which sounded more compatible with the colloquial context pictured in the scene.

In addition to the analysis of the pronoun *me*, results have also been obtained for the pronoun *nos.* However, not so many differences have been observed between CETAR and CROL regarding the frequency of use and the way subtitlers employed the pronouns in relation to the verbs. Nevertheless, some cases worth analyzing will be presented below.

As seen in figure 5, we have spotted the enclitic use of *nos* to an inflected verb in CETAR and assessed the correspondence to the grammatical norms previously mentioned: "**Encontre-nos** nos aposentos do capitão." ("***Meet us** in the captain's quarters on the double"*).

Fig. 5 - Example of enclitic use of pronoun *nos* in a STT1E10_T scene.

Source: Berman; Braga (2001).

The motivation for this linguistic choice seems to have come neither from the sociolinguistic nor from the polysemiotic contexts of use, which have respectively been marked by clauses without subject or verb, as in *"still skeptical?"*, *"you there?",* expressions like *"on the double"* (omitted in the subtitle), and, as pictured in figure 5, the astonished state of characters Tucker and T'Pol, who had just witnessed the murder of one of the crew members and were concerned about the captain's safety. This translation has also been perceived as an imperative, since Dr. Phlox is called upon to meet with Tucker and T'Pol urgently. Therefore, the motivation seems to have originated from the subtitler herself in using the pronoun enclitically.

According to the choices of the other subtitlers, and as observed in CROL regarding such verbs as *encontrar* (to meet), the only enclitic case may be seen in the subtitle "**Encontre-nos** fora da baía 2" *("Meet us outside launch bay 2")*, which has corresponded to the rules of grammar, but has not conformed to the linguistic register employed by the interlocutors in the scene. Among the uses of proclisis, which have mostly adhered to the sociolinguistic context and standard and BP grammar rules, an example can be spotted in: "Ficamos de **nos encontrar** há 15 minutos" *("We were scheduled to rendezvous 15 minutes ago").* This utterance has pointed to an optional use of enclisis after prepositions, such as *de*, but the other subtitlers have chosen to reinforce the general rule of BP in favor of its familiarity by Brazilian listeners.

In view of the pronoun placement cases presented above, it is worth adding that the choices of the subtitlers have been independent of the spatial-temporal norms of subtitling, since such translations as *"me dê", "dê-me"* and *"encontre-nos",* for example, would easily occupy the same amount of characters and remain on screen for a similar time. This fact determines, therefore, that the Netflix norms have not influenced the translation decisions.

Moreover, these changes in register observed between what is adopted in the ST and the TT have been a similar style index as detected in Barcellos (2016). In her research, the scholar noted that the translator's linguistic choices, in relation to the use of conventional expressions, had rendered the TTs a little more colloquial than their respective STs. In the cases examined here, the TTs indicated a more formal register than the sociolinguistic contexts of the STs. Hence, such a ST-TT register non-correspondence, possibly justified by Mrs. Ribeiro's adherence to grammatical rules and the demans of her (past) professional background, seems to have indicated the space where her thumb-print is found.

4.2 Discourse markers

With regard to the DMs analysis, we hypothesize that Mrs. Ribeiro's choice for certain markers over others, even in contrast to the way the other subtitlers had used them, might illustrate the way she has (re)built the prefabricated orality in the written text through DMs that would sound formal and/or informal. For the current analyses, the focus here will lie on DMs which, on the one hand, have been suggested by the translator in her interview (RIBEIRO, 2018) and mentioned by the Netflix style guides and, on the other hand, might not have been influenced directly by the STs, namely *não é?* vs. *né?*; and *tá(!)* vs. *certo,* notwithstanding subtitling spatial temporal rules.

Initially, some data on *não é?* and *né?* have been obtained, as seen in the graph below.

Graph 3 - Percentage of use of the DMs *não é?* and *né"* in CETAR and CROL.
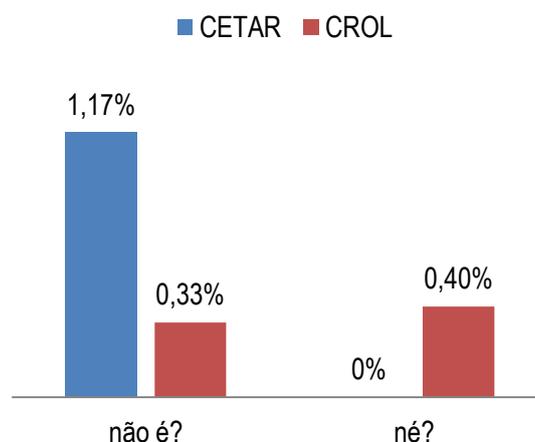

Source: SILVA (2018, p. 138).

We immediately perceive that Mrs. Ribeiro has used the marker *não é?* more often than the other translators have. However, differently from them, she hasn't used *né?*, although she could have employed it since the spatial and temporal rules would have certainly allowed for it and *né?* would take up less space and be read faster than *não é?*. This translation has already indicated, at first hand, a translator's individual preference, including in two episodes (50% of CETAR).

In CETAR, in a scene where two characters were trying to discover another character's favorite food, the translation for the tag question is seen in *"Não sabemos muito sobre o Malcolm, não é?"*, stemming from "It made me think. We don't know that much malcolm, **do we?**". The scene extract can be seen in figure 6:

Fig. 6 - Archer and Tucker talk about Malcolm Reed.
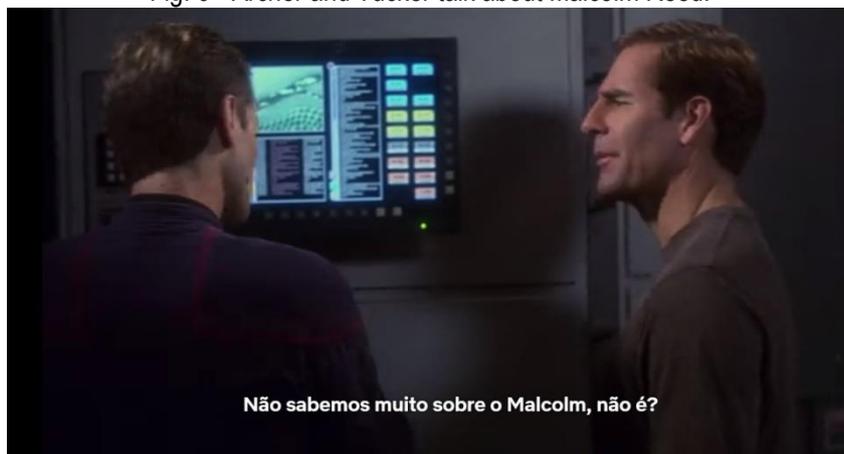
Source: Berman; Braga (2001).

The linguistic register adopted in the scene has been colloquial and stripped off formal traits. Similarly, the subtitles have taken the same path and functioned as semiformal. Moreover, in his utterance, the character made a brief pause between the declarative phrase and the question tag "do we?". Hence, the translation for this DM has worked in conjunction with the acoustic sign conveyed in the scene and, like the ST, reinforced the factual character of the marker and signaled that the speaker waited for a confirmation from the listener.

Regarding the choices made by the other subtitlers as found in CROL, they have used *né?* more often than *não é?*. Concerning the register adopted, the contraction *né?* highlights an informal register in writing because it is an abbreviated form, in Bowen's classification (1972 apud TRAVAGLIA, 2006). Nevertheless, the subtitles have conformed to the semiformal register in the

uses of *não é?*, as well as complied with the already colloquial context in which the characters are placed.

In the scenes where *né?* has been spoken, most of the uses signaled a non-rhetorical question, that is, they stressed the speaker's need for the listener's return, even if this need had not always been reciprocal in the scenes, such as in the subtitle *"Pensou que eu fosse membro da Câbala, né? Não pensou?"* ("You believed I was a member of the cabal, **didn't you? Didn't you?"**). In another subtitle, when usage was rhetorical, the speaker's attitude about what he was saying was recognizable: "Estamos a caminho? Não perdeu tempo**, né?**" *("Are we underway? You didn't waste much time, **did you?"**).

Regarding the DM *tá(!)*, no occurrence thereof has been detected in CETAR, which has not been true for CROL. In the latter corpus, the DM is exemplified in the subtitle *"**Tá**. Minha nave fica pronta em 3 dias."* ("**Fine**. I can have my ship ready to go in three days."). In the utterance, character Archer used the MD *tá(!)* to agree with what the other characters were discussing, even if he was quite furious and did not really want to agree on leaving Earth so quickly. In this and in all of the other CROL utterances in which this DM has been employed, the register adopted by the characters has been the colloquial, thus suggesting that the subtitles are informal due mainly to the use of *tá(!)* in an abridged way, as Bowen's (1972 apud TRAVAGLIA, 2006) classification stablishes.

In the CROL utterances, the discourse marker has conveyed similar meanings to other DMs, i.e. *certo, está bem*, and performed similar functions, such as the one which Urbano (2006) calls feedback (or return). Although Mrs. Ribeiro has not employed *tá(!)*, she used *certo,* as seen in the subtitle *"**Certo**, me dê uma pinça"* ("**All right**, hand me a micro-caliper."). This fact implies that, even though she has not opted for this abbreviated marker, thus abiding by Netflix style guides, she has not exempted herself from translating the English DMs when deemed necessary and the translation context allowed for it. Therefore, in terms of register, the choice for *certo* has lain within the semiformal spectrum of written language (BOWEN, 1972 apud TRAVAGLIA, 2006).

Conclusion

In this article, we have reported some results of our MA research on subtitler's style (SILVA, 2018). With the methodological support provided by two *WST©* programs, quantitative

results related to pronouns and DMs have been obtained. In the first case, we have noticed that Mrs. Ribeiro prefers enclisis in comparison to the other subtitlers, whereas they choose proclisis more frequently. In the second case, she opts for markers that adhere more easily to Netflix standards, such as *não é?* and *certo*, instead of other forms more common among other translators, such as *né?* and *tá(!)*.

In the case of pronoun placement in context, the adoption of enclisis points to the use of Portuguese formal register, while that of proclisis suggests the use of the informal register and the general rule of BP. By opting for enclisis, Mrs. Ribeiro, while obeying the prescriptive rules of BP, alters the register of the STs in most subtitles in which the pronoun *me* was found, but not so much in those in which *nos* was used. When employing proclisis, on the other hand, the subtitler follows the register used in STs and adheres to the general rule of BP in the use of both pronouns studied here. These patterns of pronoun placement indicate, on the enclisis side, more formal and, to a certain extent, less natural subtitles, and, on the proclisis side, more naturalness and familiarity to what is typical to the language of the spectator who is entertained with the screen.

Regarding the uses of the DMs in context, Mrs. Ribeiro's preference for *não é* to *né?* and *certo* to *tá(!)* reflects the adherence to Netflix style guides and emphasizes her tendency to produce written, semiformal translations stemming from the pre-fabricated, oral colloquial STs, in contrast with the other subtitlers' choices. However, these DMs are as common in spoken and written Portuguese as the abbreviated DMs used more frequently by the other translators, although perceived with less frequency.

Another aspect observed is that, in none of the cases of pronoun placement or the use of DMs, the subtitler has been influenced by the STs, except for the few cases in which she complied with their original registers. Furthermore, it has been perceived that the English language, unlike BP, does not use proclisis, and that the DMs analyzed here undergo neither syntactic nor phonetic variation in English. In addition, all the results have been consistently observed throughout all four CETAR translations, although some phenomena have been more frequently noticed in particular episodes over others, which serve to confirm the consistency and standardization of the subtitler's linguistic habits.

Similarly to any other scientific research, this research does not exempt itself from limitations, specially when it comes to the object of study and the aims which have originated it. For further research in the area, in order to obtain more traits of Mrs. Ribeiro's style, it could be possible to broaden the understanding of the subtitler's style through studies on the way the

professional: employs the pronouns and DMs analyzed here, whether in texts originally written in BP or in other TTs; uses other pronouns and DMs; operates other linguistic features, such as adverbs, adjectives, for example; and the way she renders other (non)linguistic aspects.

Nonetheless, some conclusions may still be reached based on what has been studied and analyzed in this research. By reviewing the question which introduces the title of this paper, we understand that Mrs. Ribeiro's thumb-print may be found in her particular ways of employing certain pronouns and DMs. Her personal form of expression is thus bound by her use of various linguistic registers, with preference for the formal register of the Portuguese language.

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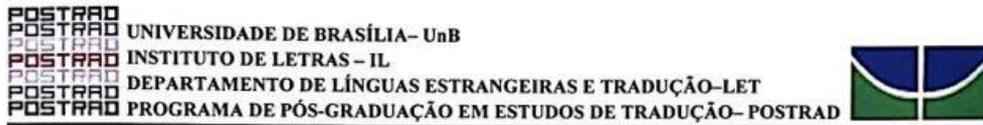
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Anexo

POSTRAD
UNIVERSIDADE DE BRASÍLIA– UnB
INSTITUTO DE LETRAS – IL
DEPARTAMENTO DE LÍNGUAS ESTRANGEIRAS E TRADUÇÃO–LET
PROGRAMA DE PÓS-GRADUAÇÃO EM ESTUDOS DE TRADUÇÃO– POSTRAD

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Eu, _____, abaixo assinado, li antes de assinar este documento e declaro que concedo aos pesquisadores Janailton Mick Vitor da Silva e Alessandra Ramos de Oliveira Harden, para fins acadêmicos apenas, o direito de uso de informações referentes à minha atuação como legendista/tradutora de filmes, séries e/ou documentários, bem como dados de entrevistas a serem realizadas com os pesquisadores.

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Brasília, 05 de dezembro de 2017.

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