

Dubbing, subtitling and other lesser evils. The two versions of the series *Vidago Palace*

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Abstract

One of the aims contemplated in Law 1/2014, of 24 March, on the use of the Portuguese language and Ties with Lusophony, popularly known as the Paz Andrade Law, was for Galician Television to promote the exchange of audiovisual productions and collaborate in the creation of new projects. One of the few fruits of this Law is the co-production *Vidago Palace*, a miniseries set in 1936, with scenes filmed on both sides of the Galician-Portuguese border and in which the public broadcasters Radiotelevisão Portuguesa (RTP) and Televisión de Galicia (TVG) participate financially. Filmed in Portuguese and Galician, it was shown in two versions: original version with subtitles in Galician for the Portuguese public broadcaster and dubbed in Galician for the Galician public broadcaster. As well as the usual practices involved in subtitling and dubbing for both broadcasters, the dual version offers a series of linguistic peculiarities. This paper analyses both in order to reveal the policies that the abovementioned broadcasters apply to a multilingual product, paying particular attention to the uses of Galician, as a minority language, in this fiction television programme. As a result, this research can conclude that the minority language, Galician, is minoritized due to a coproduction which prioritizes intelligibility for the target audience in Portuguese and creates a false multilingual version which cannot be noticed in the dubbed version screened in Galician.

The proposal materialises within the scope of the research programme “EU-VOS. Intangible Cultural Heritage. For a European Programme for Subtitling in Non-Hegemonic Languages”, financed by the National Programme for Research Aimed at the Challenges of Society (AEI. Ref. CSO2016-76014-R) and ERDF funds.

Key words: Non-hegemonic languages, original version, dubbing v subtitling, television co-productions, subalternity.

Introduction

In recent years, we have witnessed the appearance of multilingual films and television series, enabling characters of different origins to communicate with each other in their native tongues. As such, “linguistic plurality has made its way into some of the most influential films of recent years: the acclaimed *Babel* (Alejandro González Iñárritu, 2006), the Oscar-winning *Slumdog Millionaire* (Danny Boyle, 2008) or one of Quentin Tarantino’s latest productions, *Inglourious Basterds* (2009), are just some examples from a long list of titles” (Vidal Sales, 2016:61). Although multilingualism has often been a practice associated with more independent and experimental cinema, only very recently has it become more common practice in commercial cinema and television.

The existence of multiple languages in the original version of these cinema and television productions can be presented as a way towards greater diversity in the representation of cultures in the audiovisual media, as well as providing greater credibility to depictions that, on occasions, were limited to the mere transposition of stereotypes inserted into certain places —particularly recognisable locations—, staging, using costumes based on “regional dress” and script lines that identify the origin of characters who go on to magically self-translate throughout the film. With regard to linguistic fact, “foreign languages have been used in original films since the introduction of sound, but they have traditionally been relegated to play a ‘postcarding’ role” (Wahl in O’Sullivan, 2008:82). In this way, “translation and multilingualism interact with questions of identity construction, race and gender intersectionally, and, ultimately, on the way they build, endorse or perhaps contest a particular view of *difference* that is never neutral, innocent or without consequences” (Vidal Sales, 2016:61).

The idea of *difference* plays a fundamental role in these multilingual productions, as languages can contribute, positively or negatively, towards portraying the different cultural identities featured in films. As such, commercial cinema tends to play with a series of topics manifested in the production to reduce the “suspension of disbelief” inherent in any fiction product. With respect

to languages, this pact with the viewers reaches its paroxysm, insofar as it is assumed that characters from different cultures with different languages speak fluidly in the language in which the production is filmed (although in the case of co-productions, it might be decided to later dub those actors who do not reach a suitable level in that language). The strategy of international co-productions (as we will see in our analysis) has been to create a single version in the language which bears the most weight in the production, or to produce two versions: a filming language, which serves as an original version, and a dubbed version; or filming in two languages, as in the case of the Norwegian-US production *Kon-Tiki* (Joachim Rønning & Espen Sandberg, 2013). This biopic on the Norwegian explorer was filmed following a production model common in the 1920s and 30s, when American and European studios made versions in multiple languages for different markets. Known as “multilinguals” (Ďurovičová, 1992), these films “were made and remade in two or three languages by the same director and sometimes in up to fourteen languages with a different director for each language version” (Vincendeau, 1999). The high production cost, along with the arrival of cheaper techniques, such as dubbing and subtitling, put an end to this practice, which

may be regarded as an extreme form of accessible filmmaking, where the need to make films accessible to foreign audiences was not just an element of post-production, as was the case until then, but rather a structuring principle of film production [...] Increasingly outsourced and unsupervised by filmmakers, translations lost their status as part of the filmmaking process and became part of the distribution process, as is the case now (Romero-Fresco, 2013).

Multilingualism as a sign of diversity in recent cinema

The presence of multiple languages in the soundtrack in the last two decades can be linked to concepts such as transnational cinema, cinema with an accent or polyglot cinema (Elsaesser, 2016; Naficy, 2001; Walh, 2005). These three definitions of different expressions of cinema without clear national attribution vary in their consideration of the languages in the contribution to diversity. The analysis of transnational cinema made by Elsaesser (2015) has focused on the analysis of the production processes and circulation flows of films, as well as on the existence of plots which occur in different and distant geographical and

cultural realities but has overlooked the linguistic issue. Elsaesser developed five points, expressed in the form of wishes, to define transnational films, that could be considered a "counter cinema" in the turn of the century (2015, p. 194). None of these characteristics of translational cinema -explicit politics, spiritual values, portray of new identities, sensorial plenitude and the wish to give testimony- mention the use of different languages in the soundtrack as a key factor for diversity in this new cinema.

The concept of accented cinema proposed by Nacify (2001) refers to movies made by emigrant and exiled filmmakers who work in a host society but want to keep alive their cultural identities. For Nacify language plays an important role in the films that portray characters with as an accent as "one of the most intimate and powerful markers of group identity and solidarity, as well as of individual difference and personality" (2001, p.24). In this sense, "many accented filmmakers doggedly insist on writing the dialogues in their original language -to the detriment of the films wider distribution" (2001, p. 24). Although linguistic choices can harm distribution, most accented films are multilingual so Nacify claims subtitling is the best option for rendering their linguistic variety and richness.

Finally, Wahl's concept of polyglot cinema bears into consideration language as a feature for realism. Languages "define geographical or political borders, 'visualise' the different social, personal or cultural levels of the character and enrich their aura in conjunction with the voice" (2005).

In the context of an increasing corpus of multilingual films, most of the research that has been done in the topic is comprised in the scope of the Translation Studies. From that field, the analysis of the translations of Quentin Tarantino's *Inglourious Basterds* (2009) is one of the paradigms of a study whose aim is to offer a version that respects the original from a linguistic point of view (Ávila-Cabrera, 2013; Voellmer, 2012). What it is still missing is a body of work which reconciles analysis of the linguistic and the filmic in cinema and television, in such a way as to analyse both the different linguistic choices as well as the production decisions deriving from the scriptwriting, the casting of actors, mise-en-scène or post-production. The understanding of the multilingual meaning of these films involves understanding that the linguistic choices originate in the

production itself, especially script and filming, and are not limited to the post-production of different dubbed and subtitled versions.

In this paper, we will summarize the linguistic options followed by Galician-Portuguese co-productions from their beginnings up to the most recent examples. We will only consider co-productions into this corpus, not the films with a single country in the production credits. Finally the paper will focus on the television miniseries *Vidago Palace* (2016), which was the first fiction series resulting from the tri-annual co-production agreement signed between the Galician and Portuguese public broadcasters (2013-2016) (Rodríguez Castro, 2017) and Law 1/2014, of 24 March, on the Use of the Portuguese Language and Ties with Lusophony, also called the Valentín Paz-Andrade Law, one of the aims of which was to promote joint audiovisual production on both sides of the River Miño. The initial assumption of this exploration, still in its early stages, is that co-produced audiovisual content tends to diminish the Galician language. In this respect, the Galician characters end up adopting the production's hegemonic languages, Spanish and Portuguese, while Galician is introduced in anecdotal scenes representing regional character. In this way, diversity is limited to presenting dominant languages and cultures, while the minority ones linger in the background because they only appear occasionally, which does not contribute towards cultural diversity but to the assimilation of the weaker culture by the dominant one. The aforementioned practice of dubbing in Spain also contributes to the invisibilization of the other official languages of the state, as most of the feature films tend to shoot a version into Spanish for commercial reasons. As well as exploring existing academic literature—scarce in the case of audiovisual translation from and to Galician—the research method used combines the qualitative analysis of the content of the soundtrack and subtitles of *Vidago Palace's* six episodes, in its original version in Portuguese and its Galician-dubbed version, with the semi-structured interviews with one of the series' directors, Jorge Coira, and with Araceli Gonda, one of the series' three scriptwriters, along with Henrique Oliveira and Pepe Coira.

First co-productions. From the two versions of *Inés de Castro* to filming in Spanish

Within the framework of the early Francoist cinema, and in the wake of the Galician producer Cesáreo González's marketing skill, historical films played an important role in building a collective awareness of Spanishness. Portuguese production, also introduced in the context of a dictatorship with powerful autarchic and nationalist elements, also operated within these parameters of "recreation" in images of a glorious past. In this respect, Antonio Hierro, the head of the National Secretariat for Information between 1933 and 1945, situated historical films "in second place on the list of films which interested the Salazar regime, after regional or popular films" (Folgar de la Calle, 2017).

From this shared dynamic emerged the collaboration of Portuguese production thanks to Filmes Lumiar Lda. and Faro S.A., on the Galician side, to make the film *Inés de Castro* [*Inês de Castro*] (1947). The film, directed by José Leitão de Barros, is according to Folgar de la Calle (1999), an "atypical case of a co-production in two versions, as the differences are constituent components of an approach that we can consider somewhat divergent, and so we would have to talk of a Spanish film and another, Portuguese, one".

The prohibition of the use of the Basque, Galician and Catalan languages in public spaces during the Franco regime prevented Galician from being used in the film, while at the same time not even the Galician origins of *Inés de Castro* were highlighted. Spanish and Portuguese flow in parallel in each of the versions. The original version, filmed in Spanish, was later dubbed in Portuguese with a result that, to quote critics at the time, "fractures the naturalness of the expressions and, even, the inflections, making it seem like there were problems with the sound at times" (cit. in. Folgar de la Calle, 2017). The poor quality of the dubbing increased the unfamiliar sense of the Portuguese audience, used to subtitling.

The existence of two versions underlines the role of the "national languages" for the two regimes, in so far as the use of "dubbing is often associated with a stronger nationalism and pride (but defensive attitude) towards a national language" (Pelletier, 2017:132). Whereas Portugal has used subtitles as an audiovisual translation model since the 1920s, Spain chose the dubbing system, to which the languages of the stateless nations, Catalan,

Galician and Basque, were incorporated when the prohibition of their use in public spaces was lifted.

Production collaborations between Portugal and Galician companies, identified in the main as Spanish, were scarce and, for the most part, made no kind of multilingual contribution. Since the singular productions of Cesáreo González and until the development of an audiovisual policy in Galicia there are not examples of coproductions between Galician and Portugal. We have to wait until 1996 when *Inés de Portugal* (José Carlos de Oliveira, 1997) appears as the first official collaboration between the Galician company Continental and the Portuguese Imagemreal, the Instituto Português da Arte Cinematográfica (IPACA) and the national television RTP. Mouriño Cabaleiro e Benlloch Castiñeira (2007) indicate that "it was a starting point for a way of collaborations, more anecdotal than effective, in terms of business (2007:167) In the previous years, we can mention a production with Portuguese, Spanish and Galician companies, *La ley de la frontera* (1995), directed by Alfonso Aristarain, as a paradigmatic case, insofar as treatment of language is concerned. In this film, whose scriptwriter was Miguel-Anxo Murado, a well-known Galician writer, the Galician-Portuguese border is the space where characters of very different origins intermix: an American of Spanish descent, a Portuguese nobleman and a Galician *arraiano* (an inhabitant from the Portuguese-Galician border) make up the trio of protagonists. The three, like the rest of the supporting cast and extras, always express themselves in Spanish, without there being any kind of confusion about the language. It would be appropriate to point out that the only cases in which the linguistic diversity was respected were the dialectal varieties of the Spanish. This was the case of an Andalusian character and "the Argentine", a bandit who spoke with the accent and vocabulary typical of his roots. It is somewhat curious that the confusion between Portugal and Galicia turns out to be a comedy resource repeated throughout the film, confusion to which the fact that almost all of the characters express themselves in standard Spanish undoubtedly adds.

The same lack of linguistic distinction is also the trademark of the Portuguese-Galician co-productions midway through the 1990s and the entire next decade. Portuguese participation in films such as *Trece badaladas* (Xavier

Villaverde, 2002), *El viaje de Carol* (Imanol Uribe, 2002) or *Hotel Tívoli* (Antón Reixa, 2007) did not reach 20% of the production budget and was merely economic and material, in so far as neither Portuguese themes nor the language appear in the films. The same can be said for Galician, which does not appear in the original versions. The contracts for broadcasting that Televisión de Galicia subscribe with the production companies demand the realization of a dubbed version for broadcasting on the public channel, the only media on which to show the version in the vernacular language.

A different case, as Mouriño and Benlloch contend (2007), is that of animation co-production between Galicia and Portugal. The 1999 Galician Audiovisual Law (Law 6/1999, of 6th September) specifically mentions the development of this sector, but not in relation with co-production. The result of collaboration between Galician and Portuguese companies—the latter always playing less of a role in the production—were the films *O sonho unha noite de San Xoán* [*O sono dumha noite de São João*] (Ángel de la Cruz & Manolo Gómez, 2004) and *De Profundis* (Miguel Anxo Prado, 2006). On account of the production characteristics of the soundtrack in this genre, in which a dubbed version (or as many as are required) is made on top of the image, the animation is presented *a priori* as a deproblematized space insofar as language is concerned, because, as occurred with Leitão de Barros' film, two different versions -one in Galician, one in Portuguese- are made without interferences by the other production language and adapted to the cultural environment of each country. In spite of the possibilities for producing several versions for the international market, Portuguese-Galician animation has not borne significant results in recent years.

With regard to documentaries, the uses of language in the Portuguese-Galician co-productions *Santa Liberdade* (Margarita Ledo Andión, 2004) and *Mulleres da Raia* (Diana Gonçalves, 2009) respect the multilingualism of the participants, in a genre that, given their distribution channels in alternative circuits, is conducive to generating a more diverse discourse than more conventional fiction.

However, at the beginning of the decade of the 2000s, serialised fiction for television undertook one of the riskiest ventures insofar as language was concerned. The mini-series *Conexión* [*Conexão*] (Leonel Vieira, 2009), co-

produced by RTP and TVG, contains a soundtrack that represents the first strictly multilingual product. In this two-episode miniseries, co-produced by three public broadcasters —TVG, RTP and Televisió de Catalunya (TV3)— the characters speak in Portuguese, Galician and Spanish, without any translation between the three, which gives the idea of an understanding, instrumental at the very least, between the languages, particularly between Galician and Portuguese. Despite certain sociological inconsistencies concerning the uses of languages, particularly Galician, a real effort to generate a soundtrack which respects linguistic diversity can be appreciated.

The Paz-Andrade Law, a new production framework?

In 2014, the Galician Parliament passed the 1/2014, of March 24 Law, so-called Paz Andrade Law⁶ with the vote in favour of the entire chamber. Its aim was to promote cultural and educational contact with Portugal. This legal framework, which derives from a much more ambitious popular initiative, contains five articles with one specifically devoted to transborder audiovisual content. The second paragraph of the fourth article states that “the Compañía de Televisión de Galicia will promote the exchange of audiovisual productions and full or partial programmes of different genres, together with the collaboration in new audiovisual projects, (...) with televisions in Portuguese language, especially in those areas susceptible of a major mutual and reciprocal benefit. The Paz Andrade Law began to show some timid results in the following years, beyond merely folkloric or anecdotal elements like the joint 2014 New Year’s Eve celebration or the recording of the popular programmes *Luar* and *Portugal em festa* on both sides of the border.

One of the most prominent initiatives arising from the exchange of audiovisual products has been RTP’s purchase and the subsequent success of the Galician children’s programme *Os Bolechas*, which was renamed *Os Bochechas* and dubbed in Portuguese. This has brought the younger audience closer to Galicians through animated cartoons, although the proposed content is in fact universal. Once again, we find that products aimed at the younger

⁶ The law was named after the jurist and writer Valentín Paz-Andrade, who was an activist for the approximation of Galician to the Portuguese linguistic norm.

audience that are dubbed both in countries with a tradition of subtitling and those with a tradition of dubbing are an ideal scenario for translation, without the two languages being forced to co-exist on the screen. *Os Bochechas* continues to be a “Galician family” on RTP, but there are no linguistic references in the characters’ speeches that demonstrate this.

With regard to joint production, the miniseries *Vidago Palace* (Jorge Coira & Henrique Oliveira, 2017), the subject matter of this paper, is the first result of this desire for collaboration as expressed in the legal text⁷.

The different versions of *Vidago Palace*

The co-production of the companies Hop! on the Portuguese side and Portocabo on the Galician side, filmed in various locations on both sides of the border, relied on funding from the MEDIA Europa programme, more specifically from its “TV programming” line and “when it was presented an international distribution agreement with Lagardere Studio Distribution had already been signed, with pre-sales in Italy and Poland” (Rodríguez Castro, 2017:201).

Under Portuguese initiative and leadership, the project was presented in RTP as a quality series, appealing to a different audience, accustomed to foreign products. In this sense, the reference established by the creator of the original idea, Henrique Oliveira, was that of the British fiction series *Downton Abbey* (2010-2015), characterised by meticulous setting and photography, and portraying the slow fracture of the strict separation of classes that prevailed in the early decades of the last century. In the case of TVG, the series did not have the benefit of a promotional campaign to distinguish it from another product line of period dramas, such as the preceding *As leis de Celavella* (2004-2006) or another series broadcasted at the same time as *Vidago: Dalia, a modista* (2016). In Galicia, *Vidago Palace* did not achieve the channel’s usual audience ratings, around 11.1% for the period the series was released and dropped to an audience share of 7.4% (Rodríguez Castro, 2017). Portugal was a different matter, where the series reached a share of 10.5%, quite a success for a national fiction series production there. For Portuguese viewers, *Vidago Palace* had added production values such as the participation of well-known actors in the leading roles or a

⁷ The project was previously created by Henrique Oliveira.

historical context previously unexplored in its audiovisual fiction (much more well-known, on the other hand, for the Galician audience in national fiction).

Vidago Palace tells the story of a forbidden love affair between Pedro, a Galician employee of the Hotel Vidago Palace, and the Portuguese Carlota, the daughter of the Counts of Vimieiro, engaged to César, the rich heir of a businessman who made his fortune in Brazil. The action takes place in the summer of 1936 when, at the same time as Civil War is being declared in Spain, the Vidago Palace is opening its golf course and Europe is witnessing the rise of the Nazis and their consolidation of power through the propaganda of the Berlin Olympic Games.

Throughout the series' six episodes, therefore, we see a succession of characters and locations from both sides of the River Miño, with identities divided not only by the border but by the relationships of power that stimulate the main plot: the thwarted love affair of the leading couple. As such, the Portuguese representation, made up mainly of the hotel management and guests, apart from being in the majority in the cast also represents the economic and social power. For their part, the Galician leading actors in the story are hotel employees and members of the resistance in opposition to nationalist advances in the Civil War trying to cross the border to escape from the Civil Guard with the sole exception of the widow Xenoveva who is a regular guest of the Vidago Palace.

Galician subalternity has also been transferred to the use of languages in this multilingual product. The Galician language is present in appearance only if we analyse the actors' speeches in the filming language. It amounts to sham Portuguese with a strong accent in the Galician characters, which makes it look like Portuguese is the sole production language, at least insofar as the oral register is concerned.

The presumed differences between the languages makes it necessary to broadcast two different versions for each country. As such, the solutions offered to the viewers on either side of the border are consistent with the audiovisual translation policies of both countries: TVG dubbed the original version in Galician, although it offered viewers the possibility of watching a dual language

broadcast⁸, while RTP broadcasted this version with subtitles in Portuguese translating the Galician speech.

The presence of a more than slightly artificial Portuguese spoken by the Galician characters in the original version can be seen in the appearances of characters such as Pedro, played by the Galician actor David Seijo, who always speaks in Portuguese, even with other Galician characters, including his own father, also Galician, played by Antonio Mourelos. The same occurs with the minor Galician characters, especially the Galician resistance fighters, who speak to each other in Portuguese, in spite of the fact that a more realistic register would involve them speaking in their native language, especially when subtitles are a part of the series' policy of realism and they come naturally to Portuguese viewers. It is reiterative, therefore, that the soundtrack and the subtitles reproduce practically the same words.

The same as with the family conversations between the protagonist of *Vidago Palace* and his father, the dialogues between Pedro and Dolores Cancio, one of the resistance fighters are also in Portuguese, with the difference that the dialogues of the guerrilla are always subtitled. This is the case for the opening scene in the final episode of the series when Pedro tries to calm Dolores when they are arrested by the Portuguese police to be sent back to Spain:

Pedro: Não chores, va lá. Vai correr tudo bem.

Dolores: Nada vai acabar bem.

Pedro: Não sabemos o que vai acontecer.

Dolores: Foi tudo culpa minha. Fui uma estúpida quando te mandei chamar⁹.

This brief dialogue between the characters is exactly reproduced in the subtitles. Although it could be understandable a translation for the Portuguese audience if

⁸The dual version, despite the opportunity to appeal to different audiences for the channel, became a problem for some viewers when the series was released and an opportunity for others. Although the first episode was released in the dubbed version—with the subtitled version as the second option—, the second episode was broadcast directly in the original version, while the dubbed version had to be chosen *ex profeso* by the viewer. In this way, the channel's habitual audience, unfamiliar with subtitles, dissociated itself from the series only two episodes in, while the original version appealed more to a younger audience, not TVG's target audience, which appreciated the Portuguese original version of the series.

⁹ Pedro: Don't cry, come on. Everything is going to be fine. / Dolores: Nothing is going to end up well. / Pedro: We don't know what is going to happen. / Dolores: It was my fault. I was a stupid when I made you call.

the Galician characters speak in a distinct accent, this is not the case for their performance in this scene. In fact, the sole deviation from the standard Portuguese pronunciation is the initial letter of the word "chores" which the character pronounces /tʃ/ in Galician instead of the fricative sound [ʃ].

As Araceli Gonda, scriptwriter of the series explains, the filming language in the production of *Vidago Palace* was incorporated at the beginning of the writing of the script itself which, after a first version in Portuguese, written by Henrique Oliveira, was rewritten in Galician by co-writers Araceli Gonda and Pepe Coira to be translated once again into Portuguese for the final version of the series. This third version, translated from Galician, is the used in the shooting, that was organised in two units: the main unit, directed by Henrique Oliveira, filmed in Vidago and the second unit, directed by Jorge Coira, to do the shooting when the action took place in Galicia.

The Galician cast who took part in the filming in Portugal in the first unit, was able to rely on the support of a linguist to help them adopt an understandable Portuguese for the RTP audience. This was not the case for the part of the series shot in Galicia, that is, the part whose leading characters are the resistance fighters, who speak in a register phonetically closer to Galician. In this way, the subtitles inserted in the Portuguese version reveal a few minor divergences with respect to the actors' dialogues regarding vocabulary, that could slip from the previous versions of the script.

The presence of Spanish in the series, that appears in the intervention of the *falangistas*¹⁰ who try to trap the guerrilla in the first episode of the series, is the sole evidence of a different language in the soundtrack. In this case, subtitles are needed for the full understanding of the action while subtitles for Galician characters seem a strategy for defamiliarize the language rather than a real need for the audience.

With all of this in mind, the product would therefore seem more suitably aimed at the Portuguese rather than the Galician public, for whom the dubbed version is preferable, and who might tune in to the original version, available under TVG's dual language option, only to discover that their language is only

¹⁰ Although it is not stated in the series, the dark blue shirts of the pursuers of the guerrilla fighters suggest that they are members of Falange Española, a party supporter of Franco's uprising.

present in certain turns of phrase which, hypothetically, might arise from a flawed translation from the Galician into the Portuguese or the performances of the actors themselves.

Conclusions

The series *Vidago Palace* was created as a Galician-Portuguese series in which a balance was sought between different production aspects such as the artistic team, locations, or characters themselves, from the leading couple itself, made up of a Galician boy and a Portuguese girl. However, the series' linguistic choices show that the production diminishes the Galician language, making it a subaltern element which goes hand in hand with the subalternity of the Galician characters (hotel employees, or those fleeing the Civil War, for the most part). Having said that, the audiovisual translation, by means of Portuguese subtitles in the original version, shows the appearance of the use of the two languages. For its part, the dubbed version broadcast on Galician television eliminated the possibilities of a distinction between the uses of the languages that would have made it possible to identify the characters' origins which, in a border story such as *Vidago Palace*, is vital to the tale.

The dual sound broadcast by TVG shows an evolution in the choice of multilingual products, which began with the series *Conexión*, and which presents itself as a viable option to appeal to a young audience, used, thanks to VOD platforms¹¹, to consume subtitled audiovisual products. On the Portuguese side, the high level of understanding of the Galician language could favour more audiovisual co-productions between the two countries, exploring the rich collective imagery.

For a production to be truly multilingual, and to which different audiovisual translation strategies can be applied, the use of the different languages needs to be a production value, a value added, therefore, and form a part of the choices made regarding the film's form and content from the production's early stages.

¹¹ According to the Telefónica Foundation's annual report *The Information Society 2016 (2017)*, 44.3% of Spanish internet users now watch television through channels broadcasting online and 27% consume audiovisual content through VOD platforms. According to the report, internet use for the consumption of audiovisual content in Spain has undergone a huge increase in recent years.

Neither will be choosing to produce a multilingual product be an impediment to its international broadcasting, as the habitual use of subtitles in many audiovisual cultures permits the global circulation of these products.

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