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*The Traveller as a Translator: Intralingual  
Translation in Brazilian Road Films*

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*Supervised by Dr. Michael Cronin*

## DECLARATION

I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work. I agree that the Library may lend or copy this dissertation on request.



*Nayara Helou Chubaci Güercio*

03/09/2020

## The Traveller as a Translator: Intralingual Translation in Brazilian Road Films

Nayara Helou Chubaci Güércio

This dissertation aims at answering the following question: what are the visual and thematic choices in the representation of intralingual translation in Brazilian cinematic travel narratives? The corpus of analysis is comprised by the films: *Central Station* (Walter Salles, 1998) and *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005). This study hopes to continue the research developed in the books *Translation Goes to the Movies* (Cronin 2009) and *Across the Lines: Travel, Language, Translation* (Cronin 2000). This research subscribes to the logical system of deduction and it is categorised as a basic empirical study. The materials used are from bibliographical and audiovisual sources. The chosen method of analysis is an interpretation of Casetti & Di Chio's (1998: 126) methodological proposal for analysing the filmic text, which are: isolation, identification and interpretation. The categories of analysis are Cronin's (2006: 131) three levels in which intralingual translation can occur. After the analysis, it is concluded that the thematic choices in the representation of intralingual translation in Brazilian cinematic travel narratives revolve around: 1) the effects of intralingual translation in each of the travellers' identities; 2) the role of intralingual translation in the relationship forged between the two travellers and; 3) the role of intralingual translation in the relationship forged between the travellers and other characters. In order to showcase the three themes, the visual choices in both films mostly rely on editing and frame composition. Symmetry proved to be the most relevant aspect to both. Soundtrack, however, is not as fundamental in *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) as it is in *Central Station* (Walter Salles, 1998). The findings in this research reinforce that translation studies, film studies and the study of travel narratives can benefit from one another as fields of research.

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## ABBREVIATIONS LIST

ANCINE: Agência Nacional do Cinema [Brazilian National Cinema Agency]

OTS: Over-the-Shoulder

POV: Point-of-View

S-RS: Shot/Reverse-Angle shot

TWC: Third World Cinema

US: United States



For all the victims of the Covid-19 pandemic,  
Especially my fellow Brazilians who had to fight two viruses at once.

*Of all the comrades that e'er  
I had, they're sorry for my going away  
And all the sweethearts that e'er I had  
They would wish me one more day to stay  
But since it falls unto my lot that  
I should rise and you should not  
I'll gently rise and I'll softly call,  
"goodnight and joy be to you all!"*

## INTRODUCTION

This dissertation aims at answering the following question: what are the visual and thematic choices in the representation of intralingual translation in Brazilian cinematic travel narratives? In order to carry out a research in the fields of translation studies, travel narratives and film studies, and still limit an otherwise extremely wide range of topics, a corpus-driven methodology was selected for this dissertation. The corpus of analysis is comprised by the films: *Central Station* (Water Salles, 1998) and *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005).

This research subscribes to the logical system of deduction, as it attempts to answer its question through analysing data and by ‘moving from general statements to specific instances’ (Saldanha & O’Brien 2013: 15). The nature of this study is empirical and basic, as its primary aim ‘is to acquire new knowledge’ from ‘new information derived from the observation of data’ (Williams and Chesterman 2002: 58 as cited by Saldanha & O’Brien 2013: 15).

The chosen method of analysis is an interpretation of Casetti & Di Chio’s (1998: 126) methodological proposal for interpreting the ‘filmic text’<sup>1</sup>: isolation, identification and interpretation<sup>2</sup>. The multiple codes of film language are important devices in the representation of intralingual translations in film, as together with language itself, they create a different set of codes, in other words, a new expanded language. Therefore, the analysis will focus on editing, soundtrack and frame composition. For examining frame composition, the rule of thirds is the selected method. The categories of analysis are Cronin’s (2006: 131) three levels in which intralingual translation can occur, which are: 1) from the written medium to the verbal; 2) from high literary language to the familiar language of home and; 3) from the visual to the auditory or performative.

The purpose of this method is to analyse the films’ frames as a film analyst would. This means it is not aimed at identifying the intentions behind the directors’ creative choices, since ‘film interpretation implies the work of selecting, structuring, and putting things into shape, not simply conveying an existing meaning, but the active work of making things mean something’<sup>3</sup> (Montoro 2006: 22).

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<sup>1</sup> In this dissertation, films are considered to be texts, which is defined as an object that conveys a set of meanings expressed through audiovisual resources worth of examination.

<sup>2</sup> This is thoroughly explained in chapter 4, namely “Methodology”.

<sup>3</sup> Original excerpt in the Portuguese language: ‘*Interpretação filmica implica o trabalho de selecionar, de estruturar e dar forma: não simplesmente de transmitir um significado já existente, mas o trabalho ativo de fazer as coisas significarem*’ (my translation).

Though it belongs to the study of semiotics, which ‘is concerned with everything that can be taken as a sign’ (Eco 1976: 7), film analysis is a study of its own. Film analysis is closely related to audiovisual and film studies. Therefore, this dissertation will not focus on the broad study of semiotics itself, but on the specificities of film analysis, in other words, the signs that belong to the film grammar.

Interdisciplinary studies in academia can establish productive exchanges in the theoretical and methodological realm and thus promote collaborative research (Braga, 2011: 19). For this reason, this dissertation seeks to establish a theoretical and methodological collaboration between film studies and translation studies. Dwyer (2017: 2-3) explains that:

Within screen scholarship, translation is frequently conceived in the negative, as a type of ‘bad object’ that destabilises the potent myth that film speaks a universal language that transcends linguistic and cultural difference, existing somehow beyond translation. Consequently, Screen Studies tends to consider language in metaphoric rather than literal terms, with theories of film grammar and film semiotics affording little space for thinking about actual language politics and pragmatics. To date, Screen Studies has produced only a handful of edited collections addressing questions of translation, and fewer monographs. Even within the discipline of Translation Studies, the audiovisual constitutes a marginal, albeit growing, area of research in a field dominated by literary models [...]. As a result, much work remains to be done in elucidating the machinations of this crucial cog in global media flow.

The contributions of this dissertation expects to be twofold. First, to reinforce that translation studies, film studies and the study of travel narratives can benefit from one another as growing fields of research. Second, to continue the research developed by Doctor Michael Cronin in the books *Translation Goes to the Movies* (Cronin 2009) and *Across the Lines: Travel, Language, Translation* (Cronin 2000). Cronin is the director of the Trinity Centre for Literary and Cultural Translation and this dissertation’s supervisor. For the author:

[...] motion pictures are a potent source of images and representation of what translation might or might not involve. Demonstrating the importance of translation to interlingual and intercultural contact and heightening the visibility of translation and translators, demands that we look more closely at a medium where translation has long been a matter of visible thematic and representational concern. [...] In other words, neglecting to use cinema in translation studies is neglecting to use a highly engaging and effective medium for soliciting responses on a wide variety of topics directly related to the business of translation (Cronin 2000: xi).

As argued by Cronin (2000: x), translation studies bring another dimension to travel, as it allows for reflection not only on translation between languages but also between cultures. For Cronin (2019: 294), travellers can be seen as translators and translators as travellers. For this reason, this dissertation assumes that translation is

intertwined with travel, but not with tourism: the traveller is a translator, but the tourist is just a consumer of translation.

Travel narratives and translation have more in common than just linguistics or nonverbal sign systems; both require taking a journey of discovery and diving into the unknown. Therefore, to specifically study intralingual translations in road films is to experience a journey in of itself. Based on Cronin (2009: 19), it is arguable that paying due attention to intralingual translation, particularly in film, is to realise ‘the importance of accent and dialectical variety within language to express class, power, regional and national identity and the workings of projects of integration in different times and settings’.

Recent attention to globalisation, cyberspace and migration issues has been making travel narratives more relevant than ever, not only to academics or literary authors, but to readers of all kinds (Campbell 2002: 262). Authors do not always agree on a definition of what travel writings are, but it is a consensus that it revolves around journey accounts told through descriptions, letters, journals, lectures and literary or audiovisual narratives (Pettinger & Youngs 2019: 4; Kuehn & Smethurst 2015 : 2; Hulme & Youngs 2002: 1). The latter is the focus of this work. Here, travel narratives are ‘the narrative of an actual journey told by the person or persons who undertook it’ (Pettinger and Youngs 2019: 4).

There is also a lack of consensus on the definition of road films. For precision’s sake, in this dissertation, road films will simply be understood as the cinematographic version of travel narratives (Hayward 2000: 313). Road films are more relevant than ever as they are gaining international visibility, peer recognition (Pinazza 2014: 1), profitable results at the box office (Garibotto & Pérez 2016: 2) and are currently being made in Latin America and Brazil by a promising generation of filmmakers (Lie 2017: 1).

Chapter 1, entitled ‘Film and Translation’, discusses the relationship between these two topics of study. It starts with a historical overview of translation in film, more specifically, the history behind dubbing and subtitling, it proceeds to the description of the multiple representations of translation in film, and it finishes with a specific examination of intralingual translation in film. It is believed that understanding the history of audiovisual translation allows for a better comprehension of how filmmaking and multilingualism relate to one another.

Chapter 2, entitled ‘Travel Narratives and Translation’, discusses the relationship between these two topics of study. It starts with an attempt to define what travel

narratives are and what subjects they are frequently confronted with. It moves on to how travel narratives and translation are connected, especially intralingual translation.

Chapter 3, entitled 'Road Films', discusses the topic at hand. It starts with an overview of some of the existing definitions of road films. It continues to the examination of road films and its relation to: the traveller's identity and the notions of time and space and. Finally, it summarises the specificities of Latin American and Brazilian road films.

Chapter 4, entitled 'Methodology', describes the method that will be used for collecting the necessary data in order to answer the research question. It also outlines the journey taken before choosing the corpus of analysis and the categories of analysis used to guide this research.

Chapter 5, entitled 'Central Station', is the first chapter of analysis and it analyses the film *Central Station* (Water Salles, 1998). One sequence (a series of scenes) and three scenes are closely examined: 1) 'Writing Letters in Central Station: Opening Sequence'; 2) 'Writing Letters on the Road: The Rebirth of Dora'; 3) 'Reading one Letter: Concluding Josué's Journey' and; 4) 'Writing one Letter: Concluding Dora's Journey'.

Chapter 6, entitled 'Central Station', is the second chapter of analysis and it analyses the film *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005). Seven scenes are closely examined: 1) 'Opening Scene'; 2) 'Separated by the Same Language'; 3) 'Meeting Ranulpho'; 4) 'Marimbondo and "Made Food"'; 5) 'Reading the Telegram'; 6) 'They are "the Other", not me' and ; 7) 'Farewell'.

Based on the analysis discussed in chapters 5 and 6, the conclusion identifies what are the visual and thematic choices in the representation of intralingual translation in Brazilian cinematic travel narratives.

Finally, in the appendix, is available a link that directs the reader to the two films with their respective English subtitles.

# 1. FILM AND TRANSLATION

## 1.1. Historical Overview

Translation has been an integral part of filmmaking since the beginning of the film industry. During cinema's pre-sound era (1895-1923), 'films were silent, but not speechless: mouths could be seen speaking on the screen and title cards conveyed narration and the gist of dialogues actually or seemingly spoken by the actors' (O'Sullivan & Cornu 2019: 15); and this included translation practices. Nornes (2007: 97-98) states that a list of Hollywood films was shipped to various distributors worldwide, who would then translate the films' title cards and send them back to their original studios. Most production companies, however, granted ready-made prints with intertitles in at least three or four languages (Cronin 2009: 5). Translation thus made it possible for the cinematic arts to leave local confinements; to travel the world and reach larger audiences. Chanan (1990: 187), as cited by Cronin (2009: 2), argues that 'the film business was international from the very beginning.

Translation was not just a tool to make a film more profitable: translating a film also meant doing politics. During the pre-sound era, a film could be censored and cut in multiple ways if its translation did not fit the client's demands (O'Sullivan & Cornu 2019: 16). Translating according to the target culture in mind meant negotiating a film's entry and stay in a country. Despite the political negotiations involved in international film distribution, the absence of the spoken word meant the language barrier was temporarily circumvented, as 'the same images could be shown to audiences otherwise separated by language, history and creed (Cronin 2009: 2).

Interpreters, known back then as "film explainers", also played a crucial role in distributing a film internationally (Boillat 2007: 124-129). They were not only responsible for translating title cards, but also for easing the public into the foreign films' cultural background and helping the audience with the processes of 'image-reading' (Boillat 2007: 124-129; Cronin 2009: 4). However, much like intertitles, explainers had to be mindful of narrativisation, which means translation had to be done carefully so as not to leave out any relevant information from the dialogues, nor to give out too much, as to avoid ruining the element of surprise (Cronin 2009: 5). For this reason, O'Sullivan & Cornu (2019: 17) argue that 'film explaining may thus be considered a form of intralingual, interlingual and intersemiotic<sup>4</sup> film translation' (O'Sullivan & Cornu 2019:

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<sup>4</sup> These concepts are based in Jakobson's (1959) writings and will be explained further in this chapter.

17), as it meant balancing all forms of translations to entertain and educate the public. Therefore, it is possible to affirm that intralingual translation and film have a long history together, which will be later discussed in this chapter.

As silent films transitioned to sound, intertitles became not just useful, but an essential part of the screen (O'Sullivan & Cornu 2019: 17). Once again, filmmakers and audiences had to adapt themselves to a new form of making, understanding and experiencing film. Sound technology limited filmmakers' choices (Thompson & Bordwell 2003: 198), as directors now had to worry about yet another aspect in filmmaking. Cinema became not just about stories told by images, but through images and sounds. The advent of sound, as a technological innovation in film, 'freed some national cinemas to surmount the linguistic barrier through indigenous production' (Villarejo 2007: 64), which changed once again how translation was incorporated into film.

With the rising number of sound dialogues in films released outside their original linguistic region, one of the first strategies used by film distributors was not to translate them, as there was not enough skilled labour at the time to sustain the increasing demand (Low 1985: 91; O'Sullivan & Cornu 2019: 17). For this reason, sound films were released internationally as 'silent versions of talkies' that had to be screened with over two hundred title cards per film (O'Sullivan & Cornu 2019: 17). In some cases, close-up scenes were even reshot by a local cast in their native language to avoid translating dialogues at all (Cornu 2014: 28-29).

Another strategy was to shoot separate versions of the same film in two different languages: one to be domestically screened and another one for exportation. The film *The Blue Angel* (Josef von Sternberg, 1930)<sup>5</sup>, for instance, cast Marlene Dietrich as its original German-language protagonist while the English-language version cast Greta Garbo for the same role (Villarejo 2007: 64). These practices, though particularly popular at the time, were short-lived, which led to the invention of two new translation strategies: 1) the addition of 'snippets of written text superimposed on visual footage that convey a target language version of the source speech' (Pérez-González 2014: 15-16) and; 2) replacing the original voices with lines from other actors' or by a single narrator in the languages of the receiving cultures (O'Sullivan & Cornu 2019: 18). These processes have since been known as (1) subtitling and (2) dubbing.

Latin America and most European countries appreciated the novelty of subtitles at first, but in the late 1930s, they began to disapprove of it, as most imported films were

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<sup>5</sup> Original title in German (Germany): *Der Blaue Engel*.

in English. For this reason, the Latin American and the European cinematographic markets started prioritising dubbed films (Cornu 2014: 230; Freire 2011: 8; O’Sullivan & Cornu 2019: 18). In Brazil’s particular case, audiences were suspicious of international films, leading the country’s movie theatres to import silent copies from Hollywood and Europe, which only kept the films’ soundtrack and background noises (Freire 2011: 8). Asia and the Middle East, on the other hand, preferred film translation in the form of subtitles (Cornu 2014: 230).

The constraints of the subtitling technique have not been unanimously accepted by filmmakers, as some of them – especially independent filmmakers – believe it limits the creativity put into the dialogues (Pérez-González 2014: 16). At first, a type of ‘live dubbing’ was introduced, which consisted of the target language’s actors recording their voices at the set where and when filming was taking place (Cornu 2014: 94-95). After the 1960’s, post-synchronisation dubbing became a more popular practice amongst studios as sound mixing techniques were increasingly being developed and were cheaper than recording actors on-site (O’Sullivan & Cornu 2019: 22).

Nowadays, dubbing remains the most thriving section of the film industry in many European countries, whereas subtitling is the preferred choice in non-English speaking countries (O’Sullivan & Cornu 2019: 23). Though subtitles are still a common option in Latin-American movie theatres, dubbed films remain the preferred choice in some countries, like Brazil (Simis 2017: 85). Recent developments in the audiovisual landscape, due to digitalisation techniques and more current standards of distribution and consumption of audiovisual products, have shown that cultural patterns of translation in film are constantly changing and becoming increasingly specific (Pérez-González 2014: 16; Dwyer 2017: 41).

## **1.2. Representations of Translation in Film**

Though the examination of subtitling and dubbing are paramount to the study of translation in film, they do not represent the entirety of the subject. Translation is not only key to film distribution, but it can also be the principal element to a film’s plot in and of itself. Abend-David (2019: vii) argues that as society becomes ‘increasingly multilingual, multiethnic, multinational, and socially diverse’, the representation of different groups in the media is ‘often self-aware, ironic, and acutely conscious of the dramatic function of translation: not of transmitting content, but of infusing drama with social, political, and historical meaning’. The various issues addressed by a translator



character or a translation problem in a film are a consequence of the self-aware multilingual society the globalised world has crafted over the years. As Cronin (2009: xii) puts it, if translation often appears in mainstream cinematographic narratives:

It is not prompted by altruism but by an acknowledgement that the consequences of language and cultural differences are inescapable whether in the Wild West, downtown Tokyo or in a galaxy, far, far away. [...] The issues raised by representations of translation are too important or persistent to be ignored (Cronin 2009: xii).

Throughout the years, film and television have tackled the subject of the translator-character and translation issues in general as narrative elements. As an example, the book *Translation Goes to the Movies* (2009) authored by Michael Cronin, highlights the following films: *A Night at the Opera* (Sam Wood, 1935); *The Great Dictator* (Charles Chaplin, 1940); *The Alamo* (John Wayne, 1960); *Star Wars: Episode VI - Return of the Jedi* (Richard Marquand, 1983); *Lost in Translation* (Sofia Coppola, 2003); *The Interpreter* (Sydney Pollack, 2005); *Babel* (Alejandro González Iñárritu, 2006) and; *Borat* (Larry Charles, 2006). In *Representing Translation: the Representation of Translation and Translators in Contemporary Media* (2019), editor Abend-David mentions the following television shows: *Brothers & Sisters* (Jon Robin Baitz, 2006-2011); *Doctor Who* (Sydney Newman, 1963-1989) and; *Mozart in the Jungle* (Alex Timbers; Roman Coppola; Jason Schwartzman, 2014-2018).

Besides the aforementioned audiovisual works, other films can be added to the list of films that address the subject of the translator-character and/or translation issues: *Charade* (Stanley Donen, 1963); *The Sheltering Sky* (Bernardo Bertolucci, 1990); *The Girl of your Dreams* (Fernando Trueba, 1994)<sup>6</sup>; *Spanglish* (James L. Brooks, 2004); *The Terminal* (Steven Spielberg, 2004); *Tycoon's Interpreter* (Elena Hazanova, 2006)<sup>7</sup>; *Desert Flower* (Sherry Hormann, 2009); *Chinese Take-Out* (Sebastián Borensztein, 2011)<sup>8</sup>; *Translate* (Nurith Aviv, 2011)<sup>9</sup>; *Chuck Norris vs Communism* (Ilinca Călugăreanu, 2015); *A Translator* (Massimo Natale, 2016)<sup>10</sup>; *Arrival* (Denis Villeneuve, 2016); *An Impossible Love* (Catherine Corsini, 2018)<sup>11</sup>; *A Translator* (Rodrigo Barriuso, Sebastián Barriuso,

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<sup>6</sup> Original title in Spanish (Spain): *La Niña de Tus Ojos*.

<sup>7</sup> Original title in Italian (Switzerland): *La Traduttrice*.

<sup>8</sup> Original title in Spanish (Argentina): *Un Cuento Chino*.

<sup>9</sup> Original title in Hebrew (Israel): *Traduire*.

<sup>10</sup> Original title in Italian (Italy): *Il Traduttore*.

<sup>11</sup> Original title in French (France): *Un Amour Impossible*.

2018)<sup>12</sup>; *Bacurau* (Juliano Dornelles, Kleber Mendonça Filho, 2019)<sup>13</sup>; *The Translators* (Regis Roinsard, 2019)<sup>14</sup> and; *The Translator* (Rana Kazkaz & Anas Khalaf, 2020).

Most of these films, with the exception of specific excerpts from *Bacurau* (Juliano Dornelles, Kleber Mendonça Filho, 2019), address the difficulties and the different strategies applied in the attempt to translate from one language to another. In other words, they showcase interlingual translations, a concept defined by Jakobson (1959/2000: 114) as ‘an interpretation of verbal signs by means of some other language’. Though a crucial form of translation, interlingual translation does not represent the full scope of translation practices.

### 1.2.1. Intralingual Translation in Film

After viewing the films mentioned in section 1.2, it is possible to assert that intralingual translation, or rewording, is not as common in filmic narratives as interlingual translations. Intralingual translations, as described by Jakobson (ibid.) are ‘an interpretation of verbal signs by means of other signs of the same language’. Zethsen (2009: 85), as mentioned by Brems (2017: 2), expands on Jakobson’s definition and explains that all types of rewording within the same language can be regarded as intralingual translation. For instance, ‘a change of register to adapt to new audiences, a change of language variety, subtitling for the deaf, rewording to fit a new medium, summarising or expanding, etc’ (Brems 2017: 510).

Some films have attempted to explore this kind of translation. The following can be highlighted: *Carlota Joaquina – Princess of Brazil* (Carla Camurati, 1995)<sup>15</sup>; *Central Station* (Walter Salles, 1998)<sup>16</sup>; *Butterfly* (José Luis Cuerda, 1999)<sup>17</sup>; *The Straight Story* (David Lynch, 1999); *A Dog’s Will* (Guel Arraes, 2000)<sup>18</sup>; *Les Misérables* (Tom Hooper,

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<sup>12</sup> Original title in Spanish (Cuba): *Un Traductor*.

<sup>13</sup> Original title in Portuguese (Brazil): *Bacurau*.

<sup>14</sup> Original title in French (France/Belgium): *Les Traducteurs*.

<sup>15</sup> Original title in Portuguese (Brazil): *Carlota Joaquina - Princesa do Brasil*.

<sup>16</sup> Original title in Portuguese (Brazil): *Central do Brasil*.

<sup>17</sup> Original title in Spanish (Spain): *La Lengua de las Mariposas*.

<sup>18</sup> Original title in Portuguese (Brazil): *O Auto da Compadecida*.

2002); *The Motorcycle Diaries* (Walter Salles, 2004)<sup>19</sup>, *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005)<sup>20</sup> and *May in the Summer* (Cherien Dabis, 2013).

*Carlota Joaquina - Princess of Brazil* (Carla Camurati, 1995), for example, tells the story of Spanish princess Carlota Joaquina Borbón y Bragança (played by Marieta Sever), who learned how to speak Portuguese in order to conquer her enemies, as she plotted her way into becoming the queen of Brazil, since she was not in the throne's line of succession. In the film, it is clear that she was, at the time, regarded by the Portuguese as tenacious and religious, whereas in Brazil, she was the wanton and promiscuous queen. Though both countries spoke the same language, Portuguese, the queen's attitudes and choice of words were not analogously interpreted by the populations of the two countries.

As seen by the example above, it is as relevant to consider translation issues in intralingual contexts as it is in interlingual narratives, since 'searching for translation questions solely in the dimension of the interlingual means missing a crucial and recurring aspect of language and cultural contact that is internalised within the dominant language of expression of the film' (Cronin 2009: 19). Cronin (ibid.) indicates that differences in 'accent, lexical variety, non-standard syntax and cultural references', are some of the parameters that vary from different geographical settings that speak the same language. Cronin (ibid.) argues that there are two main reasons why reflecting upon translation is equally important in both intralingual and interlingual settings:

The first relates to the phenomenon of metonymic displacement where difference between languages becomes transposed to differences within languages. That is to say, rather than having a Mexican speaker of Spanish on the screen, the spectator is presented with a character speaking English with a noticeable Hispanic accent. The accent becomes a metonym for the cultural and ethnic origins of the speaker and the marker is often sufficiently robust to allow for the exploration of interlingual and intercultural relations through what Robert Moore has called 'accent culture' (Moore 2007: 18-29). The second reason for paying due attention to intralingual translation is the overwhelming importance of accent and dialectal variety within language to express class, power, regional and national identity and the workings of projects of integration in different times and settings (Cronin 2009: 19).

If there are cultural differences, power imbalances and distinctive vocabulary that interfere with the communication process of the same language, then the need for translation is imperative. Cronin (2009: xv) clarifies that if 'much is taken, mistakenly, for granted in the case of a shared language, then little, if anything, can be taken for

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<sup>19</sup> Original title in Spanish (Chile): *Diarios de Motocicleta*.

<sup>20</sup> Original title in Portuguese (Brazil): *Cinema Aspirinas e Urubus*.

granted in the case of a language that is radically other'. Discussing linguistic differences within the same language is the first step to understanding intralingual translation as a tool for dismantling social hierarchies between groups and cultures. In light of Cronin (2009: 20), it is possible to affirm that engaging with the dynamics of cultural transmission that is differentiated by regional linguistic identities, 'points to alternative histories of globalisation that are not endlessly beholden to the pessimism of monoglossia and unidirectional translational assimilation'. Therefore, intralingual translation is not a horizontal process, as it can happen at different levels.

When discussing Deborah Kapchan's account of a Moroccan storyteller, Cronin (2006: 131) outlines three levels in which intralingual translation can occur: 'from the written medium to the verbal, from high literary language to the familiar language of 'home' and from the visual, namely the text, to the auditory and performative'. Film language embodies these three levels as well: a script becomes a story told by moving-images that create a sense of familiarity with the audience by means of visuality, sensoriality and performance. Therefore, it is possible to assert that film is a form of intralingual translation in and of itself.

Similarly, the representation of intralingual translations in film can arise from the aforementioned three levels, for instance: 1) a character attempts to interpret what is written in a sign or in a piece of paper and he/she makes sense of it by speaking to himself, to the audience or to another character who shares the same language as him; 2) a traveller or a tourist tries to feel comfortable in an unfamiliar place and this becomes the film's main plot, subplot or the narrative axis of a particular scene; 3) a character experiences lexical, cultural or even emotional issues which leads him to make certain choices, and this is demonstrated through dialogue, soundtrack, settings, editing or frame composition. The multiple codes of film language are important devices in the representation of intralingual translations in film, as together with language itself, they create a different set of visual-sensory codes, in other words, a new expanded language.

In accordance with Plaza (2010: 1), translation is a creative transit of languages that devises a thriving relationship between past, present and future. Past, present and future forms of nomadism, for instance, have had and continue to have major impacts on human cultures, languages and, consequently, the translator's job (Cronin 2000: 6) within or outside the film industry. For these reasons, it is possible to assert that films, translation and travel narratives have forged a relationship that surpasses the linguistic realm, as it will be discussed in the next two chapters.

## 2. TRAVEL NARRATIVES AND TRANSLATION

### 2.1. What are Travel Narratives?

Though it is possible to assert that a narrative is an observation of how society communicates with itself, there are some discrepancies between authors regarding its definition. Quoting Landau (1997), Baker (2006: 141) expresses the point of view that no one can objectively establish a set of criteria for assessing narration, as no one is just an observer, which means no one can impartially experience narrative without being involved with it at some level. However, for precision purposes, this work defines narration as ‘an artisanal form of communication’ (Bosi 2006: 88)<sup>21</sup> that recounts real or fictitious events (Hayward 2000: 256).

Narratives and travel exist where boundaries lie; the former in human thresholds, the latter in geographical ones. Real or fictitious experiences grant meaning to stories and bring narratives to life. Hulme and Youngs (2002: 2) argue that travelling and writing have always been intimately connected, given that the traveller’s tale is one of the first forms of narration known to humankind. Pettinger and Youngs (2019: 4) define travel narratives as ‘an actual journey told by the person or persons who undertook it’. Travel narratives are, at their core, stories; stories of those who wanted to explore different cultures or share their own; those who once went somewhere and came back and those who never returned. Travellers are essentially narrators; storytellers whose journeys are not done when finished, but when they are no longer remembered: ‘It is paramount to recognise that many of our memories or ideas are not original: they were inspired by conversations with others’ (Bosi 2006: 407)<sup>22</sup>.

Conversations and oral traditions – or, as Cronin (2000: 24) calls it: episodic structures – began with immobility, which is paradoxically related to travel narratives. Van Leeuwen (2007: 15) suggests that, since ancient times, narratives have been shaped by the notion of travel, ‘as if forms of displacement are the most important incentives to tell a story’. Storytelling is an attempt to immortalise people, places and events, it is about selecting fragments of information and then putting them together, like a puzzle that is able to transform single memories into collective ones.

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<sup>21</sup> Original excerpt in the Portuguese language: ‘*A narração é uma forma artesanal de comunicação*’ (my translation).

<sup>22</sup> Original excerpt in the Portuguese language: ‘*É imprescindível reconhecer que muitas de nossas lembranças, ou mesmo de nossas ideias, não são originais: foram inspiradas nas conversas com os outros*’ (my translation).

While immobility means creating boundaries, travelling alludes to the crossing of such boundaries. According to Van Leeuwen (*ibid.*), due to the abandonment of a long nomadic existence, people formed sedentary communities, which allowed for a sense of wonder and a longing for the unknown, ‘a contrast between the familiar and the exotic and between everyday reality and dreams of other worlds. Immobility is the precondition of what may be called the sense of a horizon [...]’. The urge to move begins with disquietude and curiosity, and the latter is the basis of observation.

Ethnography is the starting line in the literary history of travel narratives. The observation and description of places, people, languages and customs became the empirical basis of an encyclopaedic synthesis of the world (Rubiés 2002: 241). Amongst the topics covered by ethnographic travel narratives are: navigation, technology, warfare, religion, customs, sexuality, gender, arts, hygiene, language, literature, science, navigation, gastronomy, geography, hospitality, ethnic resurgence, oral rhetoric, agricultural practices, economic activities and political order (Bruner 1997: 265; Pettinger & Youngs 2019: 5-9; Rubiés 2002: 251). Though often associated with archival forms of writing, rather than narratives, personal travelogues also tell stories, given that they are individual records of an experience and the understanding they had of it. Like narratives of any kind, nonfictional or otherwise, authors of this genre ‘must choose which events to narrate, how often, at what speed and in what order’ (Pettinger & Youngs 2019: 8).

As explained by Cronin (2000: 40), travel writers in the Renaissance – the period in which this genre of literature became more popular – for instance, would frequently choose to fill their work with facts as not to allay doubt of the veracity of their accounts. Brazilian historian Mary Anne Junqueira (2011: 53) maintains, however, that what matters to the reader is the truth the story is able to convey, not its so-called “veracity”. Travel reports are a response to the public’s yearning to read these adventurous narratives, not their desire to search for documentation or accuracy. Verisimilitude is not the driving force behind the appeal these narratives have, but its power to engage the reader in a journey of transformation. In line with Junqueira (2011: 46-47), one can argue that the reader must ask himself, first and foremost, who the writer, the narrator, or the main character was, who he wished to be before his journey, and finally who he has become afterwards. These questions represent the essence of pilgrimage, which is a journey towards change.

In the early years of the Renaissance, Dante Alighieri's (1265-1321) wrote *Purgatory* (1985)<sup>23</sup>, the second book of the *Divine Comedy* (1985) trilogy<sup>24</sup>. This is one of the most conspicuous examples of travel narratives that explore pilgrimage as a complex journey, one that not only means a change of scenery, but of self-growth. In the book, characters Dante and the Roman poet Virgil must ascend Mount Purgatory, a mountain that symbolises the journey to overcoming themselves.

As can be noted by Dante Alighieri's literature, from the Renaissance to present day, the examination of people and their surroundings was not limited to its academic or entertainment value, it had philosophical importance to readers and writers as well (Rubies 2002: 241). Reflecting upon different cultures and their behaviour meant reflecting upon oneself: 'Every travel report; therefore, carries with it the indissociable function of narrating a change that has occurred in its rapporteur. [...] Every voyage is also a confrontation of what is familiar with what is not' (Güércio & Cruzeiro 2019: 59), a clash that ultimately defines how the traveller will depict his or her experience when translating it into words. Güércio & Cruzeiro (2019: 61) argue that:

One can understand that travel accounts are not an absolute form of record, which would only imply in a complete (perhaps impartial, that many would like to call scientific) passage of its author through a new place. The selection is made in an absolutely subjective way, based on personal and unique criteria and, of course, marked by an undeniable cultural background.

The traveller sees and understands "the other" under his own cultural prism. However, when crossing cultural and geographical the lines, he develops a 'subtle sense of differentiation and integration' (Van Leeuwen 2007: 15) that allows him to become familiar with the 'host', as Campbell (2002: 269) puts it, which leads the traveller to acknowledge the differences and similarities between him and the other, or rather, between home and the foreign community. 'He confronts the vicissitudes of the world, dangers, threats and hostility, but he also harvests the rewards of hospitality, discoveries and new experiences' (Van Leeuwen 2007: 15).

The traveller departs from home in order to embark on a journey, but metaphorically he brings home along with him in the form of his own set of rules, customs and ideas embedded in his thoughts, feelings and actions. That being the case, it is possible to infer that one journey can be expanded into many others. Not every journey implies moving verbatim, but it can simply mean metaphorical change, in other

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<sup>23</sup> *Purgatory* was originally published in 1320 in Florence, Italy.

<sup>24</sup> The first book of the Trilogy is *Inferno* (1320) and the third one is *Paradiso* (1320).

words, crossing symbolic lines. For Pettinger & Youngs (2019: 4), crossing symbolic lines and metaphors in general are not rare in the study and the writings of travel narratives.

Geographic boundaries are crossed, and metaphorical ones are too. Van Leeuwen (2007: 16) emphasises that all kinds of boundaries define social exchanges, being that they 'are not constructed and preserved by laws, decrees and regulations only. They are also supported by narratives of various kinds, such as narratives of history, of ideology and politics, of collective and individual identities'. The notions of adjustment or 'displacement', as Campbell (2002: 269) explains it, is not exclusive to the traveller, as the 'host' is also changed at some level by their encounter. The traveller does not engage with the host just to acquire what the latter has to offer, but also leaves his own cultural and personal inheritance at their social exchange. According to Van Leeuwen (2007: 17), 'boundaries are the basis on which a state can build its system of power, both in the practical sense – the structuring of the society and the economy – and in the field of the imagination – the shaping of ideas and mental attitudes'.

Travel narratives are frequently confronted with issues of knowledge, economy, power and identity (Campbell 2002: 263), which means they often feature the clash between natives (hosts) and travellers. As an example, Güércio & Cruzeiro (2019: 60) highlight the reports made by English mechanic Thomas Ewbank (1792-1870) during his stay in Brazil; and the United States Navy captain James Melville Gilliss' (1811-1865) accounts of his trips to Chile. Both accounts focus on the comparison between cultures and ultimately only confirm the authors' previous opinions on the places visited, rather than questioning them.

It is worth highlighting that language differences might also have been a determining factor to Ewbank's and Gilliss' impressions, as the way in which traveller deals with 'languages other than their own, or radically distinct varieties of their own language, has clear implications for their capacity to engage with or interpret the realities they encounter' (Cronin 2019: 298), hence the sense of displacement described by Campbell (2002: 269).

On return, the traveller might experience another sense of displacement, the feeling of becoming a foreigner even to himself: 'The traveller who has been to foreign parts is not only *unsettled* but s/he becomes on return an *unsettling* figure for the settled community' (Cronin 2000: 65). The traveller is not someone who simply moves from place to place towards his final destination; rather, he is focused on the journey. Both the tourist and the traveller cross geographical boundaries, but only the traveller is able to cross the symbolical threshold. The main difference between a traveller and a



tourist is that the traveller feels the uncomfortable nature of the displacement – he respects it; to him, translation is a form of cultural interpretation, whereas the tourist tries to avoid the sense of displacement – he “domesticates” what is foreign to him, and sees translation as a temporary tool to fill the gap between languages and cultures. The traveller is a translator, the tourist a consumer of translation.

Failing to consider questions of language and translation when observing travel narratives – for instance, ‘the myth of language transparency, how language relates to power and the notion of commensurability or the possibility of representation on the basis of universals’ (Cronin 2019: 294; Cronin 2000: 2) – can lead to a neglect of crucial elements in determining how this literary genre is constructed.

## 2.2. Travel Narratives and Translation

Cronin (2019: 294) explains that travellers can be seen as translators and translators as travellers, because translation is essentially ‘an “account” of the journey from one culture and language to another. Travellers in many instances, like translators, find themselves straddling borderlines between languages and cultures’. The absence of a common language leads to the need of translation. Thereby, the various questions of travelling, as well as the ‘mediation between and within languages are properly the concern of translation studies’ (Cronin 2000:14).

As per Venuti (2008: 6), it is arguable that translation cannot simply be a second-order representation of the original. Venuti (2008: 13) understands that translation is a process intimately connected to the ‘strength of interpretation’. Interpretation, however, is not limited to the deciphering of linguistic codes, as it is also a personal reading of the communicative process, which, like the traveller, is never stagnant.

For Cronin (2000: 3), ‘the traveller may actively seek exile from language as a means of communicative rebirth’. This indicates that other forms of language interpretation and exchange are translation practices as well, for instance: sight, smell, touch, taste and non-verbal sounds. According to Cronin (2000: 19), this form of translation is an important aspect of vertical travels, which are:

[...] temporary dwellings in a location for a period of time where the traveller begins to travel down into the particulars of place either in space (botany, studies of micro-climate, exhaustive exploration of local landscape) or in time (local history, archaeology, folklore).

Cronin (2019: 29) explains that vertical travel can potentially occur anywhere as long as the traveller remains stationary for a certain period of time. Forsdick (2019: 100)

delves into the issue a little further and claims that, in vertical travelling, *soundscape*s and *smellscapes* are ‘a process of multisensory rediscovery of the everyday’. For this reason, it is arguable that translation is also a multisensory rediscovery of the everyday, as the nature of language variations itself is a form of displacement. Like Campbell (2002: 269), Cronin (2000: 22) addresses the term by stating that ‘displacement is one of the features that distinguishes human speech from other forms of communication’. As mentioned before, disquietness and curiosity catapult the human need for movement and communication.

Travel narratives and translation have more in common than just linguistics or nonverbal sign systems; both require taking a journey of discovery and diving into the unknown. According to Martin & Pickford (2012: 1-2), as mentioned by Pettinger & Youngs (2019: 2), while travel accounts are often associated with ‘recasting the foreign textually and visually for readers back home, translation is similarly concerned with transporting the foreign into the target language and culture and adapting it to meet the target audience’s expectations’. Both the traveller and the translator move between languages and cultures in comparable ways, as they are active interpreters of the cultures through which they travel (Pettinger & Youngs 2019: 2; Hulme & Youngs 2002: 9; Cronin 2000: 23).

Translation, like travel narratives, is circular. Circular in the sense that both traveller and translation depart from a point of origin only to have the illusion of coming back to it. This is not possible, however, as home will never be exactly the same in the traveller’s perspective in his return; similarly, the target text is not identical to the source text, though it might possess an analogous essence. For this reason, it is arguable that translation is a paradox in and of itself. Cronin (2000: 42) explains that:

When the foreigner speaks, the report both is and is not a translation. In a sense, travel writing merely highlights the fundamental paradox of translation itself. A translation is paradoxical because it both is and is not the original. The translation only exists because of the original but the aim of translation as conventionally defined is that it should read like an original in the target language. The original is simultaneously present and absent.

Both the traveller and the translator engage in a form of dual transcendence. As mentioned before, the traveller transcends when he leaves home, as he is seeking to expand his horizons, but he is also changed by his encounter with the host, and thus transcends on his return. The translator follows the same symbolic movement: ‘On the one hand, there is the journey out into the source language. On the other, there is the return to the target language’ (Cronin 2000: 64). This process, however, is not exclusive to the context of interlingual travelling, as it happens in intralingual journeys as well.

### 2.2.1. Travel Narratives and Intralingual Translation

Basing his point of departure on Jakobson (1959/2000: 114), Cronin (2019: 295) explains that intralingual traveling means traveling within the geographical boundaries of a shared language, but still experiencing variations in lexical usage, accents, intentionality and cultural habits. Intralingual translation proves to be useful as ‘intralingual accounts track their own exotica’ (Cronin 2000: 13). This means the difficulty with this type of travel resides in the traveller’s realisation of the myth of language uniformity in monoglossia. When translation problems do appear in intralingual travelling, ‘they are all the more significant for their unexpectedness’ (Cronin 2000: 11).

Cronin (2000: 2) argues that the apparent liberation from the obstacles of translation is illusory as language differences still occur in intralingual contexts. Once language familiarity is expected, the traveller focuses on cultural and linguistic differences, whereas in interlingual contexts, once he does not anticipate them, the traveller gladly notices the similarities. Güércio & Cruzeiro (2019: 64) complement Cronin’s assessment by stating that intralingual travelling is about the unsettling discomfort of realising a language peer<sup>25</sup> can still be, to the traveller’s point of view, “the other”, the unfamiliar figure he had only expected to encounter in interlingual travels. Therefore, ‘translation is more explicitly emphasised in intralingual travelling than in interlingual travelling’ (Cronin 2000: 10).

According to Brems (2017: 525), similarly to interlingual translation, intralingual translation involves much more than just the study of language use: ‘You can see how power relations are expressed and how identity and alterity are fostered by studying the intralingual translation flows within one language’. Making sense of people’s narratives within the same language but from different origins of the same country is, in and of itself, a form of travel. To connect with others in intralingual contexts is to cross a mental threshold, in other words, imaginary frontiers, and that is precisely where intralingual translation resides. To cross imaginary frontiers is thus how the traveller makes sense of his own experiences to others and how he makes sense of the others’ experiences to himself. The intralingual traveller then crosses three different boundaries: 1) his own mind; 2) the hosts’ mind and 3) the actual geographic borders.

The crossing of these three boundaries happen, for instance, in the filmic narratives *Central Station* (Walter Salles, 1998) and *Cinema, Aspirins and Vultures*

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<sup>25</sup> Someone who shares the same language as the traveller.

(Marcelo Gomes 2005). These two films belong to the corpus of analysis of this dissertation. They are a specific type of travel narratives: road films, the theme of the next chapter.

### 3. ROAD FILMS

#### 3.1. What are Road Films?

Road films began to flourish mainly in North America, more specifically in the United States, in the 1960s and are ‘sowed in the soil of classical genre, the road movie is first and foremost about the cinema, about the culture of the image’ (Orgeron 2008: 3). The lack of consensus on what a road film is or should be makes it hard to be defined. There is almost a consensus, however, that road films are genre films (Hayward 2000: 313; Lie 2017: 7), which are cinematic productions organised according to an aesthetic type that relies on a familiar format (Hayward 2000: 165; Lie 2017: 5). Garibotto & Pérez (2016: 6) prefer to define road films as “a-genre”, since calling it a proper genre would mean putting ‘arbitrary limits to a type of narrative that is precisely defined by its lack of limits’. The authors above agree, however, that road films can be considered to be the cinematographic version of travel narratives.

Road films recount multiple journeys, and these multiple journeys are the central motive behind road films (Bertelsen 1991: 47 as mentioned by Lie 2017: 9). The journey reveals ‘a landscape of constantly evolving, barely sustainable “newness”’ (Orgeron 2008: 1-2), which is visually projected onto ‘the landscape traversed and bound by the nation’s highways’ (Cohan & Hark 1997: 1). The highway is thus what makes road films a specific kind of travel narratives. The highway, in fact, is as much a character as the protagonists of the films. The road, as described by Laderman (2002: 2), is ‘an essential element of American society and history, but also a universal symbol of the course of life, the movement of desire, and the lure of both freedom and destiny’. The road represents the unknown from many perspectives: 1) taking the journey itself; 2) finding its destination and; 3) exploring the traveller’s (sub)conscious.

The highway is an outlet to what has been hidden within the traveller’s mind, what Freud (2010: 339) conceptualises as *heimlich* [secrecy]. The road transforms the traveller’s *heimlich* into *unheimlich* [incredible; sinister]<sup>26</sup>. What has been concealed in the traveller’s subconscious is finally able to come to light, especially to himself. Discovering the dark corners of the mind can be a daunting task, or more specifically, an *unheimlich* effort. ‘The horizon beckons both auspiciously and ominously’ (Laderman 2002: 2). To “hit the road” is to face fundamental questions of the mind that are closely related to transience, nomadism and self-discovery.

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<sup>26</sup> *Heimlich* and *unheimlich* are German spellings.

When watching road films, apart from identifying himself with the traveller's multiple journeys into the unknown, the viewer is likewise seduced by the idea of change and the prospect of novelty. As per Morin (1980: 81), a film viewer is capable of projecting or identifying himself with the narrative or the characters on screen. Through road films, audiences are able to expand and update their overall knowledge, their aesthetic references and even their affection repertoire.

Orgeron (2008: 2) claims that road films are cinematographic productions burdened by 'the seductiveness of its own mythological systems'. The author (ibid.) explains that this genre is appealing to motion picture audiences as it addresses and arouses people's desire for modernity, for continuous movement – both literally and metaphorically – against the old versions of themselves. Road films foment the audience's need for rupture, more specifically, their need to distance themselves from lethargy and tradition. Cohan & Hark (1997: 1) take the matter further and argue that the ongoing popularity of the road owes much to its potential for romanticising alienation and, as discussed by Cronin (2000: 13), for problematising the idea of a homogeneous identity across a nation's culture. Atkinson (1994: 16), as cited by Cohan & Hark (1997: 1), maintains that:

Road movies are too cool to address seriously socio-political issues. Instead, they express the fury and suffering at the extremities of civilised life, and give their restless protagonists the false hope of a one-way ticket to nowhere... road movies are cowled in lurking menace, spontaneous mayhem and dead-end fatalism, never more than few roadstops away from abject lawlessness and haphazard bloodletting... road movies have always been songs of the doomed, warnings that once you enter the open hinterlands between cities, you're on your own (Atkinson 1994: 16).

Contrary to Atkinson (1994), Laderman (2002: 2) argues that road films are narratively constructed upon the notion of cultural critique, which is presented not just through narrative, but also through editing, soundtrack and camera movements. The key element to understand this film genre, according to Garibotto & Pérez (2016: 2), is that they are not to be analysed just as motion pictures about people driving vehicles, but as narratives that focus on a major journey – regardless of the chosen means of transportation – and, mainly, on the impact said journey had on the travellers.

The journey has major impacts on the traveller as he finds on the road the means to rebel against personal patterns and social norms. The social critique raised by road films is broader than just the traveller's need for venturing outside his comfort zone, it is about questioning one's cultural background and societies' impositions and *modus operandi* in general:

The driving force propelling most road movies, in other words, is an embrace of the journey as a means of cultural critique. Road movies generally aim beyond the borders

of cultural familiarity, seeking the unfamiliar for revelation, or at least for the thrill of the unknown. Such traveling, coded as defamiliarisation, likewise suggests a mobile refuge from social circumstances felt to be lacking or oppressive in some way. [...] Thus the road movie celebrates subversion as a literal venturing outside of society (Laderman 2002: 1-2).

A person's identity is often linked to his cultural background and the society in which he supposedly belongs to. However, once the person becomes a traveller, his sense of identity is surreptitiously questioned by the road through the people he encounters and the events he experiences. The road is a means of escaping the confines of the household and, ironically, the place where the traveller seeks home. Therefore, to the traveller, finding the sense of familiarity in his journey is both an aspiration and something he vehemently rejects. The concept of home, however, is a utopia. In other words, home is the ever searchable, yet never fully reachable place on the road. To Güércio & Cruzeiro (2019: 66), the road is a dystopia imagined by the traveller's desire of finding something that could never be concrete.

More often than not, road films depict characters who 'perhaps without fully knowing it themselves, set out on the road not to escape but to *rebuild* families, however warped those re-domesticated structures might ultimately be' (Orgeron 2008: 166). In the beginning of the journey, vilifying familiarity and valorising the unknown is a common feeling to the traveller. No matter how long the road is, 'home remains the constant reference, the lodestone' (Orgeron 2008: 196). This time, home is more than a utopian feeling; it represents the traveller's identity. In the words of Everett (2004: 19), the road is 'an extended metaphor of quest and discovery through which to approach fundamental concepts of identity'.

### 3.1.1. Road Films and the Traveller's Identity

At first glance, the road film viewer might be tempted to believe the traveller's perception of identity revolves around his sense of displacement, wander and wonder, but the concept of identity is more complex than that. Throughout life, a person assumes a different set of identities which are not unified around a unique and consistent form of "self" or, as Hall (1997: 14) puts it, a 'narrative of the self'<sup>27</sup>.

Hirsch (1992: 5) argues that identity is a broad concept that is inherently intertwined with the idea of "continuity" and "space", two terms that are recurrent when analysing travel narratives and road films. Bauman & Vecchi (2004: 15) discourage

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<sup>27</sup> My translation: '*narrativas do eu*' (original excerpt in the Portuguese language).

a rigid and simple definition for identity, claiming that it is ‘something very evasive and slippery, almost an *a priori*, that is, a pre-existing reality’. The authors argue that identity is ‘something to be invented rather than discovered’ (Bauman & Vecchi 2004: 16). Cronin (2006: 2) also delves into the issue of conceptualising identity and explains that it is partly determined by geography and local histories, though it is not always bound by the circumstances of one’s origin. As reported by the author:

The ways in which people represent themselves to each other and themselves is not just a function of different histories; it is also bound up with the way in which in the contemporary world they are invited, encouraged or obliged to participate in the economy and society (Cronin 2006: 2).

The traveller’s search for his identity surpasses the realm of political or national origins, it is about his willingness to observe himself and the “other” in an unfamiliar terrain. Therefore, based on the aforementioned authors and the previous chapter, it can be argued that the traveller’s identity in road films is the result of who he was, who he wished to be before his journey, and finally who he has become.

Being on the road is a way to rediscover the “self”, but also the nation’s self. This means road films allow both traveller and audiences to ‘map the national territory and explore its peculiarities while drawing on or rejecting former representations of the nation’ (Pinazza 2014: 48). Both traveller and nation undergo a process of (re)examination, (re)discovery and identity (re)formation.

On the road, the traveller is discovering who he is by feeling a sense of belonging even in uncomfortable situations or, more specifically, when experiencing a sense of displacement. To acknowledge his own identity and that of others is ultimately to feel somehow integrated (Sardinha 2009: 20), even if this means recognising himself as an outcast or being part of a group of excludees. To Bauman & Vecchi (2004):

The idea of ‘identity’ was born out of the crisis of belonging and out of the effort it triggered to bridge the gap between the ‘ought’ and the ‘is’ and to lift reality to the standards set by the idea – to remake the reality in the likeness of the idea. [...] Identity born as fiction needed a lot of coercing and convincing to harden and coagulate into a reality (more correctly: into the sole reality thinkable) – and the story of the birth and maturation of the modern state was overflowed with both (Bauman & Vecchi 2004: 19).

The multiple personalities and, consequently, the multiple identities encountered by the traveller is a recurrent theme in road films, especially when discussing the traveller’s possible dichotomous views of the “other”, which is usually either a form of rejection or fetishism. As stated by Laderman (2002: 22), exoticism is highly common in American road films due to their ‘more ubiquitous political subtext’ which is often associated with American expansionism and imperialism. Travellers of the United States



have ‘a sense of conquest through travelling, of asserting one’s self by venturing elsewhere, [...] reiterating that very society’s intrinsic need to exploit and colonise’ (Laderman 2002: 22).

The idea and the effects of the presence of the coloniser – latent or patently – permeates not only North American, but also Latin American road films. According to Pinazza (2014: xiii), the repercussions of colonialism, liberalism and globalisation are a significant aspect of Latin American filmography, notably in countries like Argentina and Brazil.

### 3.1.2. Road films Latin America and Brazil

Though often associated with the United States – as this type of production is embedded in North American culture (Laderman 2002: 2; Cohan & Hark 1997: 1; Orgeron 2008: 1) – road films became an important cinematographic genre in other global regions as well, mainly in Latin America, which welcomed the genre in the 1990s (Lie 2017: 2; Pinazza 2014: 1; Garibotto & Pérez 2016: 2).

Garibotto & Pérez (2016: 2) demonstrate that Latin America has a corpus of more than two hundred films across the region. According to the authors, these films have earned the critics’ respect at major film festivals and profitable results at the box office. This is the case, for instance, of the critically acclaimed: *Central Station* (Walter Salles, 1998), *And Your Mother Too* (Alfonso Cuarón, 2001)<sup>28</sup>, *Intimate Stories* (Carlos Sorin, 2002)<sup>29</sup>, *The Middle of the World* (Vicente Amorim, 2003)<sup>30</sup>, *The Motorcycle Diaries* (Walter Salles, 2004), *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005), *Along the Way* (Breno Silveira, 2012)<sup>31</sup> among others.

When internationally famous Latin American filmmakers of the 1960s – ‘Glauber Rocha (Brazil), Fernando Solanas and Octavio Getino (Argentina), Jorge Sanjinés (Bolivia), Julio García Espinoza and Tomás Gutiérrez Alea (Cuba), and Miguel Littin (Chile)’ (Pinazza 2014: 7) – started a movement called “Revolutionary Cinema”, later known as “New Latin American Cinema”, a new the aesthetic was introduced to the North American and European film industries: the “Third World Cinema” (TWC), which is

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<sup>28</sup> Original title in Spanish (Mexico): *Y Tu Mamá También*.

<sup>29</sup> Original title in Spanish (Argentina): *Historias Mínimas*.

<sup>30</sup> Original title in Portuguese (Brazil): *O Caminho das Nuvens*.

<sup>31</sup> Original title in Portuguese (Brazil): *À Beira do Caminho*.

still a common choice in narrativity and visuality for contemporary Brazilian filmmakers. The TWC aimed at producing a decolonised type of filmmaking ‘for an active spectator’ (ibid.; Lie 2017: 2). During dictatorial regimes, films in Latin America still managed to be made, though in smaller scales (Lie 2017: 3).

In Brazil, for instance, during its military dictatorship period (1964-1985), many filmmakers kept aiming at engaging the so-called active spectators, viewers who were able to reflect upon the political situation and act on their dissatisfactions. A profuse amount of the films produced at that time had titles which seemed to promote the dictatorial regime. In reality, however, by doing so, filmmakers were attempting to deceive the military censorship, a successful endeavour in most cases. The following films can be highlighted as examples: *Go Ahead, Brazil* (Roberto Farias, 1982)<sup>32</sup>, *Happier Than Ever* (Murilo Salles, 1984)<sup>33</sup> and *Twenty Years Later* (Eduardo Coutinho, 1984)<sup>34</sup>.

In the 1990s, as a recent democratic country, Brazil instituted new laws to stop the decline in the country’s cinematographic production. For this reason, co-productions became increasingly more popular, as filmmakers had learned to search for support beyond their country’s or continent’s borders (Pinazza 2014: 4; Lie 2017: 3). This newly established transnational dynamic explains why genres identified with US filmography started to find a fertile terrain outside the North American geo-cultural domain (Lie 2017: 4).

Though influenced by American productions, Latin American and Brazilian road films do not fall under the same prescriptions of American films of the same genre, which are normally focused on automobiles and the freedom of wandering without any clear aim or direction (White & Corrigan 2004: 318; Lie 2017: 8). Brazilian filmography is centred around characters who know exactly where they are going and are fully aware of the reasons behind their choice to travel. This is the case, for instance, of the films that will be analysed in this dissertation: *Central Station* (Walter Salles, 1998) and *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005). Traveling for leisure, as explained by Lie (2017: 9), is a luxury few Latin American people and film characters can afford.

Though considered a peripheral segment in the motion picture industry, Brazilian cinema has its own peculiarities, especially regarding road films. The following

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<sup>32</sup> Original title in Portuguese (Brazil): *Pra Frente Brasil*.

<sup>33</sup> Original title in Portuguese (Brazil): *Nunca Fomos tão Felizes*.

<sup>34</sup> Original title in Portuguese (Brazil): *Cabra Marcado pra Morrer*.

peculiarities can be underscored: 1) the (re)discovery of the *sertão*<sup>35</sup> and the *favelas*<sup>36</sup> and their aesthetics (Brandellero 2013: xxiii; Da Silva & Cunha 2017: 7); 2) hand-held cameras that are often placed on or inside a moving vehicle (Lie 2017: 14; 3) slow travelling shots<sup>37</sup> (Lie 2017: 14; Laderman 2002: 15); 4) the depiction of central and peripheral spaces as fractured and heterogeneous (Pinazza 2014: 7) and; 5) the search for a national identity through time within a country of continental proportions (Brandellero 2013: xxii).

In accordance with Pinazza (2014: 15-16), national identity and tradition are not uniformly formed or fixed in any region, especially in countries of large territorial size, which is the case of Brazil. Crossing an extensive nation takes a long time, and to explore its different cultures takes even longer. The concept of 'brazilianness' is constantly in tension to both traveller and natives (Pinazza 2014: 61), as it 'is difficult to talk about a single national identity because of the plethora of historical, social, and economic diversity, not to mention Brazil's multiculturalism' (Da Silva & Cunha 2017: 7). This is the main reason why searching for a possible regional identity, rather than a national one, is a recurrent theme amongst Brazilian road films.

The conceptions of time and space are fundamental in shaping one's emotional experiences and perceptions of reality and this becomes even more apparent in travel narratives: 'our grasp of the space surrounding us gives unity to our sense of reality and a sense of continuity, counter-balancing the fragmentation and transitoriness of time. [...] It is the basis of any sense of coherence' (Van Leeuwen 2007: 12). Therefore, the notions of time and space epitomise the experience and the study of road films.

According to Brazilian geographer Milton Santos (2008: 77), to speak of the concept of "period of time" is already to qualify time as a spatial form. Time only becomes conspicuous through space. Space is the scenery in which time manifests itself, and time is what allows space to gain or lose political, personal or social significance. Van Leeuwen (2007: 13) also maintains that the concepts of space and time are complimentary, as spaces are not just settings, but places imbued with the emotions of characters and the consequences of a series of actions that are displayed or hidden with

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<sup>35</sup> Impoverished region of arid vegetation part of the countryside of northeastern Brazil (Brandellero 2013: xxiii). It is also known as the northeastern hinterlands of Brazil.

<sup>36</sup> A *favela* is a type of slum neighbourhood that exists in many urban regions in Brazil, such as the cities of São Paulo or Rio de Janeiro.

<sup>37</sup> Travelling shot is a term 'used for a shot when the camera is being moved by means of wheels: on a dolly (a low wheeled platform on which a film camera is moved) and on tracks (hence tracking shot), in a car or even a train' (Hayward 2000: 442).

the passing of time. Though the notions of time and space are concatenated, for didactic reasons, in this chapter, they will be studied separately.

### 3.1.3. Road Films and Spatiality

As maintained by Santos (2014: 31), “space” is a relational reality, that is, it must be understood as spatiality, an associative unity that comprises geography, natural and social objects, and the forms of organic life that permanently or temporarily inhabits it. Therefore, space ‘is a set of elements which contain fractions of their own of a society in motion. Each element thus has its role in shaping society’ (Santos 2014: 31-32)<sup>38</sup>.

With regard to film, space points to different vectors within the Cartesian plane of existence. This means space exists in extra-filmic and intra-filmic contexts. The extra-filmic spaces are those that transcend the boundaries of the screen, while the intra-filmic spaces correspond to the images within the frame. Extra-filmic spaces are: 1) the locations/studios as whole where the film was shot and; 2) the place where it is projected, that is, film theatres or the viewers’ homes. Intra-filmic spaces, in turn, can be narratively real or imaginary. Real intra-filmic spaces are: 1) the composition of the frame and; 2) camera movements. Imaginary intra-filmic space is the character’s inner dialogues and memories. One space, however, comprises both extra and intra-filmic spaces: the film set. It is essential to highlight that the film set is not synonymous with studio or location, as the latter two represent the space in its entirety, not just what is being used for filming purposes.

Van Leeuwen (2007: 16) mentions Deleuze and Guattari to explain that, in road films, both extra-filmic and intra-filmic spaces are related to the visual and narrative dichotomy between mobility (nomad spaces) and immobility (striated spaces):

Nomad space is the space of movement, of unlimited vision, of new impulses and fresh energy, of revolutionary ideas and of approaches to life which are unheeding of limits and boundaries. Striated space is marked off by strict boundaries and hierarchies, by a dissociation of the inhabitants from the land, by quantified surfaces and distances, by the allocation of properties, by efforts to realise a homogeneous, unchanging and controlled domain. However, due to their continual interaction, both spaces contain elements of the other. Striated spaces are interspersed with nomad spaces, which undermine them and try to expand, while striated spaces invade nomad spaces to impose structures and a sense of order. The two cannot exist without each other, as communicating vessels. Each spatial system is the outcome of the balance between these two components and limited by a boundary. [...] Of course, systems of boundaries are not constructed and preserved by laws, decrees and regulations only. They are also supported by narratives of various kinds, such as narratives of history, of ideology and politics, of collective and individual identities (Van Leeuwen 2007: 16-17).

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<sup>38</sup> My translation: ‘O espaço, por conseguinte, é isto: um conjunto de formas contendo cada qual frações da sociedade em movimento. As formas, pois, têm um papel na realização social’ (original excerpt in the Portuguese language).

From the author's explanation above, it can be inferred that space, in road films, is responsible for denoting the traveller's reality and for shaping the film's narrative. The traveller imagines, experiences and modifies the spaces that surround him (real intra-filmic spaces) and that which inhabit his mind (imaginary intra-filmic spaces). Da Silva & Cunha (2017: 2) argue that the study of spatiality and mobility in film is a powerful tool for 'problematizing the relationship between individuals and their surroundings, and the meanings that arise from this connection'.

#### 3.1.4. Road Films and Temporalities

Doane (2002: 30) introduces the term "temporality" when discussing time in film, as it conveys the implications of time in film. For the author, every film engages in three main temporalities:

There is the *temporality of the apparatus itself* – linear, irreversible, "mechanical". And there is the *temporality of the diegesis*, the way in which time is represented by the image, the varying invocations of present, past, future, historicity. Flashbacks would be the most prominent example of how the temporal content of the narrative can seemingly contest or counter the irreversibility of the apparatus itself. And finally, there is the *temporality of reception*, theoretically distinct but nevertheless a temporality [...]. Everything about the theatrical setting – the placement of the screen in relation to the audience, the darkness of the auditorium and its enclosed space – encourages the spectator to honour the relentless temporality of the apparatus. It is possible to look away or exit momentarily, but in the process something is lost and is felt as such (Doane 2002: 30 – my edition in italics).

According to Doane (2002), time in film can also be deconstructed through the same prism as space: as extra-filmic and intra-filmic. The extra-filmic temporalities are: 1) the film's or a scene's running time; 2) the amount of time spent in order to conclude the film from pre to post-production; 3) the context in which the film was shot (month, year, season, political context etc) and; 4) the audience's time of fruition, that is, how long the film resonates with its viewers. The intra-filmic temporalities are: 1) the historical period in which the narrative takes place (eras, centuries etc.); 2) the time-span in which the plot is developed (hours, days, months, years, etc.); 3) the time-span in which a specific scene transpires and; 4) editing and montage (e.g. parallel, linear/non-linear, slow motion, ellipsis etc).

## 4. METHODOLOGY

### 4.1. Corpus of Research

#### 4.1.1. *Selecting the Corpus of Research*

Firstly, a process of data collection was put into practice. For this purpose, the virtual archive collection of the Brazilian National Cinema Agency (ANCINE)<sup>39</sup> and the website [imdb.com](http://www.imdb.com) were consulted. In order to narrow down the search, seven criteria were selected. All films should:

1. Be Brazilian road films. It is understood as “Brazilian”, films that were produced by a Brazilian company, directed by a Brazilian director and filmed in Brazilian territory;
2. Be works of fiction, since the documentary genre has its own cinematic language, which is usually focused on creatively recording reality (Penafria 2011: 1). To examine the representations of reality is not within the scope of this research.
3. Be full-length films, as to allow a wider selection of scenes to choose from;
4. Be live-action films, as the analysis of real actors is essential for this research. This means animations were not contemplated in this study;
5. Be part of the commercial exhibition circuit, as this may be representative of the films’ cultural impact;
6. Showcase scenes of intralingual translations between a protagonist and one or more characters;
7. Have the year of their international release dated after the 1990s, decade in which road films became a relevant cinematographic genre in Latin America, as mentioned in the previous chapter.

Based on the criteria above, two films emerged from the archives and, thus, were selected to be part of the corpus of this research: *Central Station* (Water Salles, 1998) and *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005).

#### 4.1.2. *Synopsis and Comparative Data*

*Central Station* (Water Salles, 1998) tells the story of Dora (played by Fernanda Montenegro), a former school teacher who makes a living by writing letters for illiterate people at Rio de Janeiro’s Central Station. There she meets Ana Fontenele (played by Soia Lira) and her son, Josué Fontenele de Paiva (played by Vinícius de Oliveira), an

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<sup>39</sup> Available at <<https://www.ancine.gov.br/>>.

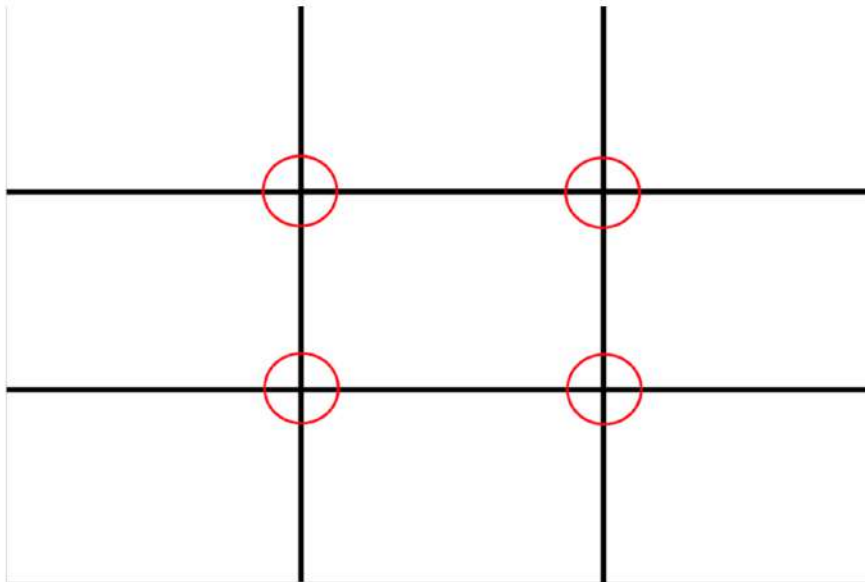
underprivileged nine-year-old boy who hopes to meet his father. After his mother's tragic death, Dora commits to returning the boy to his father in the town of Bom Jesus do Norte, located in the state of Pernambuco, in the northeast of Brazil ([IMDB.com](http://IMDB.com); Pinazza 2014: 47). *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) tells the story of two outcasts, Johann (played by Peter Ketnath), a German immigrant, and Ranulpho (played by João Miguel), a Brazilian native. They wander together through the Brazilian outback, in the *sertão* of Pernambuco, in search of a better life. Johann sells aspirin with the help of a portable projection system that shows advertising films promoting the drug. Johann has grown to love Brazil, but Ranulpho longs to get away from there ([IMDB.com](http://IMDB.com)).

	<b>Central Station</b>	<b>Cinema, Aspirins and Vultures</b>
Original Title in Portuguese	Central do Brasil	Cinema Aspirinas e Urubus
Release Date (Worldwide)	3 April 1998	11 November, 2005
Co-Productions Between	Brazil and France	Brazil and Germany
Director	Walter Salles	Marcelo Gomes
Writer(s)	Marcos Bernstein, João Emanuel Carneiro and Walter Salles	Karim Aïnouz, Paulo Caldas, Marcelo Gomes and João Miguel
Cinematographer	Walter Carvalho	Mauro Pinheiro Junior
Production Companies	Audiovisual Development Bureau, Ministerio da Cultura, BEI Comunicações, Bahiatursa, Lei de Incentivo a Cultura, Ministerio da Cultura	Dezenove Filmes, Rec Produtores Associados Ltda,
Distributed by	Europa Filmes	Imovision
Runtime	110 minutes	99 minutes
Printed Film Format	35 mm	35 mm
Colour/ B&W	Colour	Colour
Sound Mix:	Dolby SR	Dolby SR
Filming Locations	São Mamede (Brazil), Cabaceiras (Brazil), Patos (Brazil) and Pocinhos (Brazil)	Rio de Janeiro (Brazil), Victoria da Conquista (Brazil), Milagres (Brazil) and Arcoverde (Brazil)
Budget	R\$2,900,000.00 (€452,419.00) *Based on current Exchange Rates	R\$2,100,00.00(€390,000.00) *Based on current Exchange Rates
Box Office	R\$5,971,073.00 (€931,819,89.00) *Based on current Exchange Rates	R\$882,373.00 (€24,000.00) *Based on current Exchange Rates
Language(s)	Portuguese	Portuguese and German

## 4.2. Method of Analysis

### 4.2.1. Applied Method

Figure 1 - Representation of the Rule of Thirds



The chosen method of analysis is an interpretation of Casetti & Di Chio's (1998: 126) methodological proposal for analysing the 'filmic text' (Hayward 2000: 1). The authors observe three levels of examination: 1st) isolating each component of the film language, also known as the film grammar (e.g. sound, lighting, editing, costuming, soundtrack, colour palette, frame composition etc) in every chosen frame; 2nd) identifying and describing how these components are being used in said frames and; 3rd) interpreting how these components work together in order to create narrative meaning, 'as film coaxes us to connect sequences into a larger whole' (Bordwell; Thompson; Smith 2017: 52).

In an effort to conduct an in-depth analysis, the analysis will focus solely on editing, soundtrack and frame composition. For this same reason, three sequences (a series of scenes) and one scene from *Central Station* (Water Salles, 1998) and seven scenes from *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) have been selected for analysis. These narrative fragments were selected because they are considered to be pertinent in the representation of the films as a whole with regard to the thematic and visual representations of intralingual translation.



In order to analyse frame composition, the rule of thirds is the chosen method. As can be seen in figure 1, this photography technique is composed of an imaginary division of the frame into thirds which yields nine parts (Bowen & Thompson 2009: 31). The books *Grammar of the Shot* (2009), authored by Roy Thompson & Christopher Bowen, and *Cinema Studies: the Key Concepts* (2000) authored by Susan Hayward will serve as the main references for consulting the film grammar.

#### 4.2.2. *Categories of Analysis*

After exploring the corpus of analysis, Cronin's (2006: 131) three levels in which intralingual translation can occur emerged as fitting categories of analysis: 1) from the written medium to the verbal; 2) from high literary language to the familiar language of home and; 3) from the visual to the auditory or performative.

## 5. CENTRAL STATION

### 5.1. Writing Letters in Central Station: Opening Sequence

In the film's opening sequence (time frame: 00:00:34 – 00:02:55), a series of characters are shown in single close-up shots, narrating their stories as protagonist Dora, a retired elementary school teacher, writes them down in the middle of Rio de Janeiro's busy central station. Rio's Central Station is the extra and the intra-filmic space for this sequence. Each person that comes by Dora's stand has a message to be given, a letter to be sent to a loved one, but they are not able to do so by themselves, as it is implied that these supporting characters are unable to read or write. According to the Brazilian Institute of Geography and Statistics (IBGE)<sup>40</sup>, in the year in which the story unfolds, 1998, the illiteracy rate in the state of Rio de Janeiro was 20,9 %. For this reason, it can be inferred that Dora's stand is often busy with customers. By interpreting verbal signs into written signs of the same language, the protagonist is doing the work of an intralingual translator.

The soundtrack in this sequence is the film's main theme, entitled '*Central do Brasil*'<sup>41</sup> [Central of Brazil], which is the gloss translation of the film's original title in Portuguese. It can be argued that Rio de Janeiro is the international centre of Brazil, as it is located in the wealthiest region of the country: the southeast (Fausto & Fausto 2014: 172). Like the train station itself, Rio de Janeiro is a place of meetings and farewells and, above all, a place of transit. The film's first sequence is a sign of the unravelling narrative to come, of the unfolding events in Dora's life: the road, the movement, the meetings and the farewells.

As indicated by figures 2, 3 and 4, most of the shots in this sequence are close-ups of short focal range. This means no depth of field or blurry backgrounds (Hayward 2000: 58). This does not seem to be an attempt to single out the characters who are sharing their personal lives with Dora. Rather, these frames are visual indications of the world unfolding itself in the scene's background, suggesting that there is nothing particularly special about the individuals coming and going through Rio de Janeiro's central station. Like the people in the background, the characters who sit on Dora's stand are just bystanders to her. However, like the people represented in figures 2, 3 and 4, they all

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<sup>40</sup> This information can be found at the institute's official webpage: <<https://seriesestatisticas.ibge.gov.br/series.aspx?no=1&op=1&vcodigo=PD385&t=taxa-analfabetismo-funcional-sexo>> Accessed in 09 July 2020.

<sup>41</sup> The film's soundtrack was composed by Antonio Alves Pinto and Jaques Morelenbaum.

have their own individual stories to tell. Dora is the single person who stands out from the crowd. She is the intralingual translator who is able to listen and record people's stories and, supposedly, send out their words in the form of letters all over country.

*Figure 2 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 00:00:40*



*Figure 3 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 00:01:17*



Though committed to writing their letters, Dora is not interested in listening to her clients' stories, nor does she plan to actually follow through on her promise of delivering their messages. Instead, she keeps their money, but disposes of the letters as soon as she gets home. Dora's identity is not attached to her craft in the slightest. In figure 5, an indifferent Dora is shown, following the same cinematographic pattern: a

close-up of short focal-length, with an extremely blurred background. Writing letters is simply a means to survive, ‘a way of increasing income’<sup>42</sup>, as she puts it. She needs the money, but does not need to care about anything else.

*Figure 4 - Screenshot: DVD of the film ‘Central Station’ (1998) – Frame 00:02:46*



*Figure 5 - Screenshot: DVD of the film ‘Central Station’ (1998) – Frame 00:01:47*



The editing in this sequence is mostly based on a technique called shot/reverse-angle shot (S-RS), which is commonly used in close-up dialogue scenes: ‘the camera adopts the eye-line trajectory of the interlocutor looking at the other person as she or

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<sup>42</sup> Time frame 00:54:49 – 00:54:52.

he speaks, then switches to the other person's position and does the same' (Hayward 2000: 106).

Dora's clients are not present in the shots in which she is at the foreground<sup>43</sup>, nor is she present in the supporting characters' shots, as demonstrated by figures 2, 3, 4 and 5. There is no connection between the protagonist and the people who sit in front of her. Dora is not invested in her work, as she does not find it amusing or fulfilling to write letters for strangers. These frames are representative of Dora's indifference towards her craft as an intralingual translator.

Amidst a crowd of passersby, one client momentarily draws the protagonist's attention: a young man who is not speaking of pain, love or suffering, but of a passionate night he once shared with a woman named Dalva. Though not captivated by the man himself, Dora is intrigued by his erotic story, and even makes a comical suggestion to make it more exciting:

Man: [...] our sweaty bodies intertwined and I still feel... feel...

Dora: ...Intoxicated!

Man: Yes! Intoxicated! (Time frame: 00:02:30 – 00:02:35 – My translation)

Figure 6 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 00:02:23



As represented by figure 6, this is the only time in which the protagonist and a supporting character are placed within the same shot in this sequence. The frame composition indicates that Dora, for once, was interested in a client's story. The lack of depth in the man's story is exactly what draws the translator's attention, as she is

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<sup>43</sup> Foreground is 'the zone between the camera's lens and the main subject being photographed. It is the space before the area of interest' (Bowen & Thompson 2009: 63).

presented, at this moment in the narrative, as a selfish and unsympathetic person. In the third act of the film, this trait of Dora's personality seems to change after she embarks on a journey with Josué from Rio de Janeiro to Bom Jesus do Norte in the state of Pernambuco.

Figure 7 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 00:01:42



As can be seen in figure 7, an out of focus portion of Dora's silhouette is shown in the first vertical third of the shot. This shot is composed by a young boy and his mother, who wishes to send a letter to the child's father, Jesus Paiva, who supposedly lives in Pernambuco, a state that belongs to the northeastern region of Brazil. At first, the two characters seem like any other clients of Dora's. However, her presence in the frame indicates that this mother and child might not be like any other clients after all. The two characters are Ana Fontenele and Josué Fontenele de Paiva, the latter being Dora's road partner and her reason for traveling along the 2,058.2 kilometre-long highways that connect the states of Rio de Janeiro and Pernambuco.

## 5.2. Writing Letters on the Road: The Rebirth of Dora

This sequence (time frame: 01:14:38 – 01:16:42) is set on the road, in a small town in the *sertão* of Pernambuco, more specifically, in the outskirts of Bom Jesus do Norte, which is the extra and the intra-filmic space for this sequence. Dora and Josué have just experienced a shift in their relationship. After the symbolic scene of the *Romaria* – a catholic procession, similar to the *Via Crucis*, that recounts Jesus Christ's sacrifices and

scourges – Dora’s martyrdom, like that of Christ, finally ends. She is reborn into a compassionate person, a temporary motherly figure to Josué, who takes care of her in turn. Now, more than ever, Dora has become fond of the boy and is concerned for his well-being, even more than money or her own happiness.

Figure 8 - Screenshot: DVD of the film ‘Central Station’ (1998) – Frame 01:15:13



Figure 9 - Screenshot: DVD of the film ‘Central Station’ (1998) – Frame 01:15:16



The two characters are famished and in desperate need of money, as they have exhausted all financial resources available to them. Josué has an idea that could potentially improve their situation: Dora could write letters for the local community. The boy saves them from destitution and people start lining up in front of Dora’s

improvised stand. Owing to the *Romaria*, many of the translator's newly acquired clients wish to send out letters to the Lord – referred to as “baby Jesus” by some of them – in the hopes of thanking Him for specific blessings He has supposedly granted them.

The setting is very similar to that of the opening sequence. The theme song of the film is once again the selected soundtrack for this sequence. Not everything is the same though, as Dora is a different person from the one that is presented to the audience in the first act of the film. This means the protagonist's relationship with Josué and her view of her craft have evolved. This shift in Dora's behaviour is, once again, visually represented thorough the film's editing and cinematography.

Like the opening sequence, the chosen editing technique is the S-RS. This time, however, as demonstrated by figure 8, Dora is not alone in the frame. This frame composition is called over-the-shoulder (OTS), which is a shot in which ‘the back of a character's head and one of his shoulders occupy the left/bottom or right/bottom foreground’ (Bowen & Thompson 2009: 201). Her client's silhouette occupies a portion of the first vertical third of the shot. As opposed to the opening sequence, this is not an indication of future events. The man who speaks to Dora will not become a meaningful character to the story, as Josué did. The editing suggests that the translator is now invested in her client's story and, for once, is taking pleasure in her craft. Dora's smile in figure 8, contrary to her sternness in figure 5, is another indication of the protagonist's newly acquired taste for her work as an intralingual translator.

In figure 9, Dora's client is at the foreground of the frame and the translator's silhouette occupies the third vertical third of the shot. This is another visual indication of Dora's involvement with the work she is performing. The background of the frame is not completely out of focus as it is in the film's opening sequence, and it is possible to distinguish the images behind the character. The shot indicates that Dora is no longer detached from the world that exists beyond her own. Moreover, the translator realises that there is always something behind each person, in other words, that there is always a backstory to every individual that shares a part of their story with her. In this moment, in the middle of the northeastern *sertão*, Dora is finally ready to make peace with herself and her craft. As mentioned by Da Silva & Cunha (2017: 11-12) when discussing the aesthetics of the *sertão* in Brazilian road films: it ‘became a stage for innocent encounters and reconciliation’.

After being on the road, Dora is able to see that everyone has – metaphorically or literally – travelled through both beautiful and arduous paths before standing in front of her. Like the procession of the *Romaria* that happened the day before, the end of the



road is the traveller's reward. For Dora's clients, the reward has already been given, and now it is time for them to thank the Lord or to share the fortunate news with loved ones. For Dora, the reward is not only delivering Josué to safety, but also realising that her work matters and, above all, that she matters as a human being and as an intralingual translator. The ultimate reward given to Dora is a shift in her identity: after the journey taken alongside Josué, Dora has become not just a letter writer, but an enabler of experiences, a life changer.

Figure 10 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 01:16:16



Figure 11 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 01:16:28



The same cinematographic choices can be seen in figures 10 and 11. However, in figure 10, the character Sebastiano (played by Inaldo Santana) is placed at the centre of the shot, occupying all three vertical and horizontal thirds of the frame. By placing part of both characters at the centre of their shots and allowing them to appear at the corner of each other's frames in a S-RS editing, the film suggests that there is a connection between the two characters and that the intralingual translation process has proven to be effective in that moment.

Like in figure 8, Dora is smiling in figure 11, a visual suggestion of her sincere involvement with the activity she is performing. It is a representation of her transformation into an intralingual translator who has learned and accepted the importance of her craft. Similarly to figure 6, in figure 11, Dora is interested in the man's story and even reacts to it: 'opaaa' she joyfully interjects (Time frame: 01:16:16 – 01:16:17). This time, however, Dora is not reacting to an exciting story, but one of bliss and gratitude:

Sebastiano: Thank you, Baby Jesus, for granting me the grace of having rained on my lands this year. I've come to Bom Jesus to let off ten coloured rockets in Your honour.

Dora: Opaaa!

Sebastiano: Thank you. Sebastiano. (Time frame: 01:16:15 – 01:16:29 – My translation)

Figure 12 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 01:19:43



An ellipsis<sup>44</sup> in editing demonstrates that Dora worked throughout the day and into the night, writing letters to a great deal of people. In figures 8 and 9, there is daylight

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<sup>44</sup> This term refers to time that has been left out of the narrative (Hayward 2000: 97).

in the background, whereas in figures 10 and 11, it is already night-time. With their costumers gone, Dora and Josué reap the rewards of a busy work day. They can now spend their money on food, shelter and even special gifts to each other, such as a picture with the statue of Saint John and the blue dress Josué purchases for Dora.

After this sequence, the two characters arrive at the pension where they will be staying the night. Josué throws the pile of letters in the garbage, as he knows this used to be Dora's *modus operandi* after a days-work. She asks him to hold on to them as she will decide what to do with the letters in the morning. The next day, as shown by figure 12, Dora confirms her transformation as an intralingual translator and delivers the letters to the post office, represented by the yellow mailbox in front of the house.

The shot in figure 12 is a point-of-view (POV) of Josué. This means the camera is supposed to mimic his eyesight (Bowen & Thompson 2009: 38). Along with the audience, the boy is observing Dora, wondering if she will follow through with her promise to her clients and deliver the letters to the post office. Though placed in the central rectangle of the frame, Dora does not stand out in the shot. This is a visual representation of the character's realisation of the immensity of the world that surrounds her, not only as a traveller, but as a translator as well. Furthermore, it is an indication that with minimal efforts from her, meaningful events can happen to other people.

### **5.3. Reading one Letter: Concluding Josué's Journey**

Dora and Josué finally arrive at the right house only to discover that Jesus had left for Rio de Janeiro in search of Ana Fontenele, Josué's mother. There, they meet Isaías (played by Matheus Nachtergaele) and Moisés (played by Caio Junqueira), the boy's older siblings, who have been taken care of their father's carpentry business during his absence. Dora pretends to be a longtime friend of Jesus' and does not reveal the boy's identity to protect him from possible further disappointment. When Isaías inquires about the boy's name, following Dora's lead, he immediately replies: 'Geraldo' (frame: 01:26:20). The protagonists receive a warm welcome from the two brothers and are invited to stay in the house for a while.

A few hours later, Isaías discloses to Dora that Jesus had sent a letter back to Pernambuco addressed to Ana Fontenele, because he had not located her in Rio de Janeiro. This led him to assume that she must have gone back to Bom Jesus do Norte to find him so they could be together once again. Both Isaías and Moisés are illiterate and thus have been staring at the letter for a while, without being able to read it. After a

brief debate between the two brothers, they agree that Dora should read their father's message to Ana Fontenele, as he has not come back yet and they would like to know what happened to him.

Contrary to the two previously analysed sequences, the film's main theme is not part of this scene's non-diegetic<sup>45</sup> sounds. From the time Dora starts reading the letter until the moment she is done, the soundscape in the scene is exclusively comprised by the characters' voices. Even background noises are momentarily muted. This denotes that nothing else matters, except the content of that letter. Having no soundtrack in such a dramatic moment implies that the film's editing will not make further efforts to guide the audience's emotions. The absence of non-diegetic sounds in this particular moment is a narrative statement: Dora's work as an intralingual translator has reached the pinnacle of its importance. Dora opens the letter and reads it as follows:

"Ana, you wretch. It took me an awful lot of time to find a writer to tell you this: I have just realised that you must have gone back and found our new house while I'm still here, in Rio, looking for you. I am hoping to be back before this letter arrives, but if it arrives before me, then listen to what I have to say: wait for me, I'm coming back home. I left Moisés and Isaías in charge. Ana, I'm thinking of spending a month or so in the gold fields before going home. But, anyway, you can be certain I'll be coming back. Then we'll all be together again: you, me, Isaías, Moisés... and Josué... and Josué, who I am yearning to meet. You're a bad-tempered little critter, but I'd give all I've got to set my eyes on you one more time. Forgive me. It's just you and I in this life. Jesus".

It is implied that Jesus did not mention Josué in his letter, but that Dora appended his name so as not to upset him. This is another indication of how Dora has changed both as a person and as a translator. When reading Jesus's letter, Dora assumes a more active role as an intralingual translator, declining her position as a mere intermediary. Even though she changed the source text by adding Josué's name to it, Dora translated it with her target audience's best interests in mind. The boy was comforted by Dora's translation, as he realised he still had a family even though he no longer had a mother. It is subsequently revealed that Josué knew Dora had changed the source text, suggesting that the bliss and love he felt was not from the abstract image of his father, but from the very real image of the woman who made it all possible: Dora.

In line with Cronin (2006: 131), it can be argued that the act of reading Jesus' letter is an example of how intralingual translation is not a horizontal process, as it happens on different levels. Dora is performing two of these levels: 1) she is converting the written medium to a verbal one and; 2) transposing the written message to a

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<sup>45</sup> '[...] non-diegetic sounds refers to sound that clearly is not being produced within the on-screen space (such as voice-over or added music)' (Hayward 2000: 85).

performative one. Dora adds nuance to Jesus' words and, for this reason, grants the boys a chance to be hopeful of his return.

Figure 13 - Screenshot: DVD of the film 'Central Station' (1998) – Frame 01:32:06



Figure 14 - Screenshots: DVD of the film 'Central Station' (1998) – Frames 01:31:33, 01:31:40, 01:31:41 and 01:31:45



With regard to the representation of intralingual translation in film, discussed in chapter 1, Dora is performing all three levels: 1) she is interpreting what is written on the letter and making sense of it by reading to the other characters who share the same

language as her; 2) as a traveller, she is trying to feel comfortable in an unfamiliar place and attempting to provide a satisfying experience to the receivers of the message she is translating, which is the narrative axis of the scene and; 3) Dora is making choices based on her emotions, and this is shown in both dialogue and frame composition.

In figure 13, real and imaginary intra-filmic spaces collide. Dora shares the shot with all three sons of Jesus. This time, however, as opposed to the previously analysed sequence, the translator is not staying in front of the people for whom she is translating, but sitting next to them. Though Dora is the only one who is able to read, there are no power imbalances between the four characters, as there often is in the context of intralingual translations in travel narratives, as Van Leeuwen (2007: 16)<sup>46</sup> asserts. There are cultural and language discrepancies due to regional differences between Dora and the other characters, but she uses these discrepancies as a way to connect with the boys and for dismantling any social hierarchies between them.

Rather than feeling superior to the other characters, Dora is emotionally involved with the message she is translating. She is almost as invested in Jesus' letter as the boys are. They are not Dora's clients, as she is not charging for her work, but people whom she will remember fondly, and whose story helped shape her identity as a traveller and a translator. These three boys, especially Josué, are now a significant chapter in her story, as she is in theirs. More than ever, Dora is emotionally involved with her craft as an intralingual translator.

In figure 14, the connection between the four characters is clear. All characters are in the centre of their respective frames. The three boys are attentively looking at Dora as she reads their father's letter, and the protagonist is looking at the object that will finally conclude her journey. The editing in this scene indicates that this simple piece of paper is the one thing responsible for finally giving all these characters a sense of closure. To Josué, the reading of his father's letter eliminates his sense of displacement and allows him to feel like he belongs.

It does not matter if Jesus will be back or not, which is another reference to the Christian interpretation of the return of Jesus Christ. What matters is that these four characters' journeys have come to fruition, not only Dora and Josué's literal pilgrimage across the country, but also their journey of self-discovery. In other words, Dora's and Josué's search for a (re)discovered identity after having met each other and then letting each other go. Isaías' and Moisés' journey also comes to an end. Though they have not

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<sup>46</sup> This matter has been discussed in the first chapter of this dissertation.

travelled across the country like Dora and Josué did, their plight and longing for news about their father is finally over: he will be back, there is hope.

#### 5.4. Writing one Letter: Concluding Dora's Journey

Figure 15 - Screenshots: DVD of the film 'Central Station' (1998) – Frames 01:39:35 and 01:40:02



Figure 16 - Screenshots: DVD of the film 'Central Station' (1998) – Frames 01:40:15 and 01:40:20



After having read Jesus' letter, Dora realises her journey too is done. She accepts that, as a traveller at the end of the road, she must go back home. At dawn, the protagonist silently leaves the house and walks towards the bus that awaits her. Josué wakes up, realises Dora is gone and runs after her. By the time he reaches the main road, Dora has already boarded the bus and is on her way back to Rio de Janeiro.

Figure 17 - Screenshots: DVD of the film 'Central Station' (1998) – Frames 01:40:32 and 01:40:38



A letter initiated Dora's journey and another letter will conclude it. The first letter was dictated by Josué's real mother, but this one is narrated by his provisional mother, more than that, his road partner: Dora. She starts writing her first and probably last letter to Josué. After having been with Dora as an outside observer from the earliest scene of the film, the audience is invited into her thoughts in this last sequence. Through the non-diegetic voice-over, the audience listens to Dora's final words to Josué:

"Josué, I haven't sent a letter to anyone for a while, but I'm sending you this one now. You were right: your father will come back, and he absolutely is all you say he is. I remember riding on my father's train. I was just a little girl, but he let me blow the whistle the entire time. When you're driving down the road in your big truck, remember that I was the first person to have you put your hand on the steering wheel for the first time. It will be better for you to stay there with your brothers. You deserve much more than I can give you. If you ever miss me, just look at the picture we took together. I'm telling you this because I'm afraid you, too, may forget me. I miss my father. I miss so many things. Dora". (Time frame: 01:38:31 – 01:39:42 – My translation)



As mentioned in the second chapter of this dissertation, travellers are essentially narrators; storytellers whose journeys are not done when finished, but when they are no longer remembered. Being forgotten is Dora's biggest fear, but forgetting is also her biggest yearning. She no longer wants to remember her painful past, though she understands it will follow her no matter how far she travels. Dora does not wish to forget about Josué though, which becomes evident not only by her letter, but also by the picture they have taken together.

Through the technique of cross-cutting editing, that is, different sets of action that occur simultaneously but in different settings (Hayward 2000: 76), the connection between Dora and Josué is displayed. The characters' intra-filmic movements are symmetrical, as can be seen in figures 15, 16 and 17. By means of editing and frame composition, the shots create a parallelism of emotions between the two travellers, which suggests that the consequences of Dora's work as an intralingual translator will have a long-lasting effect in both their lives.

In figures 15, 16 and 17, Dora and Josué are at the centre of their shots. In figure 15, they are both crying, lamenting their inevitable separation that may last forever. In figure 16, the two characters are accessing the only way they have got to see each other again: the picture they took with the image of Saint John. In figure 17, after having relieved that moment one more time, Dora and Josué smile, as they realise they have changed after they journey, as travellers do. Moreover, they smile because they know they will always have each other locked away in their memories.

Josué and Dora are one and the same and each others' "other"<sup>47</sup> at the same time. As discussed by Van Leeuwen (2007: 15), the traveller develops a subtle sense of differentiation and integration in order to become familiar with the host. In this case, however, neither of them are hosts when it comes to being a native of Bom Jesus do Norte, but they are both hosts to their own minds. As mentioned in chapter 2, in order to connect with others in intralingual contexts, travellers must cross a mental threshold, in other words, imaginary frontiers, and that is precisely where intralingual translation resides. By crossing each other's imaginary frontiers, Dora and Josué make sense of their own experiences to themselves, epitomising Dora's work as an intralingual translator.

The theme song of the film is once again the selected soundtrack for this sequence. As opposed to the previously analysed scene, in this sequence, the world has expanded and it is not just about them anymore. In fact, it is about their separate

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<sup>47</sup> This term is discussed in the second chapter of this dissertation.

worlds and the different journeys they will embark on after this point. Dora is changed and so is Josué. As the protagonist goes back home to Rio de Janeiro, to the “centre of Brazil”, the non-diegetic song, *Central do Brasil*, that was played at the very first sequence increases in volume: Dora returns to where it all began. The end of the film is the beginning of a new life for both Dora and Josué.

## 6. CINEMA, ASPIRINS AND VULTURES

### 6.1. Translating Brazil for a German

#### 6.1.1. Opening Scene

The film's opening scene shows Johann, a German immigrant, driving his lorry through the *sertão* of Pernambuco. As depicted by figure 18, this is a symmetrically divided shot that represents the dichotomy of two worlds: 1) the outside versus the inside; 2) the empty space versus the occupied space and; 3) the sunny Brazilian public land versus a German private space sheltered from the excruciating heat in the shade.

Figure 18 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frame 00:02:35



The use of a dramatic high-key lighting, that is, a brightly lit shot with very few or no shadows (Hayward 2000: 210), emphasises the contrast between the first and the second half of the frame. Though it has not yet been revealed to the audience that the man driving the vehicle is a German citizen who speaks Portuguese, the segmentation of the shot is an indication that this man does not originally belong in this landscape, in other words, he is not from this arid land.

The soundtrack is comprised by the song *Serra da Boa Esperança* [Hill of Good Hope] (1937), performed by Brazilian singer Francisco Alves. The lyrics narrate a man's suffering when leaving the people and the land he loves in order to pursue a better life somewhere else. It speaks of finding hope in farewells despite all the sorrow that comes

with it. This song is a sign of future events, more specifically, the final act of the film: the farewell between two friends, the protagonists Johann and Ranulpho.

### 6.1.2. *Separated by the Same Language*

Nine minutes later, there is a scene in which Johann attempts to get some information from a local man regarding the right road that will lead him to the town of Triunfo. The man (uncredited), however, is of no help to Johann at all, as he is not able to answer any of his questions. The dialogue between them happens as follows:

Johann: Hey! Triunfo? Is this the road to Triunfo?  
Man: I don't know.  
Johann: Never heard of it?  
Man: Never heard of it.  
Johann: You have never? This must be it. Okay. Petrol! Where can I find petrol?  
Man: I don't know.  
Johann: You don't know?  
Man: No.  
Johann: Thank you.  
Man: It's very hot today.  
Johann: Yes.  
Man: The heat!  
(Time frame: 00:09:37 – 00:10:06 – My translation)

Figure 19 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frame 00:09:38



This is Johann's first diegetic frustration as an international traveller: he is not able to get the information needed from a host, that is, a local citizen. At this moment, the traveller's sense of displacement arises, even though it does not happen by reason of language barrier, but that of culture. As asserted by Campbell (2002: 263), travel

narratives frequently deal with issues of knowledge and identity, even in intralingual contexts. This simple interaction between the two men dismantles the internationally spread concept of “brazilianness” (Pinazza 2014: 61). This means there is no single identity or any form of unmitigated knowledge for the inhabitants of the same small region, let alone the same country.

In figure 19, this discussion is symbolically represented by shot composition: the unnamed character is standing outside while Johann is sitting inside his lorry. Although the window is open, the two men are separated by the limits of the vehicle. Similar to the borders that divide countries and regions, the characters are parted by an imaginary cultural boundary, visually represented by the door that separates them. The unnamed man’s ear is reflected in the lorry’s wing mirror. This can be a visual indication of the character’s willingness to help Johann. However, there are some obstacles that cannot instantly be overcome, one of them being the traveller’s expectations of obtaining a piece of information that is not necessarily familiar to every host in the region.

As explained by Cronin (2019: 294), travellers, like translators, find themselves straddling borderlines between languages and cultures. In this case, however, there is no language barrier, which can be represented not only by the dialogue itself, but also by Johann’s hand resting outside the window. There is a connection between these two characters: they are both able to speak the same language, Portuguese, but this not enough to ensure effective communication between them.

### 6.1.3. Meeting Ranulpho

There is no introduction to the film’s second protagonist: Ranulpho, the *sertanejo*<sup>48</sup> of Pernambuco. The character simply appears in Johann’s lorry, as his passenger. This choice in editing seems to be an attempt to let the audience wondering whether this newly introduced character will be of any relevance or not.

As opposed to the unnamed man outside Johann’s lorry, Ranulpho is able to help the German immigrant with proper information regarding the land and the language. Though inside the vehicle, Ranulpho and Johann do not appear in the same shot at any time in this scene. Similarly to *Central Station* (Walter Sales, 1998), S-RS is the chosen editing technique. What connects the two characters though is not an OTS type of framing, but the looks they give each other from time to time, as can be seen in figure

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<sup>48</sup> A *sertanejo* is a person who was born and has lived most of his life in the Brazilian *sertão*.

20. By not placing the two characters in the same shot, the film suggests that, although both men are able to speak the same language, there is still going to be some disparity between them, especially when it comes to cultural awareness and political/social opinions. The dialogue between them is developed in the following manner:

Ranulpho: Where did the man come from?  
Johann: I came from Germany.  
Ranulpho: No. What I meant was where did you begin your trip DRIVING this lorry, not where you are from.  
Johann: I started driving in Rio de Janeiro.  
Ranulpho: That's where I'm going.  
Johann: To Rio?  
Ranulpho: I'll try to make it there. I'm fed up... I'm fed up with this hole. You look tired.  
Johann: It's been three months on the road. It's like Brazil goes on forever and ever.  
Ranulpho: That's what good-for-nothing places are like: they go on forever.  
Johann: What did you say?  
Ranulpho: Nothing.  
Johann: You smoke?  
Ranulpho: Is it foreign?  
Johann: Brazilian.  
Ranulpho: I don't smoke then. Thanks.  
(Time frame: 00:11:57 – 00:11:54 – My translation)

Figure 20 - Screenshots: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frames 00:10:58 and 00:11:06



As can be noted by the dialogue above, at first, Johann does not understand Ranulpho's question. In the source language, Ranulpho says: '*E o moço vem de onde?*' [And the man comes from where?], a linguistic construction that can be ambiguous, peculiarly for a foreigner, even one that speaks Brazilian Portuguese. In this case, intonation is of paramount importance, a linguistic feature that is closely related

to culture, rather than language itself. For this reason, Johann does not properly understand Ranulpho's inquiry, to which he replies: 'I came from Germany'. Patiently, Ranulpho explains: 'No. What I meant was: where did you begin your trip DRIVING this lorry, not where you are from'. As argued in chapter 1, differences in cultural references, accents, non-standard syntax and lexical variety are some examples of intralingual variations within different geographical settings that share the same language (Cronin 2009: 19).

In Ranulpho's very first scene, the audience already witnesses the character's involuntary performance as an intralingual translator, when he clarifies his query to Johann. As the Brazilian citizen is explaining what he meant to the German immigrant, the camera stays on the latter, allowing the audience to note the character's expressions as he learns this linguistic feature of the Portuguese language. Johann is not bothered by Ranulpho's correction, as he is a traveller, not a tourist. This means Johann is portrayed as someone who is willing to learn about the hosts' culture and who respects the uncomfortable nature of the displacement, as discussed in chapter 2.

Johann has been travelling from Rio de Janeiro, which is culturally different from the northeast of Brazil in general, especially the *sertão*, where the film is set and Ranulpho appears to be from. The exact amount of time Johann has been in Brazil is not clear, but it has been long enough for him to have learned the country's national language. As per Pinazza (2014: 61), it can be argued that no amount of time spent travelling around a continental country like Brazil would be enough to embrace every cultural nuance specific to each region, especially for a foreigner in 1940s.

Johann confesses his frustration with driving across a country as large as Brazil, as this means spending long hours on the road: 'It's been three months on the road. It's like Brazil goes on forever and ever'. Germany has a total area of 357,386 km<sup>2</sup>, whereas Brazil amounts to 8,515,767 km<sup>2</sup>. As mentioned in chapter 3, space is a relational reality (Santos 2014: 31). This means the traveller's original perception of spatiality also interferes with his sense of time. Ranulpho however, does not interpret Johann's comment as a result of cultural differences between nationalities. Rather, the Brazilian native perceives Brazil's magnitude as a symbol of suffering and cloistering.

In the first dialogue between the two characters, Ranulpho's sense of inferiority is already noticeable: he calls his home-country a 'good-for-nothing place' and does not accept Johann's offer to smoke a nationally made cigarette. To him, national products are not of the same quality as foreign goods. Ranulpho suffers from a syndrome

popularly known in Brazil as “mongrel complex”<sup>49</sup>, a term coined by playwright Nelson Rodrigues that denotes: ‘the inferiority in which Brazilians put themselves, voluntarily, in comparison to the rest of the world. Brazilians are the reverse Narcissus, who spit in their own image’ (Rodrigues 2013: 88).

#### 6.1.4. *Marimbondo* and “Made Food”

In the scene the two protagonists’ are packing up to continue their journey towards the city of Triunfo (time frame: 00:22:24 – 00:22:58), Johann gets stung by a variety of wasp known in Brazil as *marimbondo*. Just by looking at his wound, Ranulpho is able to calmly identify which bug had stung Johann: ‘*Marimbondo*. It swells, it hurts and then it’s gone’ (time frame 00:22:23 – 00:22:27 – My translation).

Figure 21 - Screenshot: DVD of the film ‘Cinema, Aspirins and Vultures’ (2005) – Frame 00:22:25



In figure 21, as Ranulpho explains how Johann’s body will probably respond to a sting from a *marimbondo*, both characters occupy the left vertical third of the shot. As opposed to the previous scene in which the Brazilian protagonist first translates the meaning of a sentence to the German immigrant, in this scene, both characters are placed in the same shot: Ranulpho is standing up, while Johann is sitting down. Ranulpho’s body is fragmented, which means only his torso is seen in the frame. The visual composition in this shot subverts the notion of the European coloniser, holder of

<sup>49</sup> Also known as “mutt complex”. In the source language, it translates to “*complexo de vira-lata*”.



all knowledge, who will educate the barbarian people of the Americas (Pinazza 2014: 89; Lie 2017: 33). This type of subversion is a very common aesthetic choice for the TWC, as discussed in the third chapter of this dissertation. The fragmentation of Ranulpho's body, however, suggests that he is not entirely ready to let go of his subservient role yet. For this reason, he acts as an intralingual translator for Johann from a perspective of inferiority, not one of collaboration or cultural exchange.

The pieces of clothing worn by the two characters exemplify the film's colour palette: pastel tones of brown and beige. The protagonists seem to be blended with the arid and dry environment of the Brazilian northeastern landscape. Once again, there is a reason behind this cinematic choice: to eliminate any power imbalances between the European character and his Latin American counterpart, regardless of how Ranulpho might feel about being Brazilian or his role as an intralingual translator for Johann. They are both travellers whose paths have momentarily been brought together by language, culture and the lure of freedom (Laderman 2002: 2): freedom from the vicissitude of war in Johann's case, and from hunger and poverty in Ranulpho's.

In this same sequence, the two protagonists get in the lorry to continue their journey. Once inside, Ranulpho has what seems to be a simple request: 'Can we stop somewhere to get some "made food"?' (time frame 00:23:30 – 00:23:31 – my translation). Johann does not understand what he means by "made food", but Ranulpho once again makes an intralingual translation and explains: 'food made inside a pan'<sup>50</sup> (time frame 00:23:39 – 00:23:41 – my translation). What the Brazilian character means is that he would like to be served homemade food, not food from a can, which has been their source of nutrients so far.

Similarly to the scene in which the two protagonists meet, the camera stays on Johann, while Ranulpho explains the Brazilian idiomatic expression to him. Once more, the German protagonist does not seem to be bothered by his companion's lexical clarification, dismantling again any power hierarchies between them. Johann is not the traditional European "superior" portrayed in Latin American films (Pinazza 2014: 105), since he is able to appreciate the intralingual translation and learns from it.

#### *6.1.5. Reading the Telegram*

Johann receives a telegram submitted by the Brazilian government, informing him that Brazil has declared war against Germany and its allies. Therefore, he must either go

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<sup>50</sup> The film's original subtitles translates to 'homemade food'.

back to his home country or immediately turn himself in to one of the concentration camps in Rio de Janeiro. He is now an enemy of the State. Though able to speak Portuguese, it is implied that Johann is not able to read it. For this reason, Ranulpho interprets the telegram for him, even though he too has some difficulties with it. The Brazilian protagonist makes an intralingual translation in the strict sense: he translates from one linguistic sign to another of the same language.

Figure 22 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) Frame 01:09:27



Figure 23 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frame 01:09:45



Not being able to read in Portuguese makes Johann dependent on the work of a translator, which can be challenging for a traveller, since it might make him vulnerable

to dishonest hosts. However, he does not find any reasons not to trust Ranulpho. This is visually represented in this scene: while Ranulpho is reading, both men are placed in the same shot, as can be seen in figure 22. The two protagonists are at the same level, symmetrically positioned within the frame: Ranulpho occupies the first vertical third and Johann the last vertical third of the shot. There is a balance between them that is visually represented in this shot: the Brazilian protagonist is no longer translating from a perspective of inferiority, but one of collaboration.

Later in this scene, as illustrated by figure 23, Johann sits down next to his lorry, feeling dismayed by the piece of news he has just received. Once again, while Ranulpho makes his translation, the camera is left on Johann, allowing the audience to witness his reactions. Only this time, the German protagonist is bothered by his companion's translation, not from the activity itself, but by the content of the telegram.

Figure 24 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frame 01:10:04



It is only when Ranulpho turns silent, regretting the sorrowful situation, that the camera returns to him, as shown in figure 24. It can be inferred by these two frames that translation is less about the mechanical act of interpreting written signs and more about its effects, in other words, its importance to both parties involved. In figure 24, Ranulpho is visually disturbed by the news. This happens not just due to the fact that Johann has become his friend, but also because the act of translating has an impact on the translator, since he is not just a mere mediator for Johann, but an active part of the process as a whole.

In frames 23 and 24, the word “*aspirina*” [aspirin] can be seen behind each character. This is another visual indication of how the journey and the various forms of cultural translation have connected Johann and Ranulpho. Both men are now, simultaneously the hosts and the travellers; the immigrants and the natives; the displaced and the familiar. The medicine allowed them to travel and to daydream: Ranulpho fantasised about working in the same pharmaceutical company as Johann, and Johann dreamt about living in a world where there was no war. The road, the lorry and the aspirins have brought them together, but not for long.

From this moment on, Johann ceases to be a traveller and becomes a fugitive, annulling his European identity and becoming a Brazilian once and for all. Johann disposes of his passport and becomes another destitute citizen in search of making a new life in the Amazon, a promising region for immigrants at the time. According to Pinazza (2014: 77), the immigrant’s act of destroying his passport problematises the dichotomy between central and peripheral identities. Johann’s coveted European passport, from this moment on, becomes a symbol of resignation and fear, not that of pride: ‘[in Brazil] at least, there are no bombs falling from the sky’ (time frame 00:29:31 – 00:29:34).

Both Johann’s Germany and Ranulpho’s Brazil are inhospitable places to live. The torment of experiencing war is not so different from the hardship of living through extreme poverty and hunger after all. Both characters wished their homelands were different; were better. There is no sense of hierarchy between the two men at this point. Johann has seen the world, but the world did not save him from the bite of the rattlesnake, for instance, Ranulpho did. There is no sense of superiority or inferiority between Johann and Ranulpho, there is just the road, a symbol of looking forward.

## 6.2. Translating Brazil for a Brazilian

### 6.2.1. *They are “the Other”, not me*

As mentioned before, Ranulpho continually finds fault with Brazil and the *sertão*, as he sees his people as the uncivilised other, a community to which he does not feel to be his own. After having given a ride to a woman, the two protagonists continue their journey towards the city of Triunfo. On the way, right before picking up a younger passenger, their conversation happens as follows:

Ranulpho: If you keep stopping for all the riff-raff who asks you for a lift... we won’t get to Rio until next year.

Johann: But didn’t YOU ask me for a lift, too?

Ranulpho: But these people mess up your lorry.  
Johann: But "these people" are your people. You are one of them.  
Ranulpho: More or less.  
Johann: What do you mean by "more or less"?  
Ranulpho: ...  
(Time frame 00:29:43 – 00:30:10 – My translation)

Figure 25 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frame 01:29:45



In the beginning of the scene, the protagonists are placed within the same shot, as illustrated by figure 25. However, they have their backs to the camera and only their shaded silhouettes can be seen. The audience plays the role of Johann's second passenger, a secret observer who follows them unnoticed. Like the audience, Ranulpho cannot see the reality around him, he is blinded by his mongrel complex, which forces him to believe that he is not part of the people from the *sertão*. He is the host, but the other hosts are just "the others".

Ranulpho's friendship with the German immigrant is, to him, a sign of distinction; a sign of his superiority. Johann confronts Ranulpho with the reality of the situation: he too had asked Johann for a lift and, for this reason only, he is now sitting in the passenger's seat, just like all the other hosts from the *sertão*. Ranulpho does not respond to Johann's question: 'What do you mean by "more or less"?'. This can be an indication of Ranulpho's attempt to change the subject or an evidence that Johann's comments somehow resonated with him, which prompted him to face the truth behind his own discourse. Considering the latter to be true, Johann acted not as an intralingual translator, but as an intracultural translator, as he helps Ranulpho understand his own culture. Moreover, Johann brings to surface the ideological nature that permeates

Ranulpho's speech. It is worth to stress that translation allows for reflection not only on language, but on cultures as well (Cronin (2000: x; Hulme & Youngs 2002: 9).

Figure 26 - Screenshots: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frames 00:30:04 and 00:30:08



In figure 26, Johann's provocative expression and Ranulpho's discomfort are clear. The choice of not placing the two men in the same shot is another visual indication of the disparity between regarding social and cultural awareness. None of the characters are entirely centred in their frames. There is some empty space on the right side of Ranulpho's shot and on the left of Johann's, suggesting that there is room for a connection between them to be formed. Moreover, there is room for ensuring an effective communication between them that could potentially change their linguistic, cultural and social perspectives.

### 6.2.2. Farewell

At the train station, Johann and Ranulpho converse with each other one last time before going their separate ways. A military rail operator authoritatively announces that no passenger should embark on or leave the locomotive without his permission. Ironically, Ranulpho is disturbed by the man's sense of superiority, even though the officer belongs to that same group of people he once judged on the road. The difference is: the rail

operator is in a position of power, Johann's previous passengers were not. The dialogue between Johann and Ranulpho happens as follows:

Ranulpho: Do you hear that? This country is full of sons of bitches. They put on a uniform and go round yelling at everyone. This is no way of treating people. They only do that because these are a bunch of homeless people.

Johann: That's the way you treated people the whole way here.

Ranulpho: I only treated people the way they treated me. But I have changed. Can't I have changed?

Johann: Of course.

(Time Frame: 01:29:42 – 01:30:08 – My translation)

As discussed in chapter 2, the essence of pilgrimage is to go on a journey towards change. Ranulpho, like most protagonists in travel narratives, goes through a major process of change, more specifically, of self-discovery. Güércio & Cruzeiro (2019: 59) argue that every journey is a confrontation between what is familiar with what is not. With that in mind, it is arguable that Ranulpho finally realises the familiarity between him and those waiting at the train platform: he is as much “the other” to figures in power as that same people he once considered to be inferior to him. At last, Ranulpho sees himself as part of his own people; his own country.

Figure 27 - Screenshot: DVD of the film 'Cinema, Aspirins and Vultures' (2005) – Frame 01:29:58



In chapter 3 it is argued that the traveller's search for his identity surpasses the realm of political or national origins, it is about his willingness to observe himself and others in an unfamiliar terrain. Though being in a familiar geographic terrain, Ranulpho used to be a foreigner to his own origins; a foreigner to his sense of belonging. His interaction with Johann allows him to experience a shift in his identity. Ranulpho is now

who he had always been: a *sertanejo* who is trying to survive the hardship of the arid lands and, if he is lucky, enjoy a decent life someday.

Ranulpho's realisation is visually translated in the frame represented by figure 27. The two protagonists are placed in the same shot, indicating that Johann has successfully played his part as an intracultural translator for his travelling companion. The officer stands between them in the background, suggesting that they have one more thing in common than just the road and a shared language: a strong contempt for oppressive regimes and the people who perpetuate them.

Johann and Ranulpho go their separate ways. Johann embarks on the train towards the Amazon, moving up to the northern region of the country, in the hopes of making a peaceful living there. Ranulpho continues his journey towards Rio de Janeiro, moving down to the southeastern region of the country, in the hopes of finding a new and improved life in the country's capital at the time.



## CONCLUSION

After having analysed the films *Central Station* (Walter Salles, 1998) and *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005), it is concluded that the thematic choices in the representation of intralingual translation in Brazilian cinematic travel narratives revolve around: 1) the effects of intralingual translation in each of the travellers' identities; 2) the role of intralingual translation in the relationship forged between the two protagonists of each film; 3) the role of intralingual translation in the relationship forged between the two protagonists and other characters. In order to showcase the three themes, the visual choices in both films mostly rely on editing and frame composition. Symmetry proved to be the most relevant aspect to both components of the film language.

Soundtrack, however, is not as fundamental in *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) as it is in *Central Station* (Walter Salles, 1998). The soundtrack in Walter Salles' film plays a crucial role in representing Dora's work as an intralingual translator. The theme song of the film is played in all three times in which Dora is writing letters. It is not played, however, when she is reading Jesus Paiva's letter to Ana Fontenele. This owes to the fact that this particular moment is a narrative statement: Dora's work as an intralingual translator has reached the pinnacle of its importance. The soundtrack in *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) does not seem to have a meaningful role in demonstrating the effects of the work of the intralingual translator, though it is significant when exploring the traveller's lament.

The interpretation of the written medium to the verbal medium – the first of the three levels in which intralingual translation occurs as explained by Cronin (2006: 131) – can be clearly identified in both films. It occurs in *Central Station* (Walter Salles, 1998) when Dora reads Jesus Paiva's letters to his sons. The same happens in *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) when Ranulpho reads the telegram sent by the Brazilian government to Johann.

With regard to the second level, neither of the films portray the act of translating from high literary language to the familiar language of home. Notwithstanding, it could be argued that Ranulpho translates Johann's formal use of the Portuguese language into a more colloquial one; the language of the *sertão*.

The third level in which intralingual translation occurs – from the visual to the auditory and performative – can be noted when Dora adds Josué's name to Jesus Paiva's letter in *Central Station* (Walter Salles, 1998). She is transforming the written message into a performative one by shaping reality and thus granting the boy a chance to be

hopeful of meeting his father one day. In *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005), this level of translation does not seem to happen. Notwithstanding, it could be argued that, after having Ranulpho read the telegram for him, Johann assumes a different identity. By disposing of his German passport and blending in with the crowd of destitute Brazilian citizens, he assumes – or rather, performs – a different personality that could potentially save him from being deported to Germany and having to fight in World War II.

To connect with others in intralingual contexts is to cross a mental threshold, and this is a form of travel in and of itself. Crossing imaginary frontiers is precisely what the four main characters of the two analysed films do. As a result of the intralingual and intercultural translations they perform, all four protagonists reflect upon who they were, who they wished to be before the journey and, finally, who they had become. Dora, Josué, Johann and Ranulpho cross three boundaries on the road: their own minds, the hosts' mind and actual geographic borders. This strengthens the argument discussed in chapter 2 that the road is able to transform the travellers' *heimlich* into *unheimlich*.

In *Central Station* (Walter Salles, 1998), the road, the movement, the meetings, the farewells and, most of all, the writing of letters have changed Dora. As mentioned in chapter 3, the road helps the traveller distance himself from lethargy; from a mental place that no longer suits him, and this is precisely what happens to Dora. Being on the road with Josué transforms her both personally and professionally. Though money is still the main reason why she has become an intralingual translator, Dora has a newly found purpose in her work, as she realises it is not just about writing letters, but mostly about changing people's lives, her own included. She is not just a piece in the intralingual translation puzzle, but also a player of the game. This means Dora realises she is not simply an intermediary, rather she is an active part of the translation process altogether. Moreover, due to her ability to perform intralingual translations, Dora finds something that, up to that point, she had been avoiding for a long the time: her vulnerability.

In the beginning of the filmic narrative, Josué is distraught by the absence of his father and the death of his mother. As mentioned in chapter 3, home is the ever searchable, yet never fully reachable place on the road. Contrary to this idea, after being on the road with Dora and experiencing the process of intralingual translation by her side, Josué finds home where home has never been before, he finds his sense of belonging. The reading of Jesus Paiva's letter eliminates Josué's sense of displacement and grants him the possibility to move on with his life. It does not matter whether his father will be back or not, what matters is that his journey has come to fruition. Josué's plight is finally over: there is hope in his heart.

In *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005), due to Ranulpho's intralingual translations, Johann reflects upon his identity as a European. He finds it hard not to compare Brazil's apparent tranquility with Germany's turbulent reality due to the war. Johann also realises that there is no hierarchy when it comes to knowledge. Having had the privilege of obtaining formal education in Germany and travelling the world did not give him the tools he needed to fully comprehend Brazil or even to survive in a place such as the arid *sertão*. Ranulpho's wittiness and intralingual translations taught Johann how to survive in that arduous land.

Ranulpho sees in Johann a different aspect of intralingual translations: intracultural translation. Johann helps Ranulpho understand his own culture and brings to surface the ideological nature behind the *sertanejo's* speech. Moreover, Johann's intracultural translation of Ranulpho's thoughts leads the Brazilian protagonist through a process of change and self-discovery. Ranulpho experiences a shift in his identity: he is no longer a foreigner in his own land, rather he realises he has always been just another *sertanejo* who is trying to survive. Similarly to Dora in *Central Station* (Walter Salles, 1998), both Johann and Ranulpho learn that the figure of the translator is not just a mere mediator of the translation process, he has an active role in it.

Chapter 3 outlines the peculiarities in the Brazilian production of road films. After examining the two filmic narratives, it is assertable that both films address the subject of: the (re)discovery of the *sertão* and the depiction of central and peripheral spaces as fractured and heterogeneous. Hand-held cameras are common in Gomes' film, but not in Salles'. Slow travelling shots and the search for a national identity are not present in neither of the films, though the search for the regional identity of the *sertão* is addressed in *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005).

Two other topics are worth mentioning: the English-version title of *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) and the circular logic present in both narratives. The title of Marcelo Gomes' film in the source language, Portuguese, does not have a comma between the words "cinema" and "aspirins", whereas in the target language it does. By adding the comma in the English-version, the three words are separated. This means they are understood as three different elements that comprise the travellers' journey. In Portuguese, however, by omitting the comma, it is implied that "cinema" and "aspirins" complement each other. This is a subtle reference to the fact that the aspirin pills are only sold to the people of the *sertão* due to their fascination with film.

As discussed in chapter 2, there is a circular logic to both travel narratives and translation. Circular in the sense that both traveller and translation depart from a point of origin only to have the illusion of coming back to it. Likewise, there is a circular logic to the two analysed films. In *Central Station* (Walter Salles, 1998), a letter – Ana Fontenele’s to Jesus Paiva – brings Dora and Josué together and catapults them into a journey across Brazil. Another letter – Jesus Paiva’s to Ana Fontenele – brings Josué closer to his brothers and allows him to hear from his father for the first time in his life. Finally, one last letter – Dora’s to Josué – physically separates Dora from Josué, as she writes it from the bus, going back to Central Station, where it all began. At the same time, it unites them for life: they will always have something to remember one another. Time, space and the letters have added another layer to Dora’s identity. Though real, Dora’s return to the beginning is also an illusion, as she does not go back to Central Station the same exact person she was when the film started.

The first scene in *Cinema, Aspirins and Vultures* (Marcelo Gomes, 2005) presents Johann driving his lorry while listening to a song about a man’s suffering about leaving the land he loves in order to pursue a better life somewhere else. The last scene of the film shows Ranulpho driving that same lorry in pursuit of making a better life for himself away from Pernambuco, in Rio de Janeiro, same place where *Central Station* (Walter Salles, 1998) began. The lorry brings them together but, at the end, separates them. Like Dora and Josué, Johann and Ranulpho will probably never see each other ever again, but will forever remember their journey together with affection.

It is important to highlight that this dissertation is not without limitations. A different kind of analysis could have been done if other components of the film language had been taken under consideration. Had this been done, different results or, at least, different facets of the same results could have surfaced from the overall analysis. Moreover, this research did not take into consideration the original scripts of neither films. Comparing the written texts that originated the two audiovisual works with the ending results would have been valuable for examining not only other aspects in intralingual or intracultural translations, but in intersemiotic translation as well.

To conclude, these findings reinforce that translation studies, film studies and the study of travel narratives can benefit from one another as growing fields of research. This dissertation hopes to have spurred further clarification and reflection that could continue the research developed by Doctor Michael Cronin in the books *Translation Goes to the Movies* (2009) and *Across the Lines: Travel, Language, Translation* (2000).

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*Go Ahead, Brazil.* dir by Roberto Farias (1982)

*Happier Than Ever.* dir by Murilo Salles (1984)

*Les Misérables.* dir by Tom Hooper (2002)

*Lost in Translation.* dir by Sofia Coppola (2003)

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*The Great Dictator.* dir by Charles Chaplin (1940)

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*The Straight Story.* dir by David Lynch (1999)

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*The Translators.* dir by Régis Roinsard (2019)

*Translate.* dir by Nurith Aviv (2011)

*Twenty Years Later.* dir by Eduardo Coutinho (1984)

*Tycoon's Interpreter.* dir by Elena Hazanova (2006)

## APPENDIX

Link to watch the films *Central Station* and *Cinema, Aspirins and Vultures*:

<<https://drive.google.com/drive/folders/18-zFKtELWc-Z6RkKujWRz-yNodLcdHm?usp=sharing>>

