Linguistics of Enunciation and Audiovisual Translation: subjectivity in the subtitle translation of the movie *Clandestine Childhood*[1] / *Linguística da Enunciação e Tradução Audiovisual: subjetividade na tradução de legendas do filme Infancia Clandestina*

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ABSTRACT

This article aims to analyze the translator's modes of subjectification and how they reflect in the subtitle translation process of the movie *Clandestine Childhood*. To do so, two subtitle versions were selected to be then compared - the official subtitles (A) taken from the DVD, and the subtitles produced by fansubbers (B), from download. In the analyses, we sought to identify polysemy in the dialogs in order to identify the meanings selected by the subtitling translator and to discuss if they were oriented by the literality or by the adequacy between languages during the enunciation moment. After the analysis, we verified that the translator's mode of subjectification had influenced during the subtitling translation process. Moreover, we concluded that, in general, the translator (A) used a literal approach and, at the enunciation moment, it was translated code by code. On the other hand, the fansubber (B) translated in a peculiar way, evidencing the subjectivity in the subtitles. The fansubber (B) was not able to fully match the meanings between the translated subtitles and what the audio, the images and the dialogs represented in the movie scenes. However, we believe that the version (B) has not interfered in the general comprehension of the movie.

KEYWORDS: Linguistics of Enunciation. Translation Studies. Audiovisual Translation. Subtitling. Polysemy.

RESUMO

O presente trabalho objetivou analisar como os modos de subjetivação do tradutor repercutem no processo de construção das legendas de determinadas cenas do filme Infancia Clandestina. Para tanto, foram selecionadas duas versões da obra – uma em DVD com as legendas oficiais (A) e a outra em download com legendas de fansubbing (B) -, escolhidas justamente para que houvesse um processo de comparação entre traduções. Nas análises, procurou-se identificar a polissemia presente nos diálogos das cenas, com o intuito de reconhecer os sentidos selecionados pelo tradutor das legendas e discutir se esses sentidos foram orientados pela literalidade ou se pela adequação entre as línguas no momento da enunciação. Após as análises, verificou-se que os modos de subjetivação do tradutor repercutiram no processo de construção das legendas selecionadas do filme. É possível concluir que o tradutor (A) utilizou, em sua enunciação, de uma abordagem mais literal, na maioria dos casos, traduzindo código por código. Por sua vez, o fansubber (B) enunciou quase sempre de modo peculiar, evidenciando a subjetividade em suas legendas. Na maioria das cenas selecionadas, o fansubber (B) não conseguiu equivaler totalmente os sentidos entre as legendas traduzidas e aquilo que o áudio representa nesses

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trechos do filme, assim como com o que está retratado nas cenas e nos diálogos selecionados, todavia, acredita-se que tal tradução não interfira na compreensão global do filme por parte de quem assiste à versão (B).
PALAVRAS-CHAVE: Linguística da enunciação. Estudos da tradução. Tradução audiovisual. Legendagem. Polissemia.

1 Action! Enunciation in scene

It has been observed that subjectivity in language was not seen as an independent field of study in Linguistic Studies, or as a relevant area of studies when it comes to language theory. Linguistics played a decisive role regarding the connection between language and society in the twentieth century when it excluded any "social, historical and cultural consideration in the observation, description, analysis, and interpretation of the linguistics phenomenon."[2-3] (ALKMIM, 2000, p. 23).

This exclusion was based on the structuralist tradition of language proposed by Saussure (2012), in his *Course in General Linguistics*[4], which resulted in a systemic language and social conception that was separated from the subjects and their historical factors. This conception has defined language as opposed to speaking since linguistics would only be responsible for the study of the structure and by the language formal system, removing what had relation with the subject (subjectivity), the historical condition (diachrony) and the language production conditions (speech), i. e. with the meaning relations that exist in language.

Adding to Saussure's theory, Roman Jakobson (1973; 2004) inserts the subject into linguistic studies through his communication theory, in which language is seen as an instrument of communication. As such, it tends to be codified based on a specific context (referent), becoming "a code fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and the decoder of the message)." (JAKOBSON, 2004, p. 353). Language then becomes the code that supports the

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[2] "considerações de natureza social, histórica e cultural na observação, descrição, análise e interpretação do fenômeno linguístico."

[3] All direct quotes present on this article were translated from Portuguese into English and the originals can be found in the footnotes.

[4] The publication year of this work is 1916 and although it is attributed to Saussure, it was organized and published posthumously (as Saussure died in 1913) by two of his pupils, Charles Bally, and Albert Sechehaye, with the collaboration of Albert Riedlinger. This book is the collection and compilation of writings and notes of students carried out during a series of three courses taught by Ferdinand de Saussure in Switzerland.

communication situation (referential) between its sender and its receiver, when a message is sent through a channel (contact). Thus, in Jakobson's (1973; 2004) language conception, the message has a unique interpretation because it does not consider that those involved are able to understand the same message in different ways based on their experiences and contexts.

Thus, when discussing the translation act, especially in the subtitling production, our object of study, we observe that in the first language conception, translation is only the use of a transparent, homogeneous linguistic system in another language. Therefore, a message must present the same meaning both in the source and in the target language, which excludes the subjective framework constituent of any message. This movement ends up being unsuccessful, since the structure of languages often differs from one another.

In the second language conception, language is seen as a mere support, a code, a vehicle of messages. Following this perspective, texts should be translated word by word, starting from the source language to the target language. This perspective would make the translation act undoable because some words do not have equivalents in a given target language, and the translator must consider this.

From then on, the meaning relations begin to have visibility with the discussions about the impossibility of language/speaking division in the semantic and pragmatic studies. Consequently, unlike language as an instrument of communication, language is now seen as an interaction process that entails aspects related to meaning, giving greater importance to each subject's experience, context, and other socio-historical aspects.

Thus, when language is associated with relations of meaning, communication situation, and subjectivation, it is understood as an enunciation process. This conception is what justifies the Benvenistian work to be used as the theoretical framework for this article. Fiorin (2008) explains that enunciation is the act of producing utterances, whereas utterances are concrete linguistic achievements. Enunciation is related to the language constitution process, and not only of its study. According to this perspective, enunciation is the specific form of meaning, of producing language since we use language to communicate in concrete situations, with specific objectives and with particular interlocutors.

Enunciation then goes through the whole process of producing a language and is present in its levels of analysis. In order to enunciate, it is necessary for the subjects to make meanings at a specific communication moment.

Based on this claim, we understand that language is a place where subjects, communicative situations and meanings meet each other. Thus, subtitles, as a language fact, are also seen as a space for subjects to contribute so that they can take language in different directions. In this perspective, the subtitle translator may intervene in the text due to the interactions existing in language, when considering the processes of language subjectivation. Moreover, it is to consider the moment in which the utterances are produced either in the story conduction or in the subtitling specificities required by the translator's work. Even more, the translator is responsible for not repeating the enunciation. The connection of the elements language, subject and moment happens only once and is unrepeatable. Thus, utterance is an enunciation product that can be used as objects for new interpretations and consequent analyses.

This article aims at understanding to what extent the translator is responsible for the meaning making process in light of the translation process. To do so, we take the Argentinean movie *Clandestine Childhood* directed by Benjamín Ávila and question whether the subtitles in Portuguese can constitute a space for the translator's intervention. In order to answer this question, it will be necessary to analyze how the translator's modes of subjectivation affect the subtitling translation process, identifying the polysemy present in the movie dialogues. Therefore, it will be able to recognize if he selects the meanings and how meanings are selected, if by the literality in the translation process between the two languages or by the relations of the target language use. Finally, the translator's modes of subjectivation will be understood by verifying if they interfere in the subtitles understanding process of the selected scenes of the movie.

To do so, we will present some relevant theoretical aspects about Linguistics of Enunciation and Translation Studies in order to analyze the movie subtitles.

2 Scripting the translation: Benveniste and Enunciation

On the Theory of Enunciation, Knack (2011) points out that Émile Benveniste has not defined a model of linguistic analysis, but he has reflected about the presence of the subject in language, which can be called Linguistics of Enunciation. This is what we can observe when Benveniste (2005, p. 286), in his book *Problems in General Linguistics I*, approaches the intrinsically subjective relation of language and affirms that the subject is constituted by language and its communication instruments. Benveniste attributes the subjectivity characteristic, which also constitutes the meanings, to "the capacity of the speaker to propose himself as a 'subject'"[5], constituting both - language and subject - interdependent in the meaning making process.

Besides subjectivity, Benveniste (2005) adds the concept of intersubjectivity to his studies. Intersubjectivity is seen as the constitutive relationship of subjects in relation to other subjects, speeches, and meanings. This is what enables the occurrence of linguistic communication through discourse, that is, language is defined by one's speech in relation to another. By showing the translator's intervention during the translation process, we want to shed light on this relationship. When it comes to language and other subjects and meanings, the translator inscribes some processes in the subtitles that may not have been thought by the movie director and the screenwriter, but that unveil subjective aspects based on the translator's experience, knowledge, and characteristics of the subtitling translation process.

The translator, then, is seen as a "meaning conveyer" during the translation process, especially in a foreign language. Translators must be neutral and impartial as much as possible, and this is a relevant topic in this article. However, it is important to emphasize that an enunciative vision of the translator's role does not usually support the guidelines for the area. Mello (2005, p. 70), in his doctoral research, questions the position of many subtitling manuals that mention that the subtitling translation should never "betray the author's intentions; it should be 'correct' and have no traces of interpretation."[6] According to the manuals analyzed, translators were supposed to nurture an impartial and neutral posture.

Following Mello's (2005) thoughts, the present study also disagrees with this position because, according to the Enunciation Theory, impartiality and neutrality are impossible in the production of any language and an enunciative practice that embraces

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[5] "a capacidade do locutor de se propor como 'sujeito'".
[6] "trair as intenções do autor; deveriam ser 'corretas' e não possuir vestígios de interpretação".

the emergence of subjectivity (which always occurs from intersubjectivity). The subject is a constituent part of the language, as the meanings change from subject to subject and from time to time (the same subject can understand a text in a way in a historical moment, and in another way at another time). So, impartiality is considered illusory.

Mello (2005) explains that most subtitling manuals recommend, in case of offensive language, to make the enunciative situation softer by replacing those words. Therefore, it is possible to observe the translator's interference that is unadvised by the very same manuals. Even when a small interference happens, the translator breaks the whole neutrality paradigm imposed. For instance, if the translator has to replace an expression because it is considered obscene (this aspect is complex because it is difficult to assert what obscenity is, to what extent something is obscene, and to whom it is considered as such) for another more socially accepted, he will be intervening in the text, "betraying" the intentions of the movie director and/or screenwriter.

Taking the aforementioned into account, we can observe that the subtitling translator is like an addresser and/or an addressee who interacts with a given text, subjects (movie director and the audience that will watch the movie) and communicative situation and ends up negotiating meanings with the source text (AUBERT, 1994). The translator can also be compared to an interlocution because s/he is supposed to consider the subjective relation constitutive of the meanings, historicity and contexts of language use that are based on the translator's conception, always being multiple, since it comes from the translation intersubjectivity. Therefore, as Aubert (1994) points out, during a translation, the translator seeks to produce meaning effects similar to those presented in the source text, starting from an equivalence relation to be maintained in the translated text. In this case, the subtitling translation must have "a certain degree of correspondence [...]"[7] (AUBERT, 1994, p.10).

Following this, it is possible to emphasize that there is some illusion regarding the reproduction of the literal meaning of the dialogues in the original audio for the translated subtitle, especially when it is believed that subtitles can be translated without the translator's influence. In this perspective, Mello (2005, p. 59) states that the

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[7] "um certo grau de correspondência [...]".

"impression that the public has on watching a foreign language movie is that the translation often 'misrepresents' what is said."[8]

As a consequence, in many cases, the general audience expects a literal subtitling translation of the movies being watched. However, the translation will never be the same as the original, even when the translator seeks to follow the rules described in subtitling manuals thoroughly. This happens because some characteristics of translator will be materialized in the translated text through his choices. According to Mello (2005), this subjectivity ends up interfering in the construction of the meanings intended for the movie as each translator brings out some interpretations and subjectivities that prevent any neutrality during the translation process.

Thus, the translated text diverges from the original one regardless of the translator's intention. There are some reasons for these changes, like socio-cultural and historical aspects, which are pertinent to subjects. There are also reasons related to the adequacy of the subtitles to the scene, due to the communication situation and the use of languages.

From the definitions described above, it can be underlined that the subjectivity in the translation process is constantly present even if in an unconscious way, i. e. not planned by the subtitling translator. In this way, Aubert (1994) and Gorovitz (2006) show that a cultural repertoire is incorporated to every linguistic production, and that it reflects in the language use, transporting the human spirit to the meaning making process; this means that the translator is not fully aware of his choices. However, the meanings are constantly constructed through historical, social and cultural aspects. They unconsciously constitute the ways of thinking, feeling and telling the world by subjects, in different ways that are different for each translator.

3 A closeup: Translation and Subtitling

As far as the translation process is concerned, Jakobson (1973; 2004)[9] differentiates three ways of characterizing the translation of a verbal sign:

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[8] "impressão que o público tem ao assistir a um filme em língua estrangeira conhecida é que a tradução, muitas vezes, 'distorce' o que está sendo falado."
[9] Despite the conception of language proposed by Jakobson is not the one we adopted, we believe that his theory of translation is intrinsically connected to our work.

1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems. (JAKOBSON, 2004, p. 114)

According to Jakobson's (1973; 2004) perspectives, it is believed to be "interlingual translation or translation proper" the closest to the focus adopted in this study. On the enunciative perspective, it consists of the translation from the source language to a target language, not necessarily being translated word by word, but rather translating through expressions that resemble the original language to the translated one.

According to Gorovitz (2006), it is a phenomenon in which occurs the replacement of a message in a language spoken by an 'equivalent' message enunciated in another language. Thus, as the author stated, the translator cannot isolate the content from its context and what has in its essence, because "the translation will always be the result of an interpretation that is the product of what the subject is, feels and thinks. [...] It is, like the text, a changing and changeable object."[10] (GOROVITZ, 2006, p. 59).

In the subtitles, the interlingual translation model can be seen as the search for understanding certain meanings of specific words and/or utterances that, when translated, will help to understand the scene. Therefore, such translation model assumes that there is no total equivalence between the code units of both languages, but the translation can occur through the utterances. Hence, appropriate interpretations may represent the meaning that was previously established in the source language (original movie language).

Thus, it seems important to briefly outline some specific aspects of subtitling. In this perspective, Orrego Carmona (2013) addresses that subtitling is a translation technique that adds a textual code graph to an audiovisual material. In addition, the time that the captions remain on screen is dependent upon the speed of the dialogues and upon the number of characters used. Regarding these formal aspects, Díaz Cintas (2010) affirms that the subtitles cannot have more than two lines, which are usually laid out horizontally and at the bottom of the screen. They are synchronized with the image and

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[10] "a tradução será sempre fruto de uma interpretação que é o produto do que o sujeito é, sente e pensa. [...] Ela é, como o texto, um objeto mutante e mutável."

the dialogue through a process that can be done by translators themselves or by technicians who are familiarized with subtitling programs.

In today's technological revolution, advances on the internet and consequent increase of an audience that watches more and more movies and series ask the technical aspects regarding subtitling to acquire new perspectives. Fansubbing is one of those new perspectives that has expanded thanks to the digital revolution (ORREGO CARMONA, 2013). According to Díaz Cintas and Muñoz Sánchez (2006), a fansub is a term to define a fan who translates, makes editions, and organizes their own subtitles with no intention to receive profit. Considered an amateur translation, it has gained more and more supporters and fansubbers worldwide.

Besides, those translations are often characterized by the tendency to allay from the rules of professional subtitling. According to Nornes (1999) as cited in Orrego Carmona (2013) and Ferrer Simó (2005) as cited in Díaz Cintas and Muñoz Sánchez (2006), the subtitles translated by fansubbers can be located in different parts of the screen; they can have distinct fonts with various colors and effects in order to identify different characters. Moreover, they can have more than two lines with the translators' notes or glosses to explain cultural items, among other aspects.

When it comes to subtitling translation Mello (2005, p. 73) defends that "to subtitle is to adapt."[11] To defend the idea that the subtitle translator must adapt, decide and know how to put certain utterances in another language, the translator must have specific knowledge about cultural elements of the source text, know what each word, phrase or punctuation used is expressed by the context in which the translated text was created. In Mello's own words: "[...] translating is to adapt, to fit, to make something clearer as much as possible."[12] (MELLO, 2005, p. 74).

If we consider translation to be an adaptation, therefore an interpretation, we cannot restrict this process to a mere literal relation. Thus, the possibility of the emergence of multiple meanings is evident, which emphasizes polysemy in language. Fiorin (2008) approaches meaning as being the product of signification. In order to make meaning(s), it is necessary to observe the utterance in its situational context. According to Gorovitz (2006), the subject is understood as the subtitle translator and cannot be considered as an isolated person, due to the many phenomenological

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[11] "legendar é adaptar."
[12] "[...] traduzir é adaptar, é adequar, é se fazer entender da melhor maneira possível."

manifestations around him. These will influence the meanings that may be diffused through the movie subtitles. "The subject, when recognizing fragments of their own horizons in the work, is able to make new meanings. Hence, s/he mobilizes a range of options present in their subjective experience through their affections and recognition processes."[13] (GOROVITZ, 2006, p. 45).

The multiplicity of meanings, i.e. polysemy, in an utterance, is triggered by a range of social, cultural and historical aspects. Besides, it is the result of the understanding process that the translator has in relation to the context in which the scenes were produced. To Almeida (2006), polysemy occurs due to a number of factors, both physical – such as bruit, physical distance between interlocutors, audio clarity, and the knowledge we have of the language – and psycho-cognitive ones – such as beliefs, background knowledge, interpretation ability, inferences, among others. These factors are related to subjectivity conditions for the utterances interpretability, which enables multiple meanings.

For a better understanding of polysemy, Almeida (2006, p. 166) indicates that "[...] the individuals who use language are not the same. And even if they were, when they use language, [...] neither their personal stories, their moods, their world knowledge nor their interpretative capacity would be the same."[14] Thus, an utterance can only be polysemic as polysemy takes place in enunciation, that is, at the time of the connection between subject, language, and communication situation, being the one that enables multiple meanings.

In this perspective, either the subjects or the situations are different, since the enunciation does not repeated, and necessarily, it has separate interpretative possibilities to each utterance. In the same way, it is important to highlight that in the determination of subjects and specific situations, the directions can vary in a given enunciative moment, but they cannot be decontextualized.

In light of what has been discussed, subtitles are seen as an utterance, that is, the result of an enunciation. "Subtitling is the translation of an oral language into a written

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[13] "O sujeito, ao reconhecer na obra fragmentos de seu horizonte, é capaz de contribuir na formação do sentido. Assim, mobiliza, pelos afetos e pelos processos de reconhecimento, um leque de opções presente em sua bagagem subjetiva."

[14] "[...] os indivíduos que utilizam a língua não são os mesmos. E mesmo que fossem, quando o fazem, [...] nem o momento de suas histórias pessoais, seus humores, seu conhecimento de mundo, sua capacidade interpretativa etc. seriam os mesmos."

message."[15] (GOROVITZ, 2006, p. 46). A subtitle is seen as a text. When one reads a subtitle, it is the result of a previous process, in which the translator relates plot, movie scenes, Spanish, and Portuguese, in addition to all their subjective framework, which produces an utterance that can be repeated indefinitely, allowing new (even though limited) interpretations. However, the process of producing this utterance is a moment of enunciation that can never be the same. "The subject is inevitably the translator of his own relationship with what surrounds him, and, through this act, he transforms and makes meanings that can only exist through his subjective appropriation."[16] (GOROVITZ, 2006, p. 45).

Understanding enunciation as such allows us bringing to analysis both subject and situation of communication. Hence, subtitles will be considered as polysemic utterances, and by focusing on them, we will observe the translator's subjective process.

4 *Clandestine Childhood*: relations between clandestinity, identity, and violence

Clandestine Childhood is a 2012 Argentinean movie directed by Benjamin Ávila. With an autobiographical nature, the movie is set in 1970, and portrays how it is to live illegally through the eyes of a child. The main character has guerrilla parents, who fought against the oppressive regime imposed by Argentinean military dictatorship in that decade. The movie shows how the child tries to reconcile a double life after returning clandestinely from exile in Cuba back to his country, which was still ruled by the military that forced his family to escape from Argentina. Juan, on one side, lives as a clandestine with his parents who fought for Perón's return. He is a boy full of responsibilities and secrets. On the other side, he is little Ernesto[17], a common child from a typical Argentinean family, with all his child's activities, school, and games, alongside with the first love discovery.

Juan/Ernesto's relatives also express this illegal identity. His parents, despite all their love and affection, are afraid of their child having a common social life at his age.

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[15] "A legendagem é a tradução de uma linguagem oral para uma mensagem escrita."

[16] "O sujeito é inevitavelmente o tradutor de sua própria relação com aquilo que o circunda, e, por meio desse ato transforma e constrói fazendo significar aquilo que só pode existir pela sua apropriação subjetiva."

[17] According to Aguilar (2015), the names of the main character are Juan (named after Juan Perón) and Ernesto (in honor of Ernesto ' Che ' Guevara)".

Furthermore, they are also afraid that their real identity might be discovered. Differently, his uncle joins the revolutionary ideals and the boy's social life, making both questions understandable, offering support for the amorous difficulties that the little protagonist encounters in the course of the plot. He always takes into consideration the political struggle ideals that are present in the lives of his family.

Through this clandestine identity, the movie builds a narrative that merges the representation of the reality experienced by children at the Argentinean dictatorial period with fiction in a way to symbolize facts using filmic language. This combination becomes more evident when there are violence scenes suffered and seen by the child. The movie turns into a comedy, making the violent narrative more bearable when transposed into a cartoon.

This characteristic present in filmic language is what makes the movie unique, being one of the levels of analysis of a cinematographic work. As Espinal (1976, p. 108) points out, the movie reader "believes that he 'read' and understood a movie because he informed from the argument or because he understood its image content."[18] However, the author states that in order to read a movie, it is necessary to perform an onion reading, because the work has "concentric layers of meaning".

Therefore, the violent scenes depicted from the comics are an important feature of the film narrative. They indicate the existent mismatch between the violence present in authoritarian regimes and the child's experience. Instead of diminishing the violence, the referred scenes suggest one more way of contestation and rebellion of its director with the inhumane conditions to which the persecuted by the Argentinean dictatorship, as well as their families, were submitted. Although it is not the studied element in this article, we must also point out that it is one of the most relevant levels of study/movie.

5 From *guión* to screen: subtitles in movement

To analyze a movie is to "break it down into its constituent elements"[19] (VANOYE; GOLIOT-LETÉ, 1994, p. 15). It is to look at the movie beyond the linear narrative, separating, extracting and highlighting elements that are not visible in an

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[18] "crê que 'leu' e compreendeu um filme porque se inteirou do argumento ou porque compreendeu o conteúdo de imagens."

[19] "decompô-lo em seus elementos constitutivos."

isolated space. To conduct a movie analysis, then, is to deconstruct the movie with the aim to achieve a set of distinct elements.

Penafria (2009) lists three types of analyses: a) textual analysis; b) content analysis and c) poetic analysis. From the author's perspectives, to analyze these subtitles, the a) textual analysis[20] was chosen. Such type derives from the structuralist tradition linguistically inspired of the 1960s and 1970s, in which the movie is seen as a text that needs to be decomposed to cope with its structure. Thus, "when considering a movie as a text, this kind of analysis gives importance to the codes of each movie."[21] (PENAFRIA, 2009, p. 06).

Considering movie as a text, it is possible to identify that its codes are constituted by verbal and non-verbal language. In the movie, the verbal language refers to the lines of the characters, and to its context. Furthermore, it is defined by the imagetic sequence that forms the scene and constitutes the subtitles enunciation process, which is part of our theoretical input in this article as utterances. Therefore, for understanding this movie as a text, a textual analysis gave us support to the subtitles analysis that considers the codes that belong to the movie language, as the verbal and non-verbal text.

Using Linguistics of Enunciation as our framework, we faced utterances that were liable to different interpretations when it comes to their enunciation and translation. Such interpretations motivated us to consider translation in a polysemic way and to observe the different possible meanings in the translation process from Spanish into Portuguese.

Hence, the subtitling translation analysis of the movie *Clandestine Childhood* was also based on the polysemous analysis of words and/or phrases from the Spanish language (audio) to the Brazilian Portuguese language (subtitles). This way, it was possible to recognize the translator's choices at the moment of translation and to consider whether the translator chose a subjective translation, guided by the use of relations of the translated language, or if there was a code by code literal translation.

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[20] On the content analysis (B), to the author, the movie is regarded as a report and only takes into account its theme. For this analysis, it is necessary to answer the question: What is this movie about ...? And from the answer to that question, a summary of the movie is done, splitting it and highlighting certain scenes. In its turn, the poetic analysis (C) aims at the movie as a creation of effects, listing the feelings and sensations that it produces in the reader. Thus it is possible to identify how such effects were produced.

[21] "ao considerar um filme como um texto, este tipo de análise dá importância aos códigos de cada filme."

6 Action! Subtitles in scene

The following analyses were taken from the subtitles of two versions of the movie *Clandestine Childhood:* subtitles (A) were taken from the DVD and are based on the first version of the movie, with official subtitles; whereas subtitles (B) were downloaded via Torrent[22] created by fansubbers. The textual analysis of the subtitles was guided by:

- Description of the analyzed scene;

- Audio transcription of the scene in Spanish;

- Presentation of the subtitle translated into Portuguese in the official version (A);

- Presentation of the subtitles translated into Portuguese by fansubbing in the downloaded version (B);

- Comparison of subtitles (A) and (B).

The comparison of the subtitles was necessary so that we could investigate how the subtitle translators tried to accomplish the enunciation process when translating in both versions by using the original audio and some aspects related to translation.

Furthermore, five utterances were chosen due to the polysemy present in the subtitles when compared to the two versions of the specific movie scenes. As a method of organizing the different utterances, we call "Take" the separation of the analyzed subtitles, and add the corresponding numbers (1, 2, 3, 4, 5).

6.1 Take 1:

Scene description: lying on a lawn are the protagonist Juan/Ernesto, his mother, and his little sister. Even though he was embarrassed, the boy says he had a question to ask. He asked how his mother knew she liked his father. His mother smiled and replied saying that she did not know, that it was a different feeling that she felt in her belly.

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[22] Nowadays, due to the easy access to technology and the popularization of downloaded movies, especially the ones via Torrent. Also, because it is a movie out of the commercial sales circuit, it was opted for the analysis of both DVD version and the downloaded version, considering that the latter is the fastest way of obtaining access to the analyzed movie.

Juan/Ernesto turned out to look in a confused way, saying it was something different, strange. The woman then told him how she had met her husband at a mutual friend's party: when the boy's father arrived at the party, he looked at her, smiled a lot, and she fell in love.
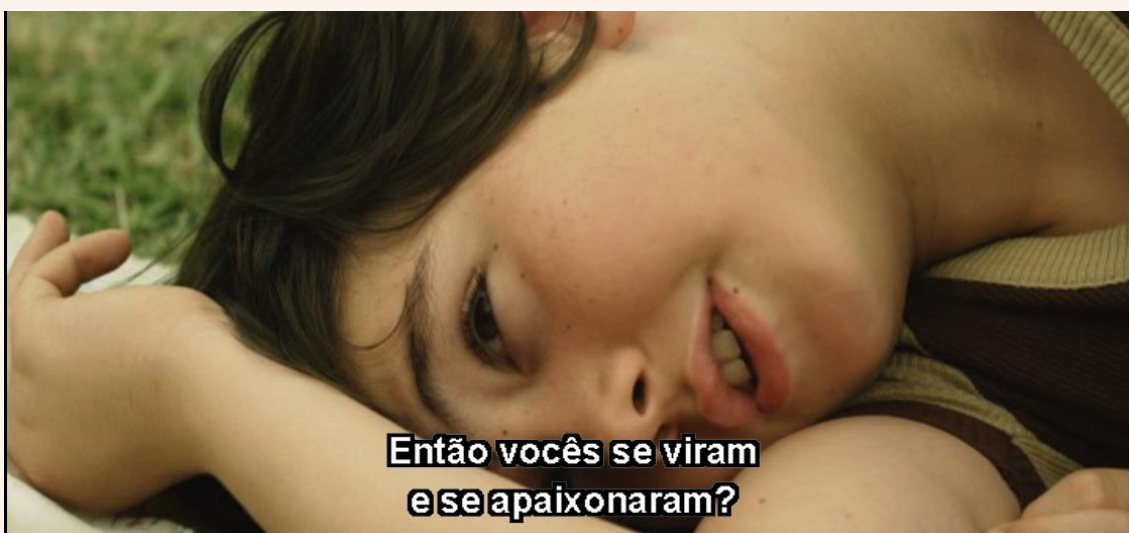
Audio: *¿O sea que... se vieron y se enamoraron?*

Fig. 1: Subtitle (A): *Então vocês se viram e se apaixonaram?* [So, did you see each other and fell in love?]

Fig. 2: Subtitle (B): *Então foi amor à primeira vista*. [So, it was love at first sight.]

From the utterances above, it was possible to analyze that in (A), the translator sought a relation in the enunciation that goes closer to literal meanings. Thus, the words seem to be translated word by word.

On the other hand, in (B), the translator looked for an equivalent meaning between the two languages because of the act of seeing and instantly falling in love does justice to the very popular expression in Brazilian Portuguese "*amor à primeira vista*" [love at first sight]. In addition, it brings to this translation words that are not found in the audio of the scene, such as "love", for example. Moreover, in this utterance, the translator replaced the question mark by a period, which omits in the subtitle the interrogative mark that is expressed on Juan/Ernesto's line.

In the case of the *locução subordinada consecutiva* [clause of result] *o sea que –* "*ou seja que*" [in other words/ that is] –, both translators looked for a polysemic relationship to this linking element. Besides, the conclusive conjunction "*então*" [so] was used, yet it no longer indicates a consequence, but establishes a relationship between the utterances. In utterance (B), the punctuation change agrees with the conjunctive element, indicating a conclusion in the boy's line. However, it does not agree with the audio sequence in which his mother responds to his question with *Algo así –* "*Algo assim*" [Something like that]. In spite of the change in the conjunctions types in (A) and in (B), and in the punctuation in (B), the translated utterance did not interfere in the comprehension of the scene and it could be understood as it was expected by the director and screenwriter.

6.2 Take 2:

Scene description: the location is María's front door, who is Juan/Ernesto's first love and sister of a friend of his. When María answers the door and notices that it is Juan/Ernesto who is there, she calls her brother because she believes that Juan/Ernesto wants to talk to him. At this moment, her brother comes in and starts an argument between siblings, asking her to leave and let them talk privately. It turns out that Juan/Ernesto wants to invite the girl to his birthday party. After the invitation specifically addressed to María, her brother, feeling the romance in the air, questions Juan/Ernesto:

Audio: *¿Qué te pasa, Córdoba?*

Fig. 3: Subtitle (A): *O que deu em você?* [What is going on with you?]

Fig. 4: Subtitle (B): *Que bicho te mordeu, Córdoba?* [Did something bite you, Córdoba?]

When analyzing Take 2, it was possible to observe that both translators started from a polysemy in the subtitle's enunciation. The polysemy present in the verb *pasar* has the same meaning in Portuguese and in Spanish. In Portuguese, this verb is a synonym of "to give something to someone", justifying the use of the clause "*o que deu em você*" [what is going on with you] in (A).

The translator, however, in the enunciation (B), chose to use the interrogative metaphor "*Que bicho te mordeu*?" [Did anything bite you?]. In Brazilian Portuguese, such expression is usually used to ask why someone is angry, grumpy, or very happy, and its meaning is equivalent to "what happened to you that you are acting this way?". The feeling that is expressed through the metaphor varies according to its context.

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In the case of Take 2, its use is justified because "*acontecer*" is a synonym of "*passar*". However, there is a reversal role, because the protagonist is not acting exaggerated, while his friend is. Juan/Ernesto's friend gets annoyed with the invitation. In this perspective, there is a slip on the translated meaning, since the expression transfers to the protagonist a "setback" felt by the friend, and not by the protagonist. In this way, the translation interfered on the meaning construction of this scene.

The scene features the vocative *Córdoba*, which in the movie is Juan/Ernesto's nickname to his classmates. Distinctly from (B), in (A) there is a vocative omission, which, in this context, does not interfere in the movie comprehension by whom watches it since at the time of this line only Juan/Ernesto/Córdoba and his friend are shown on the screen. Besides, in (A), the unstressed form of the personal pronoun "*te*" was replaced by the subject pronoun "*você*" [you], indicating to whom the message was addressed at the scene. As the scene happens between the two characters, the presence or absence of the vocative does not interfere in the construction of the meaning, and only corresponds to a greater or lesser reliability to the audio of the movie.

6.3 Take 3:

Scene Description: Uncle Beto arrives with the family van and tells Juan/Ernesto that he brought him a surprise. When he starts to remove the chocolate-coated peanut boxes out of the van to clear a passage, the child notices that the surprise is his grandmother Amalia, who is blindfolded, sitting among the boxes. Uncle Beto helps her get out of the vehicle and removes her blindfold. When she hears the voice of her grandson, she calls him by an affectionate name and they hug each other:
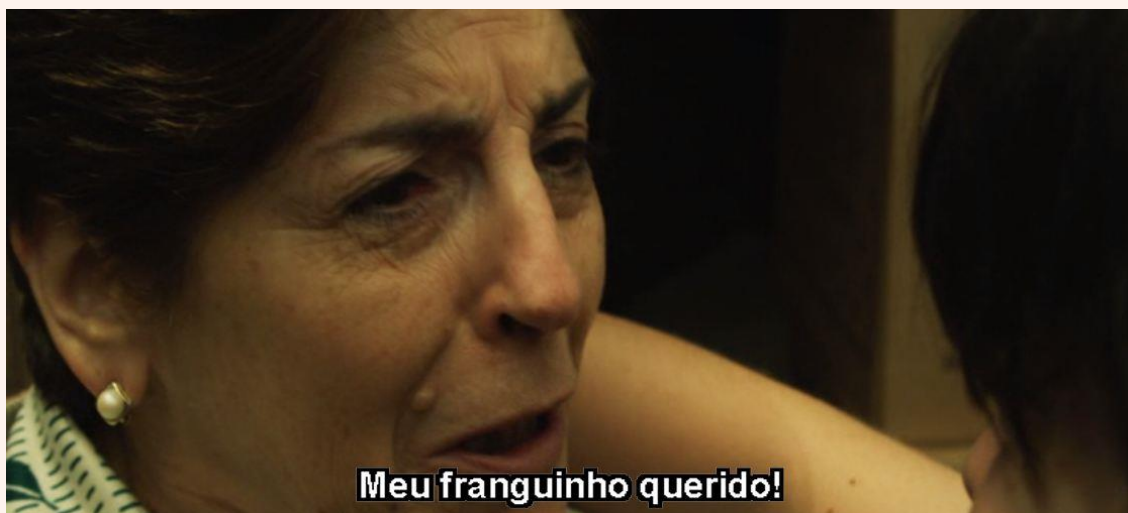
Audio: *¡Pollito, mi querido!*

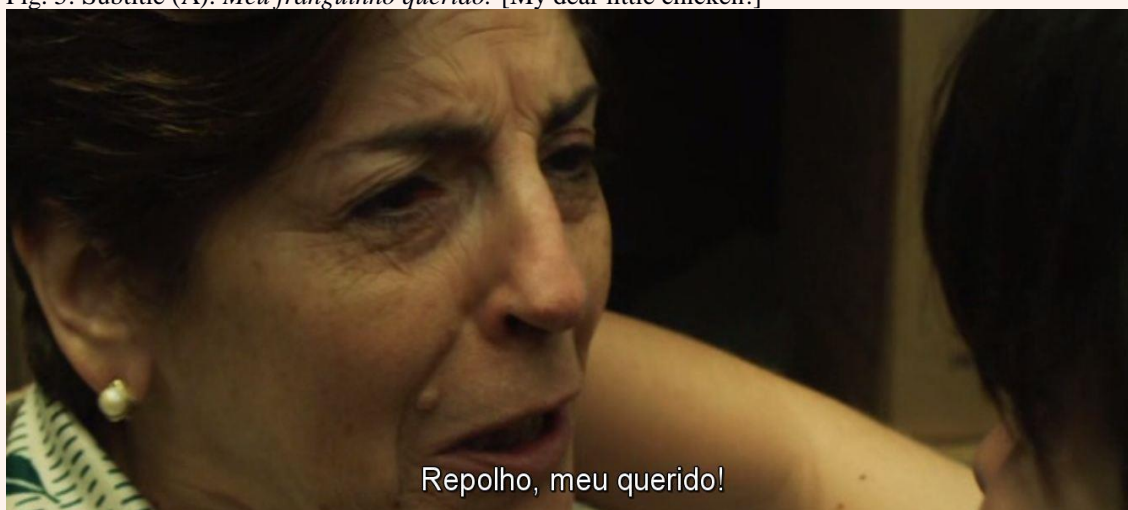Fig. 5: Subtitle (A): *Meu franguinho querido!* [My dear little chicken!]

Fig. 6: Subtitle (B): *Repolho, meu querido!* [Cabbage, my dear!]

In (A), it possible to observe a code by code translation and, even though it has a translation model, the translator opted for a change in the word order of the exclamative sentence elements at the enunciation moment. The same, however, does not occur in (B). In *¡Pollito, mi querido! Pollito* is presented as the syntactic vocative and *mi querido*, as the appositive. When it is syntactically analyzed (A) "*Meu franguinho querido*!" [My dear little chicken], in this case, all elements of this sentence are classified as vocative, thus the translator excluded the appositive. It is important to point out that this reversion occurs for a greater identification to the use of the expression in Portuguese, as the word *franguinho* [little chicken] alone may not necessarily have a meaning of love, but of defiance and mockery.

On the audio of Take 3, we hear the use of the noun *pollito* "*pintinho*" [chick] as a loving way by which the grandmother calls her grandson. On subtitle (A), the

translator tried a relationship of adequacy in the meanings on the translation of the word *pollito* to Portuguese, using the polysemy present between the nouns "*franguinho*" [little chicken] instead of "*pintinho*" [chick]. This replacement may be justified because in Brazilian Portuguese "*pintinho*" is related to the male reproductive organ. This word is commonly used by children, what clarifies the choice for synonym "*franguinho*" [little chicken]. Although none of the two Portuguese forms is commonly used to treat someone affectionately, such choice remained in accordance with the original audio.

It is curious that in (B) the same word has been translated as "*repolho*" [cabbage]. In this case, there was a sudden change in the meaning represented in the audio, as in Brazilian Portuguese, cabbage does not have a polysemic relationship with "*frango/franguinho/pintinho*" [chicken/little chicken/chick]. Besides, "*repolho*" [cabbage], just like "*franguinho*" [chicken], is not a word commonly used in Brazilian Portuguese to refer to someone in a sweet way. There is no correspondence between the translated words, which leads us to fail to understand the translator's choice. This is a clear example of what Mello (2005) and Gorovitz (2006) discuss. In this context, the translation is, in fact, an interpretation and, often, it turns out to be characterized as the translator subjective process, without an explicit input. There are several possibilities for this vocabulary choice: it might be a nickname part of the translator's universe or even a lack of intimacy with the situation described at the scene. However, there is no evidence at the scene and of language choices for such translation.

6.4 Take 4:

Scene description: There are many people at Juan/Ernesto's party in his house, including his classmates and family members. Uncle Beto decides to play a song on the radio and before it starts, he calls all children's attention by reminding them of a great poet. Even though he does not remember the poet's name, he starts to recite the verses.

Audio: "*Saco pongo, saco pongo.*"
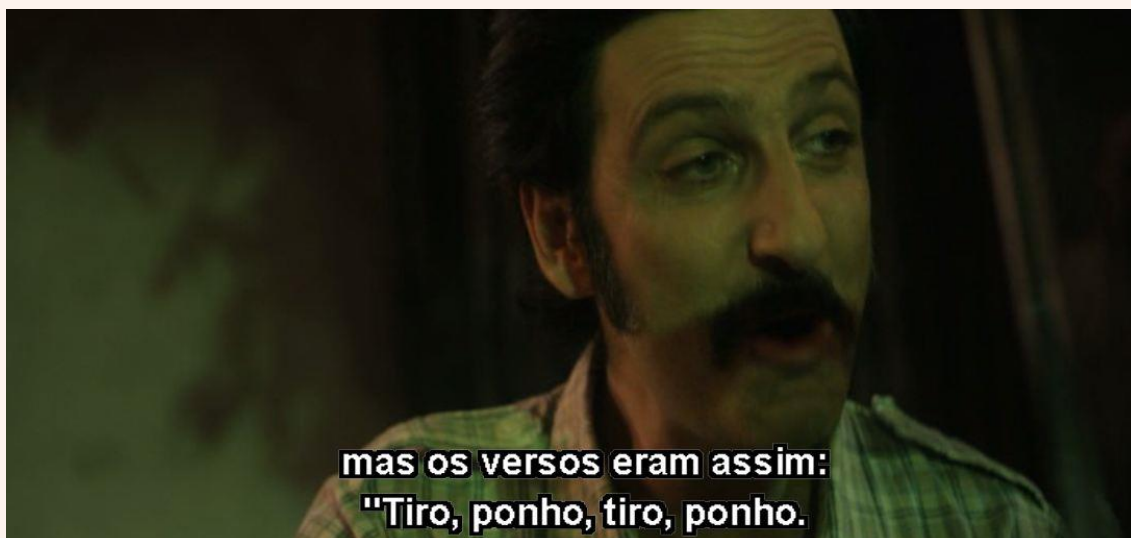
Picture 7: Subtitle (A) "Tiro, ponho, tiro, ponho." ["Take it off, put it back, take it off, put it back"]
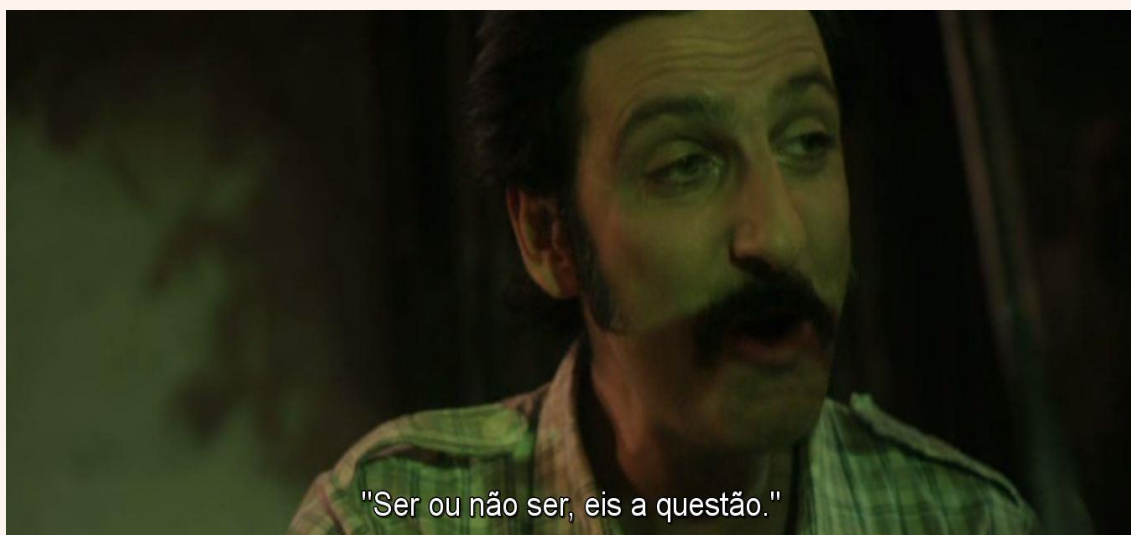
Picture 8: Subtitle (B) "Ser ou não ser, eis a questão." ["To be or not to be, that's the question"]

First, it is important to consider some aspects related to the audio. Through the polysemy relations present in the word *saco*, it is possible to have several interpretations to this word in Portuguese. *Saco* as a noun in Portuguese can be *a bag as in* sleeping bag, punching bag and it can also mean plastic bag or yet a suit. However, *saco* as a verb can be *sacar* [withdraw/draw] if it is conjugated in the first person in the present indicative, which, in Portuguese, can be translated, mainly, as "*tirar*" "[to take off]" and *"arrancar*" [to pull].

Following these considerations, we observe that the translator translated word by word in the subtitle (A). Thus, *saco* has been translated as "take it off". So, it was used a

verb instead of a noun. Thus, if the polysemy is considered, this translation is understandable.

However, in (B) the translator sought to refer to William Shakespeare during the enunciation when he quotes a passage present in *Hamlet*: "*Ser ou não ser, eis a questão*" ["To be or not to be, that's the question"]. This choice is not suitable for this context because it is a children's party, and when Uncle Beto says it, the children laugh a lot. Therefore, since his line is directed to the kids, the language used by him when he recites *Hamlet* might not be appropriate. As they laughed, and Hamlet's speech is not funny, it can be inferred that the children would not understand it. Translator (B) has possibly focused on the reference to the poet, so he ended up by getting lost in the translation process, making a mistake when he translated Shakespeare's quotes. Furthermore, there is no coherent adequacy in the translated utterance.

It is important to emphasize that in the literal translation (A), the choice was made because of the code and not because of the meaning correspondence in Portuguese. On the other hand, translator (B) has focused on the comprehension in Portuguese, even though it does not have any correlation with what happens in the scene, making it difficult to subtitle translation in both languages.

6.5 Take 5:

Scene description: the children are at a campsite. A play is being performed and Juan/Ernesto invites María to sneak out. They are walking towards the forest when they find a very damaged car housing. So, they have fun on the spot and then start talking quietly. Suddenly, Juan/Ernesto drops his box of chocolate-coated peanuts on the floor and he swears. When this situation happens, María admonishes him:

Audio: *Que mal hablado que sos.*

Picture 9: Subtitle (A) *Você é boca suja*. [You have a dirty mouth]

Picture 10: Subtitle (B) *Que boca suja*. [What a dirty mouth.]

In both utterances, we notice that the translators have chosen to translate the subtitles according to the meaning of the audio through the expression commonly used in Portuguese "*boca suja*" [dirty mouth, literally], which refers to a person who uses offensive language. It is important to point out that among the five selected passages, this is the only one in which there was an equivalence in meaning in both translations (A) and (B). Therefore, in both cases the meaning in Portuguese is appropriate according to what they mean, the context and the way the characters express themselves.

This interpretation is possible because if the translators had chosen to transpose word by word, the utterance would have had a different meaning in Portuguese from that represented: "*Que mal-falado que és*". This is a pejorative sentence and has a

defamation connotation. It does not have any relation with the scene context, justifying the translators' choice when they adapt the utterance to the Portuguese language reality.

When it comes to the enunciation moment, translator (A) has noticed the linguistic aspect called *voseo*, which is a characteristic from Spanish present in Argentina, Paraguay and Uruguay. Furthermore, the *voseo* is the exchange of the second person pronoun *tú* by the pronoun *vos*, which indicates that the speakers have an intimate relationship. In the audio, María uses the verb *sos*, which in Portuguese corresponds to the verb *ser* [to be] and it is conjugated with the pronoun *vos* in present simple, referring to Juan/Ernesto.

Hence, in (A), the translator efficiently translated *vos* as "*você*" [you]. This linguistic aspect was implied by the verb *sos*. *Você* [You] is a linguistic form of treatment, however, in several regions of Brazil, it is replaced by the pronoun in the second person "*tu*" [you]. When the translator chooses to translate "*você é*" [you are] there is an equivalent relation (*vos*) *sos* because "*você*" [you] is also used when the speakers are close to each other. In (B), there is no personal or treatment pronoun referring to whom the line is addressed. Furthermore, this expression is generally used in this way, without the indication of a subject, as it often happens with expressions. It can be used in different situations or for different subjects. In this context, there are only two characters at the scene, therefore such pronouns, for those who are watching, are not necessary.

7 And… Cut! Final words on *Clandestine Childhood*

After the analysis, we verified that the translator's mode of subjectification influenced during the subtitling translation process of the movie *Clandestine Childhood*. By observing polysemy, we identified how the utterances were translated as well as how the translator managed to translate the texts during the enunciation process, if using a literal translation (code by code) or adapting the utterance to the target language.

In general, translator (A) has used a literal approach and has translated code by code in his enunciation. The few moments in which this has not occurred, the translator seems to have tried to avoid the non-equivalence between languages as it is possible to observe in the case of Takes 2 and 5, in which the translator chose to make an

adaptation between the meanings of the two languages. Matielo and Espindola (2011) point out as a possible reason for this kind of translation the fact that the translator (A) follows subtitling manuals and some rules that were established by the clients.

On the other hand, translator (B) has usually translated in a peculiar way, emphasizing the subjectivity present in his subtitles, which corroborates with what was mentioned by Díaz Cintas and Muñoz Sánchez (2006) and Orrego Carmona (2013). These scholars explain that fansubbers have more freedom when it comes to subtitling translations. From a textual analysis, translator (B) was not able to fully match the meanings between the languages in most selected scenes, such as in Takes 2, 3 and 4. However, these choices do not interfere in the movie general comprehension by those who watch version (B).

It is important to emphasize the lack of studies in this area, and the need for more research focused on the subtitling translation, especially in the pair Portuguese/ Spanish. Research in Translation Studies is mostly guided towards literary texts, excluding those that are related to audiovisual translation. Moreover, the few Brazilian studies that we used to write this article approach Portuguese or English translations. Thus, these studies tend to relegate Portuguese or Spanish translations, as if they were less important as objects of analysis. One possible hypothesis is the fact that Portuguese and Spanish are considered Romance languages because of their great similarity, which can be demonstrated by this research. Many expressions are not easy to translate and require a great effort by the translator during the enunciation process to adapt the meanings between the languages and to look for the most appropriate words.

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