CHARACTER, LANGUAGE AND TRANSLATION: A LINGUISTIC STUDY OF A CINEMATIC VERSION OF *A STREETCAR NAMED DESIRE*

Luciany Margarida da Silva
UFSC

1. Introductory remarks

Translation studies are by no means new. Traditionally, one of the main concerns in this field has been a search for fidelity and maintenance of the original meanings of the source text. Currently, however, translation is seen as a semiotic activity practiced on a more creative basis, which dissolves the centrality of fidelity issues and creates space for a new form of investigation (see Diniz, 1994), incorporating an intersemiotic perspective.

In the context of film translation, subtitling is an important aspect, which merits attention. Shuttleworth & Cowie (1997: 161), in their *Dictionary of Translation Studies*, define subtitling as "the process of providing synchronized captions for film and television dialogue". They point out that subtitling can be interlingual, when the dialogues are translated into another language, or intralingual, when they are translated into the same language (captions for deaf people).

Some researchers have worked on subtitling. Franco (1991), for example, analyzed all the technical constraints you may find in interlingual subtitling of a film. In her thesis, she examines some of the constraints that could influence subtitling quality, for instance, the maximum number of characters per line and the time each line

can stay on the screen. However, exactly because of this concentra-
tion on such technical aspects, studies on interlingual subtitling had
for some time been ruled out of the field of translation studies
(Delabastita, 1990:99). Nowadays, subtitling is considered to be an
established area of research in translation studies, even constituting
one of the entries in the 1997 *Dictionary of Translation Studies* as
pointed out above. However, studies on subtitling have not taken
linguistic factors into account: language is only considered in terms
of its quantity, in relation to time on the screen.

Within the broad area of interlingual subtitling, this paper in-
tends to look at the language used in the original and subtitled
versions of one cinematic production of Tennessee Williams' *A
Streetcar Named Desire*, with a specific objective: to analyze the
manner in which Blanche DuBois is constructed, through the way
she models her experiences of both internal and external world in
language. In this context, language is viewed as a modeling system
in that, as Halliday (1994:106) claims, "language enables human
beings to build a mental picture of reality to make sense of what
goes on around them and inside them". In this sense, language is
concerned with the expression of content, which constitutes what
Halliday, within the perspective of Systemic Functional Linguis-
tics, calls the ideational function of the linguistic system.

The ideational function is realized by the *transitivity* system.
Simpson (1993: 88) states that "transitivity … refers generally to
how meaning is represented in the clause. It shows how speakers
encode in language their mental picture of reality and how they
account for their experience of the world around them." Bell (1991:
133) also defines the transitivity system as that part of the grammar
"which provides options for the expression of cognitive content as
required by the ideational macrofunction". He also signals that among
all the options we have in language, we can select different pro-
cesses to represent each reality we experience and even these op-
tions could be manipulated in a large number of ways, having the
processes, the participants or the circumstances changed (p. 135).

The transitivity system has been used in the study of literary texts. The classical example is Halliday's study of William Golding's *The Inheritors* (Halliday, 1973). In fact, Scott (1991:21) suggests that in order to better understand the texts, readers should notice the transitivity options the writers choose and the prominence of these choices in the text. She points out that the reliability of characters is to be found in language. However, little has been done in terms of the analysis of characters' language.

According to Montgomery (1993) the system of transitivity theorized by Halliday can also be used for the analysis of characters. Montgomery (1993:132) claims that:

> If character is 'the major totalizing force in fiction', then it is important to discover how characters are constructed and on the basis of what kind of linguistic choices. … A major source of textual cues for the constitution of character lies in the transitivity choices into which characters are inscribed and … these accumulating choices help guide readers to the apportionment of underlying actantial role.

Studies associating Systemic Functional Linguistics and translation have been made by a number of scholars, such as Newmark (1988), Leuven-Zwart (1989/1990) and Costa (1992a), who have emphasised the descriptive potential of Systemic Functional Linguistics in the study of translated text.

This paper aims at investigating the correlation between transitivity patterns and the construction of one of the main protagonist Blanche DuBois in the English version and the treatment given to this character's construction in the translation.

2.   Corpus

The basic data for this paper consist of the first scene of the 1951 cinematographic version of Tennessee Williams' *A Streetcar Named Desire* and the Brazilian Portuguese subtitling of the first scene of this film, whose title was translated as *Uma Rua Chamada Pecado*.

The film *A Streetcar Named Desire*, a cinematographic version of the play written by Tennessee Williams and directed by Elia Kazan tells the story of the mental and emotional ruin of a delicate southern belle, Blanche DuBois, through the hands of her brother-in-law Stanley Kowalski. The film and the play had their first production directed by Elia Kazan who was responsible for the performance of the play on Broadway in 1947 and for the direction of the film in 1951. Both consisted of almost the same cast, except by Blanche who was performed onstage by Jessica Tandy and on screen by Vivien Leigh.

3. Analytical procedures

This linguistic study first concentrates on an analysis of the choice of *processes* (verbs) into which the character Blanche DuBois is inscribed in the English version of the film (the **S**ource **T**ext) in order to compare this version and the subtitled version in **B**razilian **P**ortuguese (**BP**), entitled *Uma Rua Chamada Pecado* (**T**ranslated **T**ext). Comparative research is carried out in order to investigate how Blanche DuBois is construed by the source text and the target text through the ideational meanings selected and realized in the source language and the target language. In general terms, the comparison between ST and TT is done in terms of systemic choices, that is, options in meaning selected in the context of the transitivity system, textualized in the ST and retextualized in the TT.

The original version in English and the subtitled version in BP

are investigated through the transcription of Blanche's speeches, in which the processes are examined in order to outline the character's construction in language[1]. After that, a comparison of the transitivity patterns emerging from the analysis of both ST and TT is carry out, with a view to examining the effects produced in each text.

The theoretical framework within which this study is carried out is mainly the approach to language provided by Halliday's version of Systemic Functional Linguistics, especially his 1985/1994 study *An Introduction to Functional Grammar.* The main analytical tools are borrowed from the transitivity system as described by Halliday and other systemic linguistics.

The concept of translation underlying this paper is that of "translation as retextualization" suggested by Costa (1992b) drawing on the notion of textualization proposed by Coulthard (1987). This concept is based on the notion that a translation is a recoding or retextualization of a previous text already textualized in another language.

4. The transitivity system

The term *transitivity* has been widely used by many theorists who draw on Halliday (1985/1994), (Montgomery (1993), Downing & Locke (1992), Bloor and Bloor (1995), Lock (1996), Simpson (1993), Eggins (1994), Thompson (1996), among others). They see language as a modeling system used to organize our experiences. According to Halliday (1985/1994, chap. 5) language makes it possible for human beings to express their impression of the world inside and outside them. According to Systemic Linguistics, transitivity refers to how meaning is represented in the clause. Human beings have a mental picture of reality and represent it through language. Transitivity is the name given to the grammatical system that interprets the world of experience within the ideational func-

tion, that is, the representation of the world through the processes. Halliday (ibid.) explains that processes consist of goings-on - happening, doing, sensing, meaning, being and becoming and that these goings-on are represented through the clause.

As suggested by Halliday (ibid.) there are three main types of processes: *Material, Mental* and *Relational* and there are three other types of processes that are on the borderline between these three types. Between Material and Mental we have *Behavioural* processes while between Mental and Relational we have the *Verbal* processes. The last type is the *Existential* processes, which is on the borderline between the Relational and the Material. This study is going to consider only four of the six types of processes suggested by Halliday since only the Relational, the Material, the Verbal and the Mental processes are really significant to Blanche's construal in this scene. The next sections will account for a description of these four processes, exclusively.

4.1. Material processes

Halliday (ibid.) considers that Material processes are processes of doing since they realize the idea of someone or something doing something to someone or to something. These processes can also be abstract doings and happenings. Accordingly, there are two main participants in this kind of process: the *Actor* and the *Goal.* The Actor is the person or the thing that 'does' the action while the Goal is the entity that receives it. Another participant that Halliday proposes is the *Beneficiary,* that is the entity to whom the action is extended and is generally represented by the indirect object in traditional grammar.

4.2. Mental processes

According to Halliday (ibid.), Mental processes are internalized processes that involve psychological events and states of mind. These processes have two participants which are the *Senser* and the *Phe-*

nomenon. As Halliday puts it, there are five characteristics that distinguish the Mental from the Material process: (a) The Senser must be humanlike since s/he must have consciousness (the only exception is in the case of personification); (b) The Phenomenon is the thing/situation/fact/ thought or event that is felt, sensed, thought or perceived; (c) The frequent tense in the Mental process is simple present while in the Material, the more frequent is the present continuous; (d) Mental processes are two-way processes, i.e., " Mental processes can be realized in either direction - either the Senser or the Phenomenon that is being sensed can be the Subject, still keeping the clause in the active voice" (ibid.: 116/117); (e) Mental processes are processes of feeling, thinking and seeing while Material processes are processes of doing. In what concerns Mental processes, Halliday (ibid.) raises three subtypes: a) perception, b) affection, c) cognition. Lock (1996:105) proposes another subtype: d) volition.

4.3. Relational process

Relational processes are considered to be processes of being. As Halliday (1994:119) points out, "A relation is set up between two entities, the *Carrier* and the *Attribute*". The Relational process consists of three main types: Intensive, Circumstantial and Possessive, each one coming in two distinct modes: Attributive and Identifying. In the Intensive Attributive Relational Process, the Attribute characterizes the Carrier. In the Intensive Identifying Relational Process, X is identified by A, in which X is the I*dentified* and A, the *Identifier.* In the Circumstantial Attributive Relational Process, the circumstantial element is an Attribute that is being ascribed to some entity while in the Circumstantial Identifying process, the circumstance establishes the relationship between an entity and a Circumstance. In the Possessive type, both in the identifying and attributive modes, the two entities are related in terms of possession and ownership: the *Possessor* and the *Possessed*,

4.4. Verbal processes

Verbal processes are those of saying. The main participants in-
volved in these processes are the *Sayer*, the *Receiver*, the *Target*
and the *Verbiage*. The Sayer is the entity that says something while
the Receiver is the one at whom this saying is directed. The *Target*
is the participant that is aimed at by the saying. The difference
between the Receive and the Target lies on their different func-
tions: while the Receiver is the addressee of the saying the Target is
the one being 'acted verbally' by the Sayer. The Verbiage coincides
with what is said, i.e. "it may be the content of what is said … [or]
… the name of the saying" (Halliday ibid.:141). According to
Halliday (ibid.:141) what is said in the Verbal processes that is in
form of quotation or reported speech does not represent the Ver-
biage. This is a projected clause that does not participate of the
Verbal process. It is very important to distinguish the Verbiage
from a projected clause since the latter does not figure as a partici-
pant in the process.

5. Analysis: SCENE 1 - ST (source text)

In the first scene of the movie, we can already see some of Blanche's
characteristics through the analysis of the Transitivity patterns. This
first scene shows the moment Blanche arrives in New Orleans in
order to visit her sister. It is her first contact with the new world
she has to live in and with her sister and her brother-in-law. She
first meets her sister in a bowling alley and they have a drink.

By analyzing the Transitivity patterns that emerge in this first
scene, it can be noticed that the four types of process into which
Blanche is inscribed can show some of her main characteristics,
such as the ineffectiveness of her action upon the world and her
self-centeredness. However, a close analysis of each process type
and the functions into which Blanche is inscribed is needed.

A detailed analysis of the Material Processes points to the idea that the linguistic options selected by the writer express Blanche's helplessness and powerlessness. Table 1 below shows the Material processes into which she is inscribed:

ACTOR	PROCESS	GOAL	BENEFICIARY	CIRCUMSTANCE
(not till)I	've bathed			
(and)	Rested			
My nerves	Broke			
I	'm not going to put up			At a hotel.
I	Stayed			
I	Live			In Laurel
I	Haven't washed			
I	Weigh			Now
(or even)	Powdered			

Table 1- Material processes into which Blanche is inscribed as Actor not affecting a Goal.

As can be seen from the table, Blanche's actions do not extend to the participant Goal. This configuration supports my claim about the ineffectiveness of her action upon the world. In other instances, the pattern emerging depicts Blanche in a configuration in which there is a Goal. Table 2 shows this:

ACTOR	PROCESS	INANIMATE GOAL	BENEFICIARY	CIRCUMSTANCE
I	'm looking	forElysian fields		
I	Couldn't put	All of those details		Into the wire
(well, maybe)I	Would take	One tiny nip more		
I	Bought	Nice clothes		
(anyway) I	Bought	Nice clothes		
I	Will wear	Them		
I, I, I,	Took	The blows		In my face and my body
I	Let go	The place		
(no) I	(rarely) touch	It		

Table 2 - Material processes into which Blanche is inscribed as Actor affecting inanimate Goals.

However, as can be noticed, those Goals are inanimate Goals. Again, this is suggestive of the ineffectiveness of her actions: when they do extend to another participant, this participant is not a human being. Out of twenty-seven clauses into which Blanche inscribes herself as participant, only two present animate Goals or Beneficiary:

ACTOR	PROCESS	ANIMATE GOAL	CIRCUMSTANCE
I	'M LOOKING FOR	my sister, Stella DuBois,	
I	Can't MEET	him.	Now

Table 3 - Material Processes into which Blanche is inscribed as Actor affecting Animate Goals.

By looking at Table 3 one can notice that although these two examples show Blanche acting on someone, the first one has a verb in a continuous action, that is, she is still in the process of looking for her sister and the second example has a negated process, which suggests Blanche's inability to accomplish the action. It seems necessary, first of all, to emphasize that this is the moment when Blanche tells her sister about the loss of Belle Reve, the place their family had in the country. It is interesting to notice that the loss of Belle Reve because of Blanche's inability to keep it is revealed by the content of their conversation between the two sisters and by the Transitivity patterns that emerge from Blanche's speech.

Blanche is presented in this scene as a southern belle who is extremely worried about her appearance and herself. This characteristic of Blanche's personality is conveyed by the verbs she makes use of. These verbs are listed below:

- *BATH*   - *WASH*   - *WEAR*
- *WEIGH*   - *POWDER*   - *LOOK*

They allude to actions related to her own body, i.e., actions that refer back to herself, not extending to other participants. As far as Material clauses are concerned, the patterns that stand out depict Blanche as Goal. The table below offers a visual account of this pattern.

BLANCHE AS GOAL

GOAL	PROCESS	CIRCUMSTANCE
I	won't BE LOOKED at	in this merciless glare
ACTOR	**PROCESS**	**GOAL**
Daylight never	EXPOSED	So total a ruin!
And you	LEFT	Us.
Traveling	WEARS out	Me

Table 4 - Material processes into which Blanche is inscribed as Goal.

It should be emphasized that Blanche inscribes herself into the role of Goal: this contributes to reiterate Blanche's self-referenced attitude. Although this occurs unconsciously, it reveals how Blanche models her own internal and external world.

A comment is worth making at this moment as regard the element Circumstance, which, from the functional perspective, is not considered to be a central and exclusive participant in Material processes but an element that is involved in the transitivity system as a whole. The Circumstance can be associated with all types of processes, not exclusively with Material Processes. According to Matthiessen (1995:198) "Circumstances are typically less closely associated with the process and are usually not inherent in it" differing from the participants (Actor, Goal, Beneficiary, Sayer, Senser, etc.) which are inherent in the process. Circumstances are located in the circumstantial Transitivity while the participants and the processes are located in the nuclear Transitivity.

While subscribing to this peripheral role assigned to Circumstances, I find it relevant to look at them in those Material Processes into which Blanche is inscribed. Two examples, shown in

the Table below, merit attention in the sense that they contribute to
the construction of Blanche's configuration in language. See Table
below for examples:

BLANCHE AS CIRCUMSTANCE

ACTOR	PROCESS	CIRCUMSTANCE
But all the burden	DESCENDED	On my shoulders
This	BUZZES	Through right me

Table 5 - Material processes into which Blanche is inscribed as Circumstance.

As pointed out above, Blanche ascribes herself a marginal position
into the processes since she is part of the Circumstance. The first
example, in Table 5, is particularly significant in the sense that
besides being part of the Circumstance, it is not Blanche who is
included in the Circumstance but a part of her, i.e. a meronymic
figure referring to her fragmentation in the story.

   Some points need to be examined concerning two clauses that
are presented in this set of examples above:

      ,…. Daylight never *EXPOSED* so total a ruin!
      but all the burden *DESCENDED* on my shoulders.

   In these two clauses, Blanche appears as Goal in the first and as
Circumstance in the second. Notwithstanding, the Goal and the
Circumstance roles are not applied specifically to her but to a meta-
phoric view of herself ('so total a ruin') in the former and a part of
her body in the latter ('on my shoulder'). Blanche, it can be noticed
through the patterns emerging, starts to split her inner self (uncon-
sciously), from the first scene. It can be seen that there is a strong
preference for verbs of psychological and physiological behavior.
However, there is a sequence of four verbs that are used by Blanche
in the middle of her conversation about the loss of Belle Reve that
need to be read through. These are shown in the table below:

ACTOR	PROCESS	BENEFICIARY
I	STAYED	
[I]	FOUGHT	for it
[I]	BLED	for it,
[I]	DIED	for it.

Table 6 - Material processes into which Blanche is inscribed as Actor.

These three last processes into which Blanche inscribes herself as Actor (the elliptical "I" being retrieved from the co-text) are verbs that indicate 'strong' actions, i.e., actions that could potentially be very effective. Nonetheless, we know from the context that all those actions were useless since they were intended for the maintenance of Belle Reve, which was lost in the end.

The investigation of the Material Processes in the first scene, which takes up much of this paper, seems to be sufficient to characterize the construction of Blanche DuBois. However, there are some elements concerning the investigation of other Processes (Mental, Relational and Verbal) that seem to contribute to the construal of the protagonist.

By examining the Verbal Processes (17 occurrences), we can notice that Blanche takes the role of Sayer in eight instances. It can be seen in tables 7 and 8 below:

SAYER	PROCESS	RECEIVER	VERBIAGE	
I	Am SAYING		What	
I	Don't MEAN		That	
	TO SAY			
I	MEANT			To be nice and say :"what a convenient location and such"
I	MEAN		Mr.Stanley Kowalski	
I	Wouldn't SAY			It is
I	MEAN			Isn't it?
I	Am not MEANING		This	

Table 7 - Verbal processes into which Blanche is inscribed as Sayer

It is interesting to observe that she does not address any other participant, which is also suggestive of her self-centeredness. Although she talks a lot, there is only one moment in which she speaks to somebody:

SAYER	PROCESS	RECEIVER	VERBIAGE	
I	HAVEN'T ASKED	You	the things	you probably thought I was going to ask

Table 8 -. Verbal processes into which Blanche is inscribed as Sayer with a Receiver.

Here, the participant Receiver is addressed. However, as with another example presented in table 3, this Process is also being negated. This clause provides elements for the watcher/reader to build up a picture of Blanche DuBois. In the Verbal processes, as well as in the Material processes, Blanche's utterances do not seem to extend to a human being.

Interestingly, we notice that of those eight Verbal processes into which Blanche is inscribed as Sayer, there are five clauses in which the Verbal Process is realized by the verb *mean*. The evidence of the data suggests that Blanche uses this verb in order to rephrase whatever comments or opinions she has stated or to express glimpses of sanity. It is interesting to notice that the verb *mean* is neither clearly a Verbal nor a Mental process; in fact it seems to be a borderline case. It has some characteristics of Verbal and Mental processes. Because of this overlapping, I decided to keep its ambiguity here. Elsewhere, the interpretation of the verb as a Verbal process will be favored. The following table shows Blanche inscribed into the role of Sayer.

SAYER	PROCESS	RECEIVER	Verbiage	
I	Don't MEAN to say		That	
I	MEANT			To be nice and say - oh, what a convenient location and such
I	MEAN		Mr. Stanley Kowalski	
I	MEAN			
I	'm not MEANING		This	

Table 9 - Blanche inscribed into Verbal process as Sayer.

A significant point which stands out from table 10 below is that Blanche inscribes herself into the role of Sayer in processes that do not present a Verbiage. Instead of the Verbiage, there is a projected clause which does not constitute a participant in the Verbal process. This picture seems to point to the idea of Blanche's mental disturbance since she can not condense her speech, i.e. she inscribes herself into Verbal processes with no Receiver participating and no saying being said. All her sayings are reported or quoted, that is, sentences produced by other people which she is not able to rephrase or classify. This pattern might be said to be suggestive of her already limited cognitive capacity.

SAYER	PROCESS	VERBIAGE	RECEIVER	
You	Haven't ASKED		Me	how I happened to get away from the school before the spring term ended.
I	Haven't ASKED		You	the things you prob ably thought I was going to ask
I	MEANT			To be nice and say: "What a convenient location and such"
I	MEAN			

Table 10 - Verbal processes into which Blanche is inscribed as participant.

Another aspect of the examination of the Transitivity patterns in the Verbal Processes is concerned with moments in which Blanche

is inscribed as a Receiver of the sayings. The table below shows some example of this pattern:

Sayer	PROCESS	VERBIAGE	RECEIVER	
They	TOLD		me	to take a streetcar named Desire and then transfer to one called Cemeteries and ride six blocks And get off at -Elysian Fields!
you	Haven't SAID	a word	to me	
You	Haven't ASKED		Me	how I happened to get away from the school before the spring term ended.
you	're going to REPROACH		Me	

Table 11- Verbal processes into which Blanche is inscribed as Receiver.

These examples shown in the table above endow Blanche with the role of Receiver. This occurrence is another evidence confirming the line of argument being developed here that Blanche directs all the happenings and the sayings toward herself.

As a way to continue Blanche's construction, it would be interesting to take a look at the Mental process. All features emerging from the analysis of the Material and the Verbal processes, which seem to characterize Blanche DuBois as an ineffective and self-centered character, are also detected when investigating the Mental processes. Through the analysis of these processes, one can verify that those characteristics are present when Blanche is inscribed into sixteen Mental processes functioning as Senser.

It seems worth mentioning that out of these sixteen clauses, Blanche takes the role of Senser in twelve Mental processes that do not present any Phenomenon. This can be seen below:

SENSER	PROCESS		CIRCUMSTANCE	PHENOMENON
I	could PICTURE		Never, never, never in my worst dreams	
I	KNOW			
I	KNOW	*that you're bound to reproach me.*		
I I	don't KNOW GUESS	*you are hoping I'll say I'll put at a hotel.*	Yet	
I	KNOW			
I	THOUGHT	*I would.*		
I	WANT	*you to look at my figure.*		
I'll	EXPECT	*you to be understanding about what I have to tell you*		
I	Don't SEE	*Where you're going to put me.*		
I	KNEW	*you would take this attitude about it.*		
I	GUESS	*that is what is meant by being in love*		

Table 12 - Mental processes into which Blanche is inscribed as Senser.

In these examples, although there is something that is thought, known, guessed or wanted by Blanche, the sentences that are in italics are projected clause and do not constitute a participant in the Mental process[2] . Other examples of such patterning would include Blanche inscribed into the role of Senser holding a fact or an inanimate element as Phenomenon or herself functioning as Phenomenon. These examples can be seen in tables 13, 14 and 15.

SENSER	PROCESS	PHENOMENON
Stanley	Will LIKE	Me

Table 13 - Mental processes into which Blanche is inscribed as Phenomenon.

SENSER	PROCESS	INANIMATE PHENOMENON
I	Couldn't STAND	that,
I	KNEW It	
I	won't STAND	It
I	don't LIKE	a bed *that gives much*

Table 14 - Mental processes into which Blanche is inscribed as Senser.

Senser	PROCESS	PHENOMENON
I	Was EXHAUSTED	by all I'd been through

Table 15 - Mental processes into which Blanche is included in the Phenomenon.

What is common to all these patterns is that Blanche is con-
strued in language the same way she is construed in the story. All
actions that take place in the movie come to reiterate the patterns
that emerged from all the processes and participants of first scene
here analyzed: there is a conflation of visual images and linguistic
realizations.

There are a few Relational processes into which Blanche is func-
tioning as a participant in the first scene. Though in a small num-
ber, these instances suffice to show some features that contribute to
characterize Blanche's personality. Out of twelve Relational pro-
cesses, Blanche functions as Identifier in only one clause. The tables
below present examples in this line of representation:

Carrier	PROCESS	ATTRIBUTE	CIRCUMSTANCE
I	FEEL	So good	
I	'M not	Sure	
I	WAS		On the verge of lunacy almost
Your sister	Hasn't TURNED into	A drunkard	
She)	'S (just)	Shaken up, hot, dirty and tired	
I	Have got TO BE		Near you
	Got TO BE		With somebody
I	Can't BE	Alone	
(Will)I (just)	BE	A visiting-in-law	

I	WAS	Quite young	
I	'M	Afraid I'm going to be sick	

Table 16 - Relational process into which Blanche is inscribed as Carrier

IDENTIFIED	PROCESS	IDENTIFIER
I	'M	Blanche

Table 17 - Relational process into which Blanche is inscribed as Identifier/Identified

It should be signalized here that within the Relational process, the feature that comes to our attention is that of Blanche referring to herself as *your sister* or *she*.

> Blanche: your sister *hasn't turned into* a drunkard.
> Blanche: she's just shaken up, hot, dirty and tired.

Blanche seems to be taking some distance from herself talking about her person as if she were another being. According to Vasconcellos (1991/1992) the fragmentation of the text suggested by the use of varied expressions referring to the protagonist may be said to signal the fragmentation of the character. In this context, this element of the analysis can be incorporated into the argument raised above: Blanche starts to show signs of mental illness and psychological unbalance from the very first scene.

6. Analysis: SCENE 1 - TT (Translated Text): a comparison

When comparing the transitivity system of Tennessee Williams' *A Streetcar Named Desire* and its subtitled version in Brazilian Portuguese *Uma Rua Chamada Pecado*, some features coincide. By

looking at the patterns that emerge from the analysis of the TT, one can notice that Blance's most significant characteristics were kept unaltered. There were moments in which some changes took place because of the structure of the language in which the text was retextualised. Nevertheless, these changes, at a micro level, do not modify the character's construction at a macro level, on the contrary, they reinforce the picture raised in the analysis of the linguistic patterns in the ST.

The modification of the processes and their participants did not change the configuration as a whole: it helped to construe Blanche's representation in a similar way to the one depicted in the ST. Despite this fact, some adjustments resulted in some not so successful choices. Once again, a close analysis of each process type is necessary.

As far as Material processes are concerned, it is revealing to mention that out of thirty-one Material processes, only three were turned into other kinds of processes; one of these clauses was turned into a Relational process while the other two were transformed into Mental processes. These changes can be seen in the table below:

SOURCE TEXT	TRANSLATED TEXT
MATERIAL PROCESS	**RELATIONAL PROCESS**
My nerves BROKE	TIVE um colapso nervoso
MATERIAL PROCESS	**MENTAL PROCESS**
I Won't BE LOOKED at in this merciless glare	Não QUERO que me veja sob tanta luz
I can't MEET him now	Não posso VÊ-lo

Table 18 - ST and TT: changes in Material processes.

This illustration confirms the maintenance, at a macro level, of Blanche's construal.

The comparison between the ST and the TT, in terms of the transformations within the Material process, shows that some participant roles were also modified. Two animate Goals were included as participants of two processes that did not present Goals in the ST. This inclusion can be observed below:

SOURCE TEXT	TRANSLATED TEXT
I HAVEN'T WASHED	Nem me LAVEI
(Or even) POWDERED	E nem me EMPOEI

Table 19 - ST and TT: inclusion of Goal.

The verbs *Lavar* and *Empoar* in the Portuguese grammar, contrary to the English one, require direct objects. Therefore, the Portuguese version included animate Goals as participants of the Material processes. This inclusion might suggest changes in the configuration of Blanche since she seems to affect human beings with her acts in the TT. But the Goals included are reflexive pronouns referring back to Blanche. This fact confirms her self-centered characteristics, as she is the Actor and the Goal of the Material process.

Another important point to be considered here is the translation of *I took the blow in my face and my body* into *eu suportei os golpes no corpo e na alma*. Although the original clause presents Blanche as the Actor of the process, she is, in fact, affected by the action, since the verb used, *took*, implies the idea of receiving the action rather than acting. It is interesting to notice that the Portuguese verb *suportar* as an option for the TT was able to realize a similar meaning as that of the original since this verb also carries the implication of being affected. Although the verb *suportar* is a borderline case between Mental and Material processes, a Material interpretation of the verb *suportar* was favored since it suggests, in this instance, a concrete image. The original clause and its translation can be seen in table 20:

SOURCE TEXT			
ACTOR	**PROCESS**	**GOAL**	**CIRCUMSTANCE**
I, I, I,	TOOK	The blows	In my face and my body
TRANSLATED TEXT			
ACTOR	**PROCESS**	**GOAL**	**CIRCUMSTANCE**
Eu, eu, eu,	SUPORTEI	Os golpes	No corpo e na alma

Table 20 - ST and TT: Blanche as affected participant.

Out of ten Material processes into which Blanche acted upon an inanimate Goal, two clauses had their Goals omitted turning this Actor/Goal relationship into Actor/no Goal relation. These modifications did not alter the construal of Blanche at a macro level as shows table 21:

SOURCE TEXT			
ACTOR	PROCESS	GOAL	CIRCUMSTANCE
I	BOUGHT	Nice clothes	
I	Rarely TOUCH	It	
TRANSLATED TEXT			
ACTOR	PROCESS	GOAL	CIRCUMSTANCE
	COMPREI		(Já)
(quase)	Não TOCO		Em bebida

Table 21 - ST and TT: omission of Goal.

These modifications brought into analysis till here did not change any of the patterns and interpretations raised in the ST. However, there are some other different realizations that though not altering the whole configuration of the character since Blanche is not acting upon an animate Goal, must be taken into account.

There are four cases in which either the Material process was omitted or Blanche was not inscribed as a participant. These examples are shown below:

SOURCE TEXT	TRANSLATED TEXT
I BLED for it	ϕ
I WEIGH now what I weighed the summer you left Belle Reve	Desde o verão em que você deixou Belle Reve
Oh this BUZZES right through **me**	Desceu tão bem
Daylight never EXPOSED **so total ruin**	A luz do dia não é tão gentil

Table 22 - ST and TT: omission of process and Blanche's exclusion from the processes.

In the ST, there is a sequence of three verbs that denote strong action and *bleed* is one of them. When one of these three verbs is

omitted there is a rupture in the sequence of action Blanche took to keep Belle Reve. As mentioned above, in the discussion of the ST, these processes realize verbs that imply actions that could potentially be very effective. However, the context of the story reveals that all those actions were useless since Belle Reve was lost. Table 23 shows all three clauses as they are uttered in order to show how the omission of *bled for it*, realized differently the meanings selected by the St.

SOURCE TEXT	TRANSLATED TEXT
I FOUGHT for it	LUTEI
BLED for it	ϕ
Almost DIED for it	E quase MORRI

Table 23- ST and TT: omission of process.

Given the analysis of the Mental, the Verbal and the Relational processes, it can be noticed that the TT also held Blanche's general configuration. In the analysis of the Verbal processes realized in the ST, Blanche figures as a self-centered woman who talks a lot although not directing her sayings to anyone or anything. She also has some problems in rephrasing all the sayings that are said to her and she also directs other people's sayings toward herself. The same patterns are found in the investigation of the TT, although some Verbal processes were turned into other process types or omitted. In terms of quantitative analysis, it can be seen that out of ten Verbal processes only two were turned into other types of process. This pattern can be noticed in the table below:

SOURCE TEXT	TRANSLATED TEXT
I don't MEAN TO SAY that	Não QUERIA DIZER isso.
I MEANT to be nice and say: "what a convenient location and such"	QUERIA ser gentil e dizer: "que lugar agradável."

Table 24- ST and TT: Verbal processes transformations.

However, two of the processes that were turned into other types were in fact not modified since, as pointed out above, the verb *mean* would constitute a borderline case, i.e., this verb would belong to both types of process: Mental and Verbal. It was providential that the Portuguese subtitling *Quer dizer* was able to keep the same ambiguity as that of the English verb *Mean*. The periphrastic phrase *quer dizer* is also in the borderline between Mental and Verbal processes.

Although Blanche's general characteristics, at a macro level, were kept, there are some different realizations that seem to affect the construction of the protagonist in the TT as an inneffective and unable to cognize character. As it stands, four clauses realizing Verbal Processes in the ST were translated into Portuguese excluding Blanche from the role of participant in the processes.

SOURCE TEXT					TRANSLATED TEXT
SAYER	**PROCESS**	**VERBIAGE**		**RECEIVER**	
I	MEAN	Mrs. Stanley Kowalski			Ou Sra. Stanley Kowalski
I	MEAN		Isn't it?		Isto é, não acha?
I	'm not MEANING	This			Não veja nisso nenhuma censura
You	Haven't SAID	A word		To **me**	Ainda não disse nada

Table 25 - ST and TT: exclusion of Blanche as participant.

The patterns emerging from the analysis of the TT in terms of Mental processes also show that Blanche is mostly inscribed in Mental processes involving cognition. However, Blanche is not able to organize her thoughts and her ideas. As can be seen in table 26, Blanche inscribes herself, in the source text, into a negated Mental process that realizes a cognitive exercise. This confirms her inability to achieve cognition. Curiously, the TT also corroborated with this view in the sense that the process in which Blanche actualizes a cognitive activity was omitted altogether.

SOURCE TEXT	TRANSLATED TEXT
I don't SEE where you're going to put me	Onde vai me POR

Table 26 - ST and TT: Omission of Mental processes.

There are other three clauses where the Mental processes were omitted and there is one in which Blanche was the Senser in the ST and was excluded from the process in the TT. As pointed out before, it does not really affect the whole picture of Blanche's construal. Although the omissions selected lessen the meanings realized in the ST, Blanche is not (re) construed in the TT as a character unable to cognize.

SOURCE TEXT			TRANSLATED TEXT		
SENSER	PROCESS		SENSER	PROCESS	
I	GUESS	You're hoping I'll say I'll put up at a hotel	(talvez)	ESPERE	Que eu vá para um hotel

Table 27 - ST and TT: other exclusions.

The analysis of the Relational process presents the same features as the analysis of the other three process types. There is no change in the construal of Blanche DuBois. The TT displays one omission of a Relational process and a transformation of two Relational processes into Mental ones. The table below shows this:

SOURCE TEXT	TRANSLATED TEXT
RELATIONAL PROCESSES	**MENTAL PROCESSES**
I HAVE GOT [TO BE near you],	QUERO ficar perto de você
I'M afraid I'M going to BE sick.	Não estou me SENTINDO bem
RELATIONAL PROCESSES	
I FEEL so good.	Uma delícia!

Table 28 - ST and TT: omission and transformation of Relational into Mental processes.

As a way to compensate for some changes that were necessary due to the different structure of the languages, some inclusions occurred in the TT. These are shown below:

SOURCE TEXT	TRANSLATED TEXT
You (Stella) haven't said a word about my appearance	(não) me DISSE como estou
As you (Stella) must have noticed	Não SEI Se notou…
You (Stella) know I haven't put on one ounce in ten years	(não) ENGORDEI Uma grama em dez anos

Table 29 - ST and TT: inclusions

It is interesting to notice the three inclusions: (i) Blanche is inscribed in the translated clause *não me disse como estou*, into the role of Receiver while in the ST she was not a participant of the process; (ii) the example [*eu*] *não sei se notou* in the TT represents Blanche inscribed into the role of Senser while the ST does not include Blanche as participant; (iii) Blanche is included in a projected clause which does not constitute a participant of the process in the ST while the TT turned this projected clause into a complete process[3] . it is interesting to notice that this last inclusion makes up for the omission of a Verbal process pointed out early. One can notice that the three clauses included in the TT are negated and do not present Blanche acting on someone.

7. Results and discussion

It has been the aim of this short paper to analyze the first scene of the movie *A Streetcar Named Desire* and its subtitled version into Portuguese *Uma Rua Chamada Pecado* in order to examine how the protagonist Blanche DuBois is construed in language through the analysis of the patterns emerging in the ST and in the TT.

On the basis of the analysis, I state that the Blanche construed in the ST and (re) construed in the TT is a self-centered character

unable to extend her actions, feelings, sayings to anyone beyond herself. It is worthwhile noticing that due to difference between the structure of the two languages and to different selections of ideational meanings some processes underwent modifications, but did not affect the total configuration. Both Blanches were construed as ineffective and self-centered characters who were unable to affect other participants in the story.

Finally, this paper concludes by asserting that the analysis of the transitivity systems of Feldman & Kazan's (1951) *A Streetcar Named Desire* and its retextualization into Portuguese as *Uma Rua Chamada Pecado* has shown that it is possible to handle cinematographic translation in a more systematized way through linguistic description.

Despite the fact that there were factors other than linguistic involved in the subtitling of this movie (such as the maximum number of characters that can appear and the amount of time that the subtitled lines can stay on the screen), through the analysis of the transitivity patterns, I am in a position to say that the ST and the TT selected and realized similar meanings thus constructing similar pictures of the main protagonist, Blanche DuBois.

Notes

1. The Brazilian Portuguese dialogues were transcribed from the subtitling while the English version was transcribed by the listening to the dialogues and examining the close captions (intralingual subtitling for deaf people).

2. Martin, Mathiessen & Painter (1997:121) claim that it is necessary to distinguish an embedded fact clause that functions as Phenomenon from a projected clause since the latter is not a participant in the process. "The Phenomenon may represent the 'content' of sensing. However, this content is not always represented as a participant within the clause. It may also be represented by a separate clause."

(Martin, Mathiessen & Painter, 1997:106). Halliday (1994:267) also states that a projected clause "(i) cannot be preceded by *the fact*; (ii) cannot be replaced by" a nominalization of the clause.

3. Halliday (1994:107) considers that a process involves the participants, the circumstance and the process itself that is realized by the verb. In this sense the complete process would be all these three elements together.

Bibliografy

BELL, R. T. (1991). *Translation and translating: Theory and practice* New York: Longman.

BLOOR, T. & Bloor, M. (1995). *The functional analysis of English - a Hallidayan approach.* London / New York: Arnold.

COSTA, W. C. (1992a). The translated text as re-textualisation. In: M. Coulthard (Ed.) *Ilha do Desterro: Studies in translation/ Estudos de tradução.* 28, 25-36. Florianópolis: Editora da UFSC.

_____ (1992b). *A linguistic approach to the analysis and evaluation of translated texts with special reference to selected texts by J. L. Borges.* Unpublished Ph.D. Thesis. University of Birmingham, UK.

COULTHARD, R. M. (1987). Evaluative text analysis. In: R. Steele & T. Treadgold (Eds.). *Language topics: Essays in honour of Michael Halliday* (pp. 181-190). Amsterdam: John Benjamins.

DELABASTITA, D. (1990). Translation and the mass media. In: S. Basnett, & A. Lefevere, *Translation history and culture* (pp. 97-109). London: Pinter Publishers.

DINIZ, T. F. N. (1994). *Enleios de Lear: Da semiótica à tradução cultural.* Unpublished PhD thesis. Faculdade de Letras da UFMG.

DOWNING, A. & Locke, P. (1992). *A university course in English grammar.* London: Prentice Hall.

EGGINS, S. (1994). *An introduction to systemic functional linguistics.* London: Pinter.

FELDMAN, C. K. (Producer), & Kazan, E. (Director). (1951). *A streetcar named desire* [film]. Burbank, CA: Warner Bros.

_____. (1951). *Uma rua chamada pecado*[film]. Burbank, CA: Warner Bros.

FRANCO, E. P.C. (1991). *Everything you wanted to know about film translation (But did not have the chance to ask).* Unpublished master's thesis. Florianópolis: UFSC.

HALLIDAY, M.A.K. (1973) *Explorations in the functions of language.* London: Arnold.

_____. (1994). *An Introduction to functional grammar* . London: Arnold.

LEUVEN-ZWART, K. van. (1989). Translation and original : Similarities and dissimilarities I. *Target* 1:2. 151-181.

_____. (1990). Translation and original: Similarities and dissimilarities II. *Target* 2:1. 69-95.

LOCK, G. (1996). *Functional English grammar.* An introduction for second language teachers. Cambridge: University Press.

MARTIN, J.R., Mathiessen, C.M.I.M. and Painter, C. (1997). *Working with functional grammar.* London/New York: Arnold.

MONTGOMERY, M. (1993). Language, character and action: A linguistic approach to the analysis of character in a Hemingway short story. In: G. Fox, M. Holy & J. M. Sinclair (Eds.). *Techniques of description : spoken and written discourse.* London: Routledge.

NEWMARK, P. (1988) The use of systemic linguistic in translation analysis an criticism. In: R. Steele & T. Treadgold (Eds.) *Language topics: Essay in honour of Michael Halliday.* Amsterdam: Benjamins.

SCOTT, M.N. (1991). Linguistic features of literary theme: Some Halliday-type principles applied to surfacing (Margaret Atwood 1972). In: C. R. Caldas-Coulthard, H. Bohn & S. Funck (Eds.) *Ilha do Desterro: Retrospective Issue*, 25/26, 21-30). Florianópolis: Editora da UFSC.

SIMPSON, P. (1993). *Language, ideology and point of view.* London: Routledge.

SHUTTLEWORTH, M. & Cowie, M. (1997). *Dictionary of translation studies.* Manchester, UK: St. Jerome Publishing.

THOMPSON, G. (1996). *Introducing functional grammar.* London/New York: Arnold.

VASCONCELLOS, M. L. B. (1991/1992). Uso da teoria da enunciação de Benveniste na análise de "All the king's men" de Robert Penn Warren. In: H. M. de L. Bastos (Ed.) *Anais das VIII e IX semanas de estudos germânicas da Faculdade de Letras da UFMG.* Belo Horizonte.

WILLIAMS, T. (1947). *A Streetcar Named Desire.* New York: New American Library.

_____. (1976). *Um Bonde Chamado Desejo.* São Paulo: Abril Cultural.