



ANNOTATED TRANSLATION FROM SPANISH INTO ENGLISH OF THE COLOMBIAN  
SCREENPLAY “CORAZÓN DE POLLO” (2011): ASPECTS RELATED TO ORALITY AND  
CULTURAL REFERENCES

A Thesis Presented by

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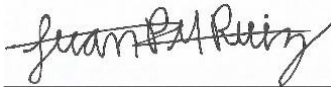
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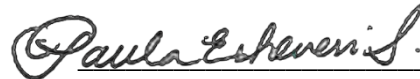
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## **ABSTRACT**

ANNOTATED TRANSLATION FROM SPANISH INTO ENGLISH OF THE COLOMBIAN SCREENPLAY “CORAZÓN DE POLLO” (2011): ASPECTS RELATED TO ORALITY AND CULTURAL REFERENCES.

JULY 2020

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Currently, the audiovisual translation is very relevant, since constantly several productions are created globally, and the cultural exchange is one of the biggest challenges in this modality. For this reason, it was decided to do an annotated translation of an audiovisual text, identifying the various issues of the original text, in this case, a screenplay, to define the best techniques that can help overcome those problems and elaborate a good transference. The techniques used are based mainly on the taxonomy created by Martí Ferriol (2006), considering the ones that are the most useful for this type of AV text especially for issues related to orality and cultural references, which are some of the most difficult to solve depending on the context of the source text.

**KEY WORDS:** audiovisual translation, screenplay, audiovisual translation techniques, orality, cultural references, challenges in AVT.

## **RESUMEN**

TRADUCCIÓN COMENTADA DEL ESPAÑOL AL INGLÉS DEL GUIÓN COLOMBIANO  
“CORAZÓN DE POLLO” (2011): ASPECTOS RELACIONADOS CON LA ORALIDAD Y  
CON REFERENCIAS CULTURALES.

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Actualmente, la traducción audiovisual es muy relevante, ya que constantemente se crean muchas producciones a nivel mundial y el intercambio cultural es uno de los mayores desafíos en esta modalidad. Por esta razón, se decidió hacer una traducción comentada de un texto audiovisual, para identificar los distintos problemas al traducir el texto original, en este caso, un guión, definir las mejores técnicas que puedan ayudar a solucionar dichos problemas y elaborar una buena transferencia. Las técnicas usadas están basadas principalmente en la taxonomía creada por Martí Ferriol (2006), teniendo en cuenta aquellas que sean más útiles para este tipo de texto audiovisual, especialmente para problemas relacionados con la oralidad y los referentes culturales, los cuales son uno de los más difíciles de resolver dependiendo del contexto del texto fuente.

**PALABRAS CLAVE:** traducción audiovisual, guión, técnicas de traducción audiovisual, oralidad, referentes culturales, desafíos en la traducción audiovisual.

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# 1 INTRODUCTION

Audiovisual translation has recently occupied a proper place in the field of Translation Studies. It has been derived from different types of translation, finally transforming itself in a modality with very defined features, and along with that, there are techniques and approaches that help to deal with any audiovisual text. Thanks to TV and films, this kind of translation has been addressed and studied, placing more emphasis on the aspects that need to be improved so the dialogues can be more “natural” for the spectator.

This annotated translation consists of the process of the translation from Spanish into English of the Colombian screenplay “*Corazón de Pollo*” written by Juan Cortés, María Camila Arias and María Arteaga, analyzing the problems and techniques implemented for this type of text and its specifications. The source text is a screenplay intended for an animated movie, the story highlights a typical peasant Colombian family, the Colombian nature and the problems that those who live in the countryside have to confront daily (violence, eviction, injustice, etc.), but it also highlights positive aspects such as family union, perseverance, and love; it is a story that shows a part of the reality in the country where there are bad people, and there are also valuable people.

The annotated translation is divided into three main chapters (theoretical framework, text analysis, methodology and translation analysis), starting with the theoretical framework, which focuses on the basic theories and authors related to audiovisual translation (AVT), approaches to translate audiovisual texts. In this part of the project, there are general concepts about AVT, what an audiovisual text is, what the primary modalities of AVT are, what a screenplay is, and what inverse translation is, since the translation is from Spanish into English and my mother tongue is Spanish. It also contains the approaches and theories that I considered as the most relevant, being the interpretive approach, the functionalist approaches, and the *skopos* theory the basis of this translation project, including domestication and foreignization, which are essential strategies a translator uses when executing a translation.

The other component is about the most common restrictions, challenges, and priorities in AVT, which covers all the main issues that can emerge when doing the first reading of the source text and during the translation as well. All the aspects analyzed in this project are strictly related

to the linguistic part of the text since there were not any technical issues or other kinds of issues outside the linguistic and sociolinguistic area.

The last part of the chapter is about the translation techniques used to elaborate the translation; all the techniques associated with AVT were based on the taxonomy created by Martí Ferriol (2006), amplified later by Carrillo Darancet (2014). They are also based on other categories conceived by Newmark (1988), Díaz Cintas (2007), and Hurtado Albir (2001), among others.

The next part is about the analysis of the text (source text), which is a detailed description of the original text and the requirements provided by the film production company to do the translation. In this section, there will be many aspects taken mainly from Nord's book *Text analysis in translation* (2005).

The third chapter is about the methodology used to analyze the target text and the techniques linked to AVT applied during the translation process, according to the theories and techniques considered in the previous chapter. It also includes the translation analysis, which contains comments on the decisions taken in the translation process and the most prevalent translation techniques used. This analysis was developed listing the issues present in the translation (source text), adding the "decisions" next to them (target text), and classifying them according to the techniques used for each segment, having, as a result, the most relevant techniques in this type of translation (AVT).

Then, the conclusions of the complete annotated translation, interpreting the results (translation techniques for AVT texts) obtained based on the analysis done in the methodology and according to the objectives formulated at the beginning of the project.

Finally, the bibliography consulted during the process and the resources used to accomplish the translation and to support the approach and techniques chosen conforming to all the elements present in the source text. And the appendices, which are the source text, the target text, the terminology and a document where the techniques used to do the analysis are presented.

## 2 JUSTIFICATION

Audiovisual translation has been changing a lot since film and TV productions have been expanding globally, there is the need to translate texts into different languages, and for that reason, it has become a fundamental influence in the way people learn about other cultures, and at the same time it has been transforming the way people speak.

The translator has become a mediator where he/she decides how to present the audiovisual text to the target culture, considering many factors and thinking about how the target culture will receive the translated text. The translator needs not only to have the knowledge of the other language, but he/she also requires knowledge in different aspects like the culture and the techniques that he/she can use to accomplish the best possible translation. As stated by Katan (2002):

The task of the mediator will always be to empower the reader enriching his or her cognitive environment, whether through accessing what is foreign or what is new.

The key concept is access, and the question to be asked is ‘what minimum changes are necessary to ensure the maximum level of uptake and cognitive effect?’ (Katan, 2013, p. 86).

This translation project focuses on the audiovisual text translated (a screenplay), the text analysis, the most common issues to this specific text, and the decisions taken based on the translation techniques for AVT proposed by Martí Ferriol. The analysis and conclusions explained in this process are relevant in the AVT field to continue studying different types of audiovisual texts and finding the most suitable techniques for each one of them, given that every AVT modality has its own restrictions and there are not many studies related to this specific kind of text.

I have always been interested in this kind of translation since I started to study the master’s degree in translation, AVT is one of the most challenging and appealing, because of the language variety it possesses, the source text must be carefully evaluated to elaborate a good translation. Bogucki (2016, p. 73) determines that

Language variety, whether user-related (e.g., dialect) or use-related (e.g., register), often proves a thorny issue for an audiovisual translator due to the limited resources available to

provide acceptable renditions and the typical constraints on audiovisual transfer. In many cases, rendering language variety in audiovisual translation means entering the realm of untranslatability. Díaz-Cintas (2004a: 53) claims that “the problems of linguistic variation are practically irresolvable in subtitling.”

So, it was important for me to engage in a translation that could contribute more to my experience putting into practice all the knowledge and skills I continue to develop. That is why I took the opportunity to do an internship with a film production company that needed a screenplay to be translated from Spanish into English, including the terminology as well.

Furthermore, there are not enough annotated translations or research about translating a screenplay; for this reason, it was a great option to work on a type of text and translation not so common in the audiovisual studies and also in university projects with this kind of specifications. Hopefully, this project can help other researchers and translation students as a reference for an assignment, to get more information about this type of translation, this type of audiovisual text, or perhaps to find a new topic for a future research proposal.

### 3 OBJECTIVES

#### **GENERAL OBJECTIVE:**

To elicit the aspects related to orality and cultural references that must be considered when translating from Spanish into English the Colombian screenplay "*Corazón de pollo*" (2011) written by Juan Cortés, Maria Camila Arias and Maria Arteaga.

#### **SPECIFIC OBJECTIVES:**

1. To identify the problems about orality and cultural references found in the source text, analyzing documentation related to audiovisual translation and its main problems.
2. To determine the best solution to the problems presented considering different translation techniques and the documentation found about them.
3. To elaborate an annotated translation of the screenplay "*Corazón de pollo*."

## 4 THEORETICAL FRAMEWORK

The purpose of this chapter is to review the concepts that were considered when analyzing and elaborating the translation. As the translation text is the screenplay of a film, this type of text corresponds to the category of audiovisual text and audiovisual translation (AVT).

### 4.1. GENERAL CONCEPTS

First of all, it is necessary to know what audiovisual translation is, its characteristics, and what the main features of an audiovisual text are to identify and categorize the source text as part of this area.

Chaume (2004, p. 30) defines **audiovisual translation** as:

Una variedad de traducción que se caracteriza por la particularidad de los textos objeto de la transferencia interlingüística. Estos textos, como su nombre indica, aportan información (traducible) a través de dos canales de comunicación que transmiten significados codificados de manera simultánea: el canal acústico (las vibraciones acústicas a través de las cuales recibimos las palabras, la información paralingüística, la banda sonora y los efectos especiales) y el canal visual (las ondas luminosas a través de las que recibimos imágenes, pero también carteles o rótulos con textos escritos, etc.). En términos semióticos, como ya se ha apuntado, su complejidad reside en un entramado sígnico que conjuga información verbal (escrita y oral) e información no verbal, codificada según diferentes sistemas de significación de manera simultánea. [A variety of translation that is characterized by the particularity of the texts subject to interlinguistic transfer. These texts, as the name implies, provide information (translatable) through two communication channels that transmit coded meanings simultaneously: the acoustic channel (the acoustic vibrations through which we receive the words, the paralinguistic information, the soundtrack, and special effects) and the visual channel (light waves through which we receive images, but also posters or labels with written texts, etc.). In semiotic terms, as mentioned before, its complexity lies in a sign that combines verbal information (written and oral) and nonverbal information, coded according to different systems of significance simultaneously.]

In the same way, Bartoll (2015, p. 41) establishes that “la traducción audiovisual es la traslación de textos audiovisuales, aquellos que transmiten la información de manera dinámico-temporal mediante el canal acústico, el canal visual, o ambos a la vez.” [Audiovisual translation is the transfer of audiovisual texts, those that transmit information dynamically and temporally through the acoustic channel, the visual channel, or both at the same time]. He also mentions that every translation is a text that should meet three main conditions based on what Zabalbeascoa (1997) determines, it implies the previous existence of another text usually called source or original text, it keeps an equivalence relationship on one or more levels with the source text, and there is a need and a reason for the target text.

Chaume’s definition incorporates more elements about what AVT means, which is not only about the acoustic and visual channels but also includes verbal and nonverbal information. AVT also implies that the interlinguistic transfer involves very specific characteristics from the source culture and language that must be considered when translating and choosing the best method and techniques.

To be more familiar with this field, it is necessary to understand what an audiovisual text is, Bartoll (2015, p. 13) defines it as follows:

La característica principal del **texto audiovisual** es que su mensaje se transmite mediante dos canales, el acústico y el visual, y tanto el uno como el otro pueden ser verbales o no verbales. La combinación de las cuatro posibilidades (acústico, visual, verbal, no verbal) es la que da como resultado el texto audiovisual propiamente. [The main feature of the **audiovisual text** is that its message is transmitted through two channels, acoustic and visual, and both can be verbal or nonverbal. The combination of the four possibilities (acoustic, visual, verbal, and nonverbal) is the result of the audiovisual text itself.]

Given that the translation of the screenplay will be used for subtitling and dubbing hereafter, this screenplay shall suit in the previous description. And even in this initial part, it is considered as an audiovisual text since it includes the description of the scenes (visual channel) and the dialogues of the characters (acoustic channel).

Within the AVT there are different classes according to the function of the text, the screenplay used for this annotated translation should fit in two of these types, but currently, the



translation focuses only on the screenplay text, and after that, in a process that does not make part of this Master's dissertation, it will be modified into two different classes (as mentioned above). The main AVT modalities are:

**Dubbing** “consiste en sustituir la banda sonora original por otra en la lengua de llegada, es decir, reemplazar la lengua original por otra” [consists of replacing the original soundtrack with another one in the target language, that is, “replace the original language with another”] Agost (cited in Rica, 2016, p. 25).

**Subtitling** involves “a written text, usually at the bottom of the screen, giving an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti [and] captions) or of the soundtrack (songs).” Diaz Cintas (cited in Rica, 2016, p. 26).

**Subtitles for the deaf and hard of hearing (SDH)**, “tiene la característica de incluir no solo el texto original sino también una serie de información contextual (sonidos, ruidos, música, etc.) que posibilite al receptor sordo una plena comprensión del material audiovisual subtulado.” [it has the characteristic of including not only the original text but also a series of contextual information (sounds, noises, music, etc.) that allows the deaf receiver a full understanding of the subtitled audiovisual material.] (Rica, 2016, p. 27).

**Audio description** “consiste en la narración -en directo o grabada- de las imágenes que pueden aportar información relevante y se utiliza para cualquier texto audiovisual.” [Consists of the narration, live or recorded, of the images that can provide relevant information and is used for any audiovisual text.] (Bartoll, 2015, p. 84).

There are other modalities such as **voiceover**: “se mantiene la pista original en la lengua original y al mismo tiempo la pista en la lengua traducida. Es un procedimiento similar al de la interpretación simultánea.” [it keeps the original track in the original language and at the same time, the track in the translated language. It is a procedure similar to simultaneous interpretation.] (Rica, 2016, p. 28). And **surtitling**, “es una modalidad que se aplica fundamentalmente al teatro, ópera y, últimamente, a los musicales. El procedimiento que se utiliza es similar al subtulado, aunque a diferencia de este último, el texto en la lengua de llegada se coloca encima (o a un lado)

del producto audiovisual que se está representando.” [is a modality that applies primarily to the theater, opera, and lately, to musicals. The procedure used is similar to subtitling, although unlike the latter, the text in the target language is placed on the top (or on the side) of the audiovisual product that is being presented.] (Rica, 2016, p. 29).

The notion of the screenplay is another significant concept to be examined for the purpose of this project, which is a very specific type of text. Cattrysse and Gambier (2008, p. 43) describe it as:

Generally speaking, a screenplay (we use *screenplay* for the last phase and *script* for the different possible phases) is a document that helps the crew produce a movie. It offers an intermediate type of text, not unlike the text of a theatre play, which is supposed to be performed later. In this respect, a screenplay differs from a novel or a technical manual in the sense that both present final types of texts, supposed to be read as such by readers.

They introduce this concept as a support for the translation and say that it is a plus to have the screenplay or the script to have an idea of what is happening in each situation. Nevertheless, in this case, the screenplay is not an extra text or guidance, it is the source text, and the importance of this is that it will be used for other purposes, so this type of text does not fit in one of the modalities defined above. Although its function for the film production company can be the following:

Screenplays may also be translated at a later stage, for example, just before going into production in order to assist an international crew in a multinational co-production. On these occasions, pre-production decisions have probably reached a final stage and are no longer open for discussion. One may therefore expect that the translation of these (parts of) texts will have to remain closer to the source material. (Cattrysse and Gambier, 2008, p. 44).

It is essential to mention that this is an inverse translation from Spanish into English, there are many authors against this kind of translation, but there are others who support it saying that the translator can recognize well the linguistic and cultural aspects of the source text and he/she has a better understanding of each of those aspects according to the context. Shuttleworth and

Cowie (1997) define inverse translation as follows: “a term used to describe a translation, either written or spoken, which is done from the translator’s native language, or language of habitual use” Shuttleworth and Cowie (cited in Austermuehl’s conference, 2018).

Austermuehl (2018) also explains that inverse translation is acceptable in some circumstances, such as when a person foreign to the culture or language cannot catch some specific information and when the translator knows the subject matter very well. For this reason, there is a possibility that a translator that knows the source culture can interpret well the meaning and message of the text, a translator knowledgeable of the target culture can have more problems understanding specific situations or terms that appear only in the source culture.

## **4.2. APPROACHES, THEORIES, AND METHODS**

When a translation process begins, the translator must analyze the text thoroughly and make some decisions about how he/she will execute the translation. One of the main questions is related to the method, that is, foreignize, domesticate, or naturalize the target text. Venuti (1995) describes domestication as “an ethnocentric reduction of the foreign text to target-language cultural value, bringing the author back home”, foreignization as “an ethnocentric pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” Venuti (cited in Rica, 2016, p. 41). According to Martín Fernández (2009), naturalization “consiste en trasladar un elemento de la cultura del texto original a la cultura del texto meta sin marcas culturales, bien sea por desconocimiento del traductor o por conveniencia en la traducción” [consists in transferring a cultural element of the original text to the culture of the target text without cultural marks, either due to the translator’s lack of knowledge or convenience in the translation] Fernández (cited in Rica, 2016, p. 41).

This project was based on approaches that fulfill the characteristics of AVT; all of them contribute to the way the translation was analyzed:

**The interpretive theory:** This theory has been promoted by Delisle and Bastin (2006), Seleskovitch (1975), and Hurtado Albir (2001).

Esta teoría implica que la totalidad del sentido del texto de llegada sea entendido y transmitido y que, por lo tanto, no sean las lenguas las que se traducen, sino los textos (es decir, el discurso) en los que dichas lenguas están escritas y que se intentan traducir a otras lenguas. Según Hurtado Albir, el procedimiento fundamental de este tipo de textos audiovisuales es lo que llama “equivalencia de sentido” (2001: 72): el proceso de traducción pasa por la “comprensión” del texto, la “desverbalización” del mismo y, finalmente, la “reexpresión” del texto en la lengua de llegada. [This theory implies that the whole meaning of the TT is understood and transmitted, and therefore, it is not the languages translated, but the texts (that is, the discourse) in which these languages are written and are translated into other languages. According to Hurtado Albir, the fundamental procedure of this type of audiovisual texts is called equivalence of meaning (2001: 72): the translation process goes through the “understanding” of the text, the “deverbalization” of the text and finally, the “restatement” of the text in the target language.] Hurtado Albir (cited in Rica, 2016, p. 19).

The **functionalist approaches**, which

look at translation as an act of communication and understand meaning in terms of function in context. In a more specific sense, functionalist approaches define translation as a purposeful transcultural activity and argue that the linguistic form of the target text is determined by the purpose it is meant to fulfill. These approaches draw on action theory, communication theory, and cultural theory, and include Vermeer’s (1978, 1996) Skopos theory, Reiß and Vermeer’s (1984, 1991) general theory of translation, and Holz-Mänttari’s (1984) theory of translatorial action. (Christina Schäffner, 2009, p. 115).

The **skopos theory**, one of the most used, has changed the way to accomplish a translation:

An important advantage of *skopos* theory is that it allows the possibility that the same text may be translated in different ways depending on the purpose of the TT and on the commission, which is given to the translator. In Vermeer’s words: What the *skopos* states is that one must translate, consciously and consistently, in accordance with some principle

respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case. Vermeer (cited in Munday, 2016, p. 129).

All these previous theories, methods, and approaches were selected based on the purpose of the screenplay, which is a guide for all the production of the drawings and animation, it will be used as well for subtitling and dubbing afterward. Taking into account those components of the text, the *skopos* theory and the functionalist approaches were the best options to focus on the requirements of the client, but also to communicate the same meaning using the interpretive theory where the importance of the translation is to have a comprehensible discourse in the target culture. The trickiest part was related to domestication or foreignization of the TT, in the next chapters, it will be mentioned how it was decided to develop the translation since at the beginning foreignizing was more pertinent than domesticating, but in some cases, it showed that the translation ended as a combination of both approaches.

The analysis of the source text will be based on Nord's book (*Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*, 2005), already mentioned above, which has two types of factors a translator must analyze prior to the translation. Nord affirms that "it is the task of source-text analysis first to control compatibility and then to find out which ST elements can be preserved and which have to be adapted so as to comply with the translation *skopos*." A few elements from Newmark's book (*A Textbook of Translation*, 1988) were taken as part of this analysis, mostly about the types of text and their characteristics, which are important to identify the restrictions and priorities of the text. All these components will be treated in more detail in the following chapter.

### **4.3 RESTRICTIONS, CHALLENGES, AND PRIORITIES**

In this section, only the linguistic and cultural restrictions, challenges, and priorities will be addressed, the other restrictions in AVT related to technical issues will not be mentioned because those were not present in this translation.

As any type of translation, any audiovisual text has specific issues, most of them are related to linguistic and cultural aspects. Martí Ferriol (2013) distinguishes formal, linguistic, iconic, and sociocultural restrictions.

Las restricciones formales son aquellas inherentes a las técnicas y prácticas profesionales propias de las modalidades de TAV, es decir, la sincronía espacial y temporal y la sincronía fonética. Las restricciones lingüísticas se refieren a aquellas variaciones dialectales propias del género audiovisual, a los registros y a lenguaje oral. Las restricciones icónicas son aquellas propias del lenguaje fílmico, la sincronía de contenido y la de los personajes. Finalmente, las restricciones socioculturales son aquellas que resultan de la coexistencia simultánea de dos (o más) sistemas culturales diferentes en el mensaje lingüístico e icónico. [Formal restrictions are those inherent in the professional techniques and practices of the modalities of AVT, that is, spatial and temporal synchrony and phonetic synchrony. Linguistic restrictions refer to those dialect variations of the audiovisual genre, records, and oral language. The iconic restrictions are those related to the filmic language, the synchrony of content and the characters. Finally, the sociocultural restrictions are those that result from the simultaneous coexistence of two (or more) different cultural systems in the linguistic and iconic message.] Martí Ferriol (cited in Rica, 2016, p. 31).

One of the main challenges in AVT are the cultural references, cultural-specific references, or extralinguistic cultural-bound references, which are one of the most complex to find an equivalent in the target culture. Olk mentions that:

Cultural references are those lexical items in a source text which, at a given point in time, refer to objects or concepts which do not exist in a specific target culture or which deviate in their textual function significantly in denotation or connotation from lexical equivalents available in the target culture. (Olk, 2013, p. 326).

According to Chiaro (2009, p. 156), CRs are:

Entities that are typical of one particular culture, and that culture alone, and they can be either exclusively or predominantly visual (an image of a local or national figure, a local

dance, pet funerals, baby showers), exclusively verbal or else both visual and verbal in nature.

Many authors have proposed a general classification of cultural references such as Nedergaard-Larsen (1993) and Ramière (2004), but there is a detailed version introduced by Antonini and Chiaro (2005) where they identify ten different areas. Institutions (including judiciary, police, military), educational references, place names, units of measurement, monetary systems, national sports and pastimes, food and drink, holidays and festivities, books, films, and TV programs, celebrities, and personalities. (Chiaro, 2009, pp. 156-157).

There are CRs that are easier to find, and they already have an equivalent thanks to previous translations related to that specific topic; however, there are others that are very unique and distinctive of a given culture, those CRs are more challenging to find, and sometimes the translator has to find the best option, the most accurate to the meaning or even create a new translation for that term. As Díaz Cintas (2007, p. 201) mentions: “the most challenging situation arises when no similar item exists in the target culture and/or if it is unknown to the majority of the target audience.”

Rica (2016, pp. 33-42) includes other priorities and restrictions that the translator must identify in order to make the best decisions: historical references; intertextuality (references to different aspects within the same culture of the SL); phraseological units, periphrasis, idioms, proverbs (they can cause information loss and misunderstandings); accent (national, regional, dialect); interjections (independent statements, they are associated with the intonation and intention); onomatopoeias (they are also independent statements, many of them have been included as calques); rhymes (problem: lack of equivalence), proper names (places, people, buildings. Consistency in the translation); calques (influence of the English language in other languages); orthotypographic standards (consult manuals of the language and the standards in AVT); and processes domesticating, foreignizing and naturalizing (as previously explained, they can be combined to solve many difficulties, and they can be used in different AVT modalities according to the function and context).

In addition, there is an orality present in the dialogue, which is an important feature for the communication between the characters. The translator must keep the meaning and naturality

of the discourse. In AVT, there is what is called a prefabricated orality (Chaume, 2004), it has been created based on the scripts where the writers try to create spontaneous interactions, but Chaume determines that this spontaneity in the majority of audiovisual texts is ‘pretended or prefabricated,’ Whitman also explains that:

[...]it is spoken and not written. More accurately, it is written to sound spoken. People pause, collect their thoughts, begin again, clear their throats, change paths halfway down the syntactical road. Such anacolutha, deemed bad style and poorly thought out in a written text, are exactly what make a spoken dialogue animated, credible, authentic, and human. Whitman (cited in Chaume, 2004, p. 168).

Prefabricated orality is about formulaic expressions and conversational routines that include greetings, congratulations, thanks, apologies, etc.; they are important strategies to manage the social identity and the interaction of the characters. As a result, the dialogues are basically being controlled by a series of rules dictated by TV and film authorities, which means that the translators are also creating a prefabricated discourse in the target language.

Based on what Díaz Cintas (2007, pp. 187-195) mentions, there are other factors that take part when translating an audiovisual text associated with marked speech:

- The style, which is the way a character speaks or writes. For example, comic style.
- Register, which is determined by a situation and the degree of formality.
- Dialects, sociolects, and idiolects, which do not have a standard grammar, they have specific lexical features and a characteristic accent.

Chiaro (2009, pp. 158-163) analyzed other lingua-specific features that intervene and can create translation problems: the **linguistic variation** which is related to the sociolinguistic markers like previously denominated (dialect, etc.), the **pragmatic features** which include the forms of address and discourse markers which as mentioned before are related to the politeness, in the English language there is only the ‘you’ form for formal and informal, but there are other languages such as Spanish which has a difference between *tú*, *usted*, and *vos* and the taboo words which are considered as offensive language; visual-verbal versus spoken, it is anything written on



screen; and lastly, the fuzzy areas which include allusions, songs, rhymes, metaphors, and humor (they are attached strictly to cultural references).

The translator must have all of these aspects in mind to start the translation process, it is a fact that the orality of the source culture is not the same as the target culture, they all have different specific aspects that are difficult to replicate in the TT, just like Díaz Cintas (2007, p. 191) states:

It is highly unlikely that any target language should have an identical equivalent, and this is a problem most dialects pose. The connotations of different target culture dialects will never be the same as those of the source culture dialects they replace. Moreover, dialects change, and the variant spoken in a film taking place in, say, 1930s Chicago, will not even exist in the source culture today. Besides, translating one dialect into another may pose comprehension problems at the target end, since even the native speakers of a particular language will not know all its dialects. Finally, dialects do not only deviate from standard languages in terms of lexical choice, but also in terms of grammar and pronunciation.

Hence, the translator has to find a way to communicate the same and use a similar option (dialect) in the target language so that the audience can feel connected to the text.

With these elements present in the translation, the translator has an important role, he/she can change the TT completely; domesticating all the text interferes with the entire sociolinguistic and cultural elements of the source language, transforming or neutralizing the language in the TL, the meaning and impact of those elements in the context, hence, there is a thin line in which the native speaker can feel the text as one from the same culture or as a foreign culture, the difficulty in that is to find the correct balance in all the cases. At the same time, the translator must be able to transmit the features of the characters, be able to show the surprise and the suspense of the story, and transfer the same atmosphere described in the screenplay. In words of Venuti (1998), “Translation wields enormous power in constructing representation of foreign cultures.” Venuti (cited in Ranzato, 2018).

#### 4.4 TRANSLATION TECHNIQUES IN AVT

The translation techniques are crucial for any type of text; they allow the translator to identify, classify, and label the equivalences chosen and gather evidence about the methodology used.

Based on the taxonomy of Martí Ferriol (2006) that later was amplified by Carrillo Darancet (2014) these are the translation techniques most used in AVT (Rica, 2016, p. 44-70):

1. **Borrowing:** integrating a word or expression from the source language into the target text without modifying it.
2. **Calque:** translating literally a foreign word or syntagma.
3. **Word for word translation:** the translation keeps the grammar, order, and primary meaning of all the words of the original.
4. **One by one translation:** each word of the original has its equivalent in the translation, but the original and the translation contain words with different meanings out of context.
5. **Literal translation:** the translation represents exactly the original, but the number of words does not match and/or the order of the sentence has been altered.
6. **Coined equivalent:** using a recognized term or expression (by the dictionary, by linguistic use) as equivalent in the target language. Recognized translation (Newmark).
7. **Omission:** deleting completely any element of information presented in the source text.
8. **Reduction:** deleting a part of the information or any element presented in the source text.
9. **Compression:** synthesizing linguistic elements in the target text.
10. **Particularization:** using a more precise or concrete term.
11. **Generalization:** using a more general or neutral term.
12. **Transposition:** changing the grammatical category or the voice of the verb (from active to passive or vice versa).
13. **Description:** replacing a term or expression with the description of its form and/or function.
14. **Extension** (*Ampliación*): adding linguistic elements that fulfill the language function or non-informative elements, such as adjectives that designate an obvious quality presented on the screen.

15. **Amplification:** introducing details not formulated in the source text: information, explanatory paraphrase, which fulfill a metalinguistic function.
16. **Modulation:** making a change of point of view, approach, or category of thought concerning the formulation of the source text.
17. **Variation:** changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes in textual tone, style, social dialect, geographic dialect, etc.
18. **Substitution:** (linguistic, paralinguistic) changing linguistic elements with paralinguistic elements (intonation, gestures) or vice versa.
19. **Adaptation:** replacing a cultural element with another of the receiving culture.
20. **Discursive creation:** establishing an ephemeral equivalence, totally unpredictable out of context. It corresponds to the functional equivalent or effect translation (*traducción de efecto*).

Martí Ferriol has classified the translation techniques in three categories, the literal method, the interpretive-communicative method, and in the middle, there is an intermediate zone, where there are the techniques with a linguistic nature (delete, modify or extend). The degree of literalness decreases gradually from left to right. This classification (Figure 1) was considered in the development of the analysis of the translation techniques used.

This author has decided to include 20 techniques, except for compensation, which he considered that it was not relevant for audiovisual texts, since it is difficult to identify it in AV texts, and he also included two more (word for word translation and one by one translation), separating them from literal translation. Furthermore, he decided to establish a difference between omission and reduction, considering the restrictions and the degree of intervention of the translator.

Additionally, it is important to include the techniques that Chiaro indicates to translate cultural references: “**chunking upwards** involves replacing it with a more general example of the same object in the target language, while **chunking downwards** involves substitution with an example of an extremely culture-specific and (therefore) extremely different item, in the target language.” There is also **chunking sideways** which “occurs when a CSR (cultural-specific

reference) is replaced with a target feature which is neither more general nor more specific than the original, but of the same level.” (Chiaro, 2009, p. 157-158).

All these techniques, most of them derived from previous studies by Newmark (1988), Hurtado Albir (2001), Díaz Cintas (2007), Martí Ferriol (2006), and other authors are the ones used to accomplish this translation and the annotated translation, analyzing which ones are appropriate for this text and identifying the ones that were the most used, explaining the reasons why some decisions were taken based on the elements mentioned in all this chapter.

## CLASIFICACIÓN DE TÉCNICAS DE TRADUCCIÓN SEGÚN EL MÉTODO DE TRADUCCIÓN

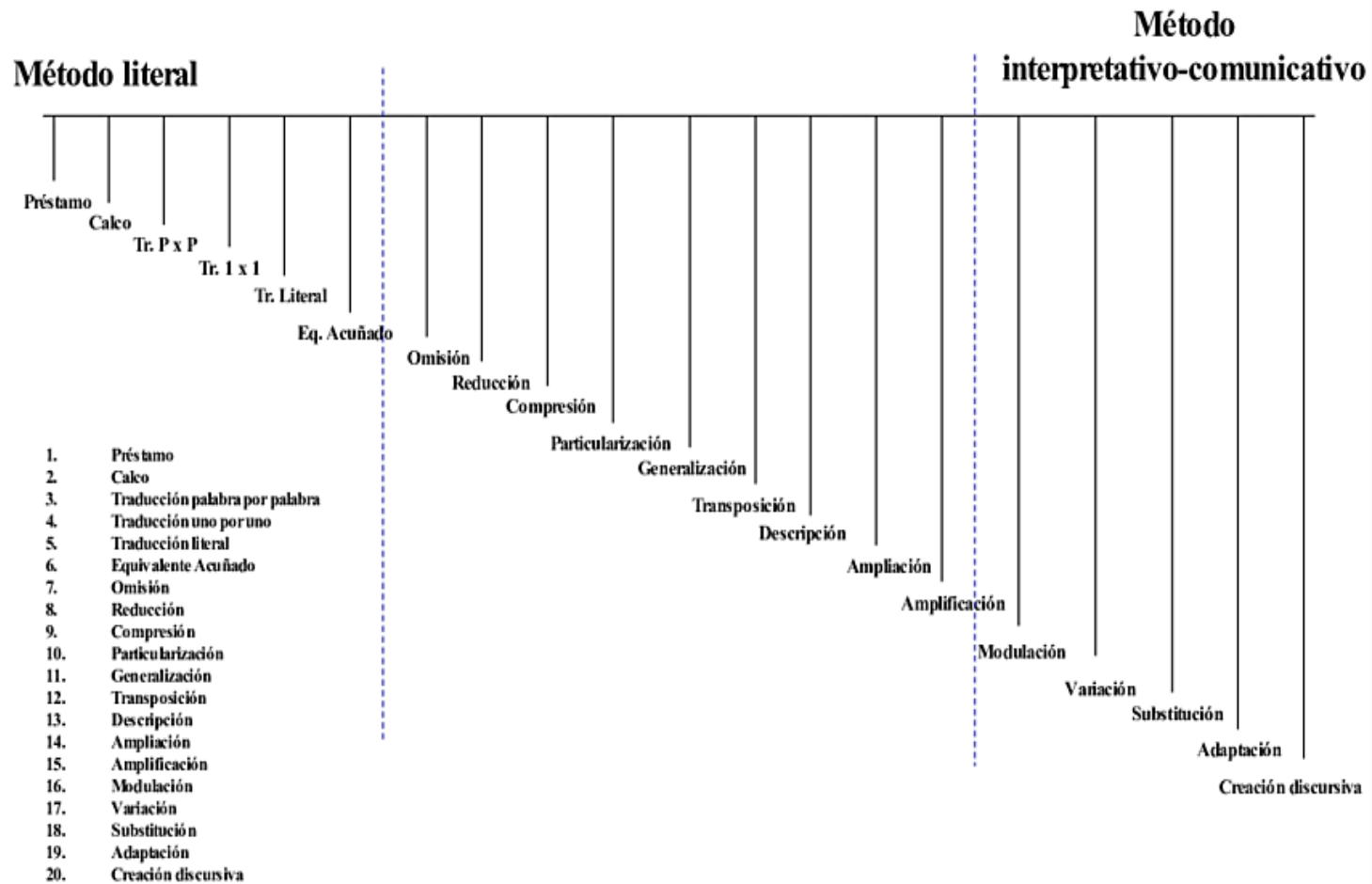


Figure 1. AVT techniques according to the translator's method (Martí Ferriol, 2006. p. 117)

## 5 TEXT ANALYSIS

As it was already mentioned in previous chapters, the source text is a Colombian screenplay of an animated film called “*Corazón de Pollo*,” it was written by Juan Cortés, María Camila Arias and María Arteaga. The story of the film is about the situation of the families in the countryside, describing many aspects such as violence and injustice, it is also a story that focuses on family, love, and friendship.

Before the analysis, it is important to know what the text is about to understand the aspects explained afterwards.

The story is about two twin chicken brothers (Pintao and Albino) who live in a small farm and with a loving and humble family composed by the mother (Esperanza), the father (Pedro) and the daughter (Victoria), which is a little girl who loves them very much. Due to the violence present in the area, they get evicted from the farm, the chickens are taken away, and Pedro is killed. The one responsible for the violence and the eviction is called Quinto, who is damaging the land and taking advantage of the fear of the people, so he can do illegal activities with no one noticing. Joaquin, Esperanza’s father, has to participate in a cockfighting championship to defeat Quinto, so he stops what he is doing.

In the end, everything is solved, Victoria finds her chickens, Joaquin defeats Quinto, and the people of the village and the whole area realize what Quinto was doing with their land. Quinto’s business is shut down, and as a punishment, he has to stay and take care of the many chickens he captured.

After a thorough reading of the script, Nord’s proposal was the basis for the analysis of the source text, and also, there were some aspects taken from Newmark’s book, *A textbook of translation*.

Nord (2005) proposes a model for text analysis, she divides this process into different steps, the first one is the interpretation of the TT *skopos* which is the function of the text and the factors that are relevant for the completion of the translation. In this case at an early stage, the customer only asked for the translation and did not specify what the conditions or the purpose of

it were, after asking them, and they stated that (as mentioned in past chapters) is to be used as a guide for all the production of the drawings and the animation, it will also be used for subtitling and dubbing afterward. Having the purpose of the text helped to examine the text and decide what approach would be the most convenient.

The second one is the analysis of the source text, in which Nord takes into consideration two types of factors (extratextual and intratextual):

Extratextual factors are analyzed by enquiring about the author or sender of the text (who?), the sender's intention (what for?), the audience the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time (when?) of text production and text reception, and the motive (why?) for communication.

And intratextual factors

are analyzed by enquiring about the subject matter the text deals with (on what subject matter?), the information or content presented in the text (what?), the knowledge presuppositions made by the author (what not?), the composition or construction of the text (in what order?), the non-linguistic or paralinguistic elements accompanying the text (using which non-verbal elements?), the lexical characteristics (in which words?) and syntactic structures (in what kind of sentences?) found in the text, and the suprasegmental features of intonation and prosody (in which tone?) (Nord, 2005, p. 42).

According to Nord, the extratextual factors are associated with the author, everything enclosing the motivation and the people to whom the text is addressing; these items are present when the author starts to write. And the intratextual factors are linked directly to the content and the structure of the text.

## 5.1 EXTRATEXTUAL FACTORS

Starting with the **extratextual** factors, the first element to analyze is the sender,

The sender of a text is the person (or institution, etc.) who uses the text in order to convey a certain message to somebody else and/or to produce a certain effect, whereas the text

producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture. (Nord, 2005, p. 48).

In this situation, the sender is the film production company called *Medio de contención*, and the authors of the screenplay are also included in the process. There is not much information about the company or the authors, because there is no previous material from them, they only have on their website the kind of projects and work they do and the films they have in the development stage.

The sender's intention is the one mentioned at the beginning of this chapter, apart from that, there is not a specific effect the sender intends to fulfill or transmit with the text. They left that part on the translator's opinion according to the text and the target culture, what can be observed in the text is that there are a lot of elements related to Colombia and the reality of the people who live there, so there is a context and a message that must be respected.

The audience is another element necessary for the analysis, in this translation the audience is people who are English speakers, because of the written style, this film is intended for families and people of all ages, because it does not have taboo words, but there are some scenes where there are violent acts, it could be for kids accompanied by their parents. The audience does not know a lot about Colombian culture, so there would be some aspects that need to be adapted or explained in the translation.

The medium/channel is another extratextual factor, as stated by Nord (2005, p. 62) "we refer to 'medium' as the means or vehicle which conveys the text to the reader (in communication theory, 'channel' stands for sound waves or print on paper)." In this instance, the medium is the text of the screenplay (pdf, word), but it is also the film itself in which the medium would be the screen.

The place of communication (setting) is the Colombian countryside, there are farms, a village named Cuatro Esquinas, and other areas related to cockfighting and gambling, poultry sheds; the cultural and linguistic aspects are related to the way they speak and the terms they use which are not generally used in an urban site (it is a particular dialect, but it is not as similar as



the southern accent in the USA), it shows the festivities and how they celebrate them, typical activities, drinks, food, people's jobs, and the perspective they have of the rural and urban areas. The screenplay shows the current situation in the countryside (issues mostly) and leaves a moral.

The time of communication in the text is contemporary, but it does not specify what the exact time (date) is. However, there is the year of the creation of the screenplay, which is 2011, and the year of this translation was 2019. It has taken many years to start producing this film and translating it as well.

The motive for communication of the screenplay, demonstrates the real situation in Colombia, more specifically in the rural zones, the many issues (pollution, eviction, violence, injustice, illegal mining, cockfighting) people have to deal with, how they work and try to overcome the obstacles in their lives. It shows the beauty of the country and that there are bad people, but there are good people too.

The communicative function is related to the message the writers want to express with the story, which is associated with the motive itself, that is, to demonstrate the good and bad aspects of the circumstances the people (peasants) in Colombia are going through, and highlight the positive rather than the negative aspects.

## **5.2 INTRATEXTUAL FACTORS**

Focusing now on the **intratextual** factors of the text, there is the subject matter, which is the story about love and family union. There is one subject matter represented in the text, but it also has other subjects that complete the whole story. It is embedded in a particular community, which is the people who live in the countryside in Colombia. Although Nord (2005) emphasizes that in a text there has to be one or more subject matters, she does not mention anything related to audiovisual texts, because she affirms that the subject matter has to be reflected in the heading or the title, in this case, the title, *Corazón de pollo*, is only a hint of what the story is about and the analysis she establishes does not apply in here, the only thing is that there are different subject matters in this story, and one purpose and function.

The following element to take into consideration is the content, which, as Nord explains, is:

[...] the reference of the text to objects and phenomena in an extralinguistic reality, which could as easily be a fictitious world as the real world. This reference is expressed mainly by the semantic information contained in the lexical and grammatical structures (e.g., words and phrases, sentence patterns, tense, mood, etc.) used in the text. (Nord, 2005, p. 99).

According to her, it is necessary to identify elements that can lead to a cohesive and coherent text like paraphrasing, linking devices, and connotations. In this text the content is very simple and easy to understand for a native Spanish speaker; it is cohesive and coherent; the description of the scenes and actions is very detailed. Even though they used some paraphrasing in some descriptions, they use repetitive connectors such as *pero* and *sin embargo*, in some parts, they do not use linkers where is necessary. During the first and second reading and in the translation process a doubt about a segment emerged, where it was not clear who the character was in a scene, so it was imperative to ask the production company to clarify that information, they looked it up and noticed that there was a mistake and they changed it. There are more denotations than connotations, so the message is very clear and literal in most of the text. There are many specific terms related to the countryside, nature, cockfighting, and poultry farming. The content adds some fiction to reality because the animals have human attitudes, but they do not talk.

There are not many presuppositions in the text because, as mentioned before, everything is detailed in the scenes and the dialogues, the text contextualizes and presents the characters and their situation; except at the beginning where it is not well explained why the character is doing the action, and the audience does not know what happened in that part, only suppose about it, until the middle of the story where everything is clarified. There are some terms or concepts that are known only in the source culture, they can be difficult to explain and transfer into the target language, but overall, it is not complicated to understand and to translate.

The source text has the same sections as of any type of narrative, it has a beginning (exposition), the middle (the climax) and the ending (the resolution), and added to all those parts there is a moral they want to indicate in all the story (family union and love), they all are connected and it does not have different situational conditions, all lead to the same aspect.

Since there is only the screenplay, no video or visual elements for the translation were provided by the client; there are not nonverbal elements such as photos, illustrations, logos, etc. present in the text. Nevertheless, there are some other nonverbal elements like intonational features (angry, sad, annoyed, etc.) and pauses in the dialogues; there are also some elements of capitalization and italicization present in the dialogues and the description of the scenes.

The register in which the text is written has two different manners, there is the one used in the dialogues and according to the person they are talking to they indicate the register (formal or informal), it also has colloquial expressions because it demonstrates how the people in the countryside speak, the people in the story do not speak incorrectly, but they have a way to speak in which the register does not change, that is, when they talk to their friends or family they use the word “*usted*” instead of “*vos*” or “*tú*”, which is very typical of the people in that community. However, this is not easy to replicate in the target language, in which there is only one way to say all those pronouns “you.”

Similarly, the text includes other important elements to analyze, such as the use of a few idioms in the dialogue, meaning that the translation needs the best equivalent to maintain the meaning of the expression, or it could change the purpose of it in the text. There are some interjections, which express intonation and even feelings; the names used for family members such as “*apá*”, “*ma*”, “*mijo*”, and “*mija*”, the translator needs to decide if those words are going to be kept (borrowing) or if they will be adapted in the target language. There are some sentences in which the character talking uses the word “*pa*” referring to “*para*,” and that can be used similarly in English using a verb or a pronoun (e.g., *fightin’*, *‘em*, etc.). The most complex regarding the terminology is to find an equivalent for concepts related to poultry farming and cockfighting, it is indispensable to use different resources to get the best term according to the audience.

Since the source text is in Spanish (Colombia), it has all the elements of the “standard” Spanish, concerning structure and grammar, in addition, it has some colloquialisms proper to the source culture, the structure of the sentences has the typical word order of subject, verb, and object as in English, but it has many differences such as in Spanish there is no need to repeat the subject so often as in English, it is not necessary to mention the pronoun every time, just the verb

conjugated is enough to understand who is the person doing the action. Spanish is a language in which people tend to use a lot of words to say something that otherwise could be reduced to fewer words, it means people tend to describe a lot.

Following the aspects stated by Nord, it is crucial to identify the types of texts explained by Nida (cited in Newmark, 1988, p. 13), he distinguishes four types of text, in this case, the screenplay presents three of them, it is narrative because it has a sequence of events, descriptions in every event or scene, dialogue between the characters and the use of colloquialisms. The diminutive adjectives are present in the dialogues, and in the description of the scenes, this is a reflection on how people in Colombia talk (e.g., *pollito*, *vaquita*, *lamparita*, etc.), people use these adjectives when they refer to someone or something in a tender way. Even the descriptive part has some colloquialisms that are very Colombian, it would not be understood in other Latin American countries or other Spanish-speaking countries since some of those terms are only used in Colombia. In different parts of the screenplay there are points of view of the characters, which are very common for film production and show what the character is watching. There is also some use of reflexive verbs (*se acuesta*, *se voltea*, etc.), which are not very common in the English language. In the narration and description, there are parts where the predicate of the sentence goes first, and the subject goes at the end, this is a detail that has to be analyzed in order to get the best option, in this case, it would be to change the order of the elements.

In general, the screenplay is well written, but there are some misspelled words and some typos, which are usually found in this type of texts. It describes everything that is happening in the story and the way the characters express something at that moment, the writers used sentences in different tenses, mostly in present tense and present continuous, they also used the past and the imperative. It has some descriptions of the characters as well, where they are easily recognized. Some interjections appear in the dialogue related to the way the characters feel; metaphors and rhymes were not included in the text; it is well structured and leaves a positive message at the end.

The suprasegmental features are subtle, however, there are some words in italics (sometimes present in the dialogues, for example, the birthday song), in parenthesis (the tone in which the character communicates), it has some hyphens and dashes in the dialogues to indicate

something the character does not finish to say, when a person stutters and in the headings of the scenes. There are quotation marks when something is important, or it is necessary to highlight it in the dialogues, they accentuate proper names or a word they want to highlight as an important element in the story; the admiration and question marks in the dialogues as well express surprise, yelling, and asking questions. Since it is a screenplay, it has some distinctive elements such as headings for each location, it has the type of location, the place, and the time of the day. There are some parts related to the kind of scenes, terms strictly related to cinematography like montage, fantasy (imagination of a character), and flashback; there are other headings where the name of the character talking is mentioned. Every page is numbered, and the scenes are numbered as well. The writers used an ellipsis when the characters make a pause, or they do not finish the sentence, and in some parts, there is some missing punctuation.

All these elements previously mentioned were taken into consideration to identify the issues and to have an overall idea of what it is important to maintain and what needs to be modified in the target language implementing the taxonomy previously addressed in the theoretical framework.

## **6 METHODOLOGY AND TRANSLATION ANALYSIS**

Williams and Chesterman (2002, p. 7) declare that a translation with commentary or annotated translation is a reflexive method to expose the decisions taken during the process and the reasons to support the outcome. Furthermore, they affirm that “one value of such research lies in the contribution that increased self-awareness can make to translation quality. You might also want to show whether you have found any helpful guidelines for your translation decisions in what you have read in Translation Studies.” Therefore, the procedure, the challenges, the techniques used, and the solutions taken in the process will be explained in this chapter.

### **6.1 THE PROCESS**

The first task to start the translation process was reading the source text twice, in those readings the possible issues in the translation, the characteristics of the text (terminology, expressions, tenses, idioms, metaphors, etc.) were identified, and according to all those aspects, it was decided what method and theory would be useful to execute the translation.

Before the translation process began, the client was asked if there were some special requirements for the target text and if the names of the characters could be translated, the person in charge said they did not want the names translated and there were some requirements such as keeping the same format of the original, translating the text into English and sending them parts of the text when it was revised. So, considering what they said, many decisions were taken, such as keeping the names and trying to keep the elements related to the target culture because in the story, there are many details about Colombia.

After the reading part and the analysis of the ST, the text was imported to Omega T (CAT tool) to facilitate the translation process. Then the translation process continued, and it was reviewed by an advisor, who is the master counselor of this dissertation; in some cases, it was checked by both of us (translator and advisor) to identify issues and change them, and in other cases, a few pages were sent to her, and she sent them back corrected pointing out the adjustments it needed. There was another professional (proofreader) present in the process, who is a native English speaker from the United States, she helped to improve the parts where there

was not enough certainty, some specific expressions, aspects about the dialect chosen and the terminology as well.

The process of the translation and revision was consecutively developed; a considerable amount of the translation was done, and then it was revised, and the revision with the native speaker took place after the first version of the target text was already done. This step took three months in total and parts of the translation were sent to the film production company, the text was divided into three parts and they were sent to the client every time a good amount of it was revised along with the terminology, in each part sent, it was explained to the company that some elements were changed because the searching of the terminology and consulting with the native English speaker took more time to decide which terms should be used and which sentences should be adjusted.

During the translation, different kind of resources were used, first of all, the dictionaries in English (Merriam-Webster, Macmillan, Cambridge, thesaurus, Grammarly, urban dictionary) so the meaning of the words were the same as in Spanish, some Spanish-English dictionaries were consulted to find the best translation for a word or a term (linguee, WordReference, IATE, glosbe, phrasal verbs dictionary), and also Wikipedia mostly for terminology since in many cases it contains the term in both languages. For the terminology about the screenplay, many websites were examined, in which there are different screenplays in English. For the terminology about poultry farming and cockfighting, many websites about these activities were looked up, trying to find a term that could be understood in the target culture, without being an expert in those areas.

Taking into consideration that from the beginning it was decided to use the Southern American dialect for the dialogues, some resources were utilized to get an idea of how the people with that dialect speak, identifying its characteristics: two books by John Steinbeck (*Tortilla flat* and *The red pony*) and two movies based on the novels of the same author (*The grapes of wrath* and *Of mice and men*). Based on them, the structure of the sentences was examined, and those components were added into the dialogues.

The last phase to analyze the techniques used during the process, after having the whole translation ready, was to read both texts (ST-TT) and identify the different elements and strategies chosen, classifying them in categories in an excel sheet.

As for the Terminology, TermoStat was used to identify the words that could be terms, then chose the most relevant according to the different topics the screenplay illustrates and arranged them in an Excel sheet (each term in Spanish and the translation in English). Every time I sent a section of the target text, I sent the terminology as well, and when I changed a term in the TT I also updated the terminology to maintain consistency.

For this annotated translation, I also consulted different dissertations as reference of the way they arranged their projects. Some of them were the ones the coordinator of the faculty shared with all the students (*Traducción comentada de teaching turn-taking and turn yielding in meetings with deaf and hearing participants y interpreted discourse: learning and recognizing what interpreters do in interaction* by Claudia Montoya and *Commented translation of content on the website of the faculty of advertising, Universidad Pontificia Bolivariana* by Sarah Arango). I searched more to find more documents like this in English and Spanish, but I only found guidelines to develop the commented translation. The advisor also helped me find another example, although it was in Portuguese (*A tradução teatral, Widowers' Houses de George Bernard Shaw – uma tradução comentada* by Nana Pontes), the dissertation was well structured, and it was a bit related to what this annotated translation is about.

In general, the film production company did not ask for any changes during the revision they did, they considered it was very well elaborated and I sent them the pages (sections) punctually as well as the terminology updated.

## **6.2 CHALLENGES**

In this section, the issues presented in the translation process will be addressed, taking into consideration the aspects mentioned in previous chapters.

There were two different types of challenges, technical issues and linguistic issues, but due to the features of the text and the conditions given by the film production company, the technical issues were not a significant obstacle to develop the translation.

The technical issues were basically two, the film production company did not provide the video or images from the film, and the other one was related to the format of the text (PDF), but they provided the editable version (Word) afterwards.



The linguistic issues were more than expected since the text has a lot of dialogues and a distinctive way of expressing ideas. The source text exposes elements of the dialect spoken in some parts of Colombia (countryside), this feature was difficult to transfer in the target text, since there is not the same dialect in the target culture; therefore, it was decided to include the Southern American dialect. The other issue related to the dialect is the one mentioned before, in the target language there is no difference between *tú*, *vos* and *usted*, and that aspect could not be transferred to the target text, although it was not a major problem since the dialogues only used *usted* in all the story.

One of the biggest challenges in this translation process was the terminology, the terms used in the screenplay related to cockfighting and poultry farming presented the greatest difficulty to find an appropriate equivalent in the target language; since one of the objectives was to create an understandable text for the target culture, there was a concern about these terms for which perhaps the audience would not be able to perceive the meaning if they have not heard them before.

Another element was the interjections used in the dialogues, it was fundamental to consult different websites to find the best option that matched the intonation and the intention of the character.

There were also a few idioms and proverbs ("*el tiempo vale oro*", "*cuando la suerte está echada*"), but these were not as difficult to find in the target language as the terminology, it was necessary to look them up in different sites such as the urban dictionary, Cambridge dictionary, Collins dictionary and Merriam Webster dictionary, to get the most suitable idiom in the target language. Both the terminology and the idioms were revised by the native English speaker, who, in some cases, suggested some changes and in others, said they were appropriate for the text.

### **Cultural References: Colombian and Hispano-American**

There were different types of cultural references in the screenplay, some of them already have a determined translation in English, but others were a constraint to find the best option for them. According to the classification established by Antonini and Chiaro (2009), here are the CRs found in the source text:

1. Place names: *fritanguería, Cuatro Esquinas, vereda, finca, carrusel, barca de Marco Polo, rueda de Chicago.*
2. Units of measurement: *kilos, centímetros, metros.*
3. Food and drink: *bocadillo, aguapanela, aguardiente, granos, plátano maduro, potaje.*
4. Celebrities and personalities: *lobo feroz.*
5. There were other types of cultural references that did not fit in those categories. That is why those references will be categorized separately from the others. These CRs are mostly objects for different uses but they are very specific in the target culture (*sombrero voltiao, totuma, tula, icopor, chifonier, tiple, chiva, pesebre.*)

*Papayera* is not an object, but it is included in this category as well. It represents a musical group and a distinctive type of music in Colombia. Others have a linguistic emphasis, such as: *mijo, mija, chiquita, apá, ma, vieja, sumercé, Don, Doña.* They represent the way people speak in that context.

For the name of places, most of them were easy to find in web sources (*carrusel, barca de Marco Polo, rueda de Chicago*) since there are established translations for those terms. Regarding the word *fritanguería*, fried food stall was a found option, and talking to the proofreader she approved it. It was decided to keep *Cuatro Esquinas* because it is the name of a town and to keep the Colombian culture in the text. *Finca* was a little challenging to find the best term, but it was decided that farm was better since all the people in the countryside mentioned in the story (except for people in the town) live and work there doing activities such as grow plants, chicken breeding, etc. *Vereda* was challenging, it was searched during the whole process of the translation; some of the options were district, county, but at the end, and thanks to the advisor we found a more accurate term for it, which is backcountry.

The units of measurement are well known as *kilos* (pounds), *centímetros* (inches), and *metros* (feet), so the conversion was made for each of the quantities present in the story.

Food and drink, for *bocadillo*, the term found was guava jelly, which describes well what the item is and its flavor. Keeping *Aguapanela* and *aguardiente* as borrowings in the translation was intended to reflect the source culture and show the audience the essence of what they are (considering that the public will observe the drinks in the video). *Granos* needed to be more

explained in the translation, so it was ideal for specifying in the target language what kind of food it was and not to include them in the category of just “*grains*”, that is why the term beans is more explicit for the context. *Plátano* maduro has already an equivalent in the target language and that is the one used in this translation (sweet plantain), since many restaurants and recipes from the USA use it. Moreover, *potaje* was definitely one of the hardest to find, the source language mentions that it is a mixture of leftovers and it is used to feed the pigs, different types of websites like food and farm websites were searched, but there was not nothing that could have the same meaning as the original, finally the proofreader was consulted about it and she knew the exact name in English, which is *slop*.

The only celebrity or personality mentioned in the source text was *lobo feroz*, which is very well known globally as the big bad wolf and it is present in many children’s stories, for instance little red riding hood.

The fifth category includes the following:

Regarding *sombrero voltiao*, *tiple*, *papayera*, and *chiva*, it was thought that the best was to keep them as borrowings because both are unique from the source culture and the target culture can watch them in the movie. *Totuma* was translated with the help of the proofreader, some options were found as possible terms for this object and she helped to choose the most accurate according to the use of the object (gourd). It was decided to translate *tula* into English because the item will not be mention in the dialogue and it could cause confusion in case the production company decides to show the translated screenplay to a native English person, for this reason the word used was *bag*. *Icopor* was translated as *Styrofoam*, the proofreader helped to select it, at the beginning the only option was *poliestireno expandido*, which is the name of the material itself, but it is not commonly used in the TL. According to the searched done and the proofreader, the word *chiffonier* was not the adequate for *chifonier*, it is not very common and most people do not recognize it, it was translated as *cabinet*. For the word *pesebre*, there is an equivalent determined due to the Hispano-American influence in the USA.

The linguistic terms (orality), which include *mijo*, *mija*, *chiquita*, *apá*, *ma*, *vieja*, *sumercé*, *Don*, and *Doña*, were left as they are in Spanish, due to the frequent use in different modalities,

for instance, books (John Steinbeck) and movies with Mexican influences. Although *sumercé* is a Colombian expression, it was important to keep it to maintain the way the characters speak.

To have not only a cohesive but a coherent text, the prefabricated orality was one of the elements present in the translation, considering how the TC expresses ideas and the dialect chosen, along with the help of the native speaker and the resources used (books, movies), an orality was created based on the message the authors wanted to communicate with the story and the references used, which is a big issue concerning how well the audience will connect with the characters and with what they say.

### 6.3 TRANSLATION TECHNIQUES

The techniques used during this process were the ones established in Martí Ferriol's taxonomy as indicated in the theoretical framework, these techniques were selected for this translation because they are used particularly for audiovisual translation, so they are appropriate for this type of text (audiovisual text), and at the end of the translation the results would show if those techniques were suitable for a screenplay and which ones are the most used.

Essentially the translation had some parts in which the best technique was **literal translation** since the text matched in both languages having the same meaning. Some passages where this technique is used follow:

SOURCE TEXT	TARGET TEXT
El pánico y el polvo que deja el camión al que persigue lo hacen tropezar repetidamente. El camión, que tiene un logo de "El pollo del mañana", se aleja a toda velocidad.	The panic and dust left by the truck he's chasing make him stumble repeatedly. The truck that has a logo of El Pollo del Mañana moves away at full speed.
Pintao esquiva plantas, salta una cerca y aterriza de nuevo en la carretera, pero no alcanza a interceptar al camión, que en una recta del camino acelera dejando polvo a su paso.	Pintao dodges the plants, jumps a fence, and lands again on the road, but he can't reach the truck that speeds up on a straight road leaving dust in its path.

<p>Aparece una grieta en la cáscara del huevo... y otra más.</p>	<p>A crack appears on the eggshell... and another one.</p>
<p>Una sandía podrida empieza a escupirles pepas a modo de ametralladora, tras ella se levantan de un bote de basura como un ejército de zombies tomates, bananos, guanábanas y acelgas en descomposición.</p>	<p>A rotten watermelon starts to spit seeds at them like a machine gun, behind it an army of zombie tomatoes, bananas, soursops, and chards decomposing rise from a garbage bin.</p>
<p>Desde el guayabo, Victoria mira a Pintao con reproche, pues le acaba de robar otra lombriz más a su hermano.</p>	<p>From the guava tree, Victoria looks at Pintao with reproach because he just stole another earthworm from his brother.</p>
<p>El pájaro se eleva con las corrientes de aire, descubriendo debajo suyo la voluptuosa geografía del campo colombiano: laderas, ríos, montañas, valles y bosques de todos los verdes habidos y por haber.</p>	<p>The bird rises with the air currents, and beneath it, the impressive geography of the Colombian countryside appears: slopes, rivers, mountains, valleys, and forests of all kinds of greens.</p>

Moreover, there were some cases in which **word for word translation** was convenient, since the segment could keep the same grammar, order, and meaning as the original.

<b>SOURCE TEXT</b>	<b>TARGET TEXT</b>
<p>Un frondoso arbusto. Las hojas se mueven ligeramente, como si pasara una corriente de aire. Después el movimiento se torna más brusco.</p>	<p>A dense bush. The leaves move slightly as if a current of air were passing by. Then, the movement becomes more abrupt.</p>
<p>¡Eso estuvo cerca!</p>	<p>That was close!</p>
<p>Victoria traga el pedazo de torta.</p>	<p>Victoria swallows the chunk of cake.</p>

**Borrowing** was another translation technique used in this process since the source text contained many cultural references, and other terms were ways to name a loved one, most of them were taken without modification to keep the same meaning and acknowledge the story as foreign.

SOURCE TEXT	TARGET TEXT
Don – Doña.	<i>Don – Doña.</i>
Chiva.	<i>Chiva.</i>
Mija – Mijo.	<i>Mija – Mijo.</i>
Chiquita.	<i>Chiquita.</i>
Ma.	<i>Ma.</i>
Aguapanela.	<i>Aguapanela.</i>
Tiple.	<i>Tiple.</i>
Papayera.	<i>Papayera.</i>
Sumercé.	<i>Sumercé.</i>
Sombrero voltiao.	<i>Sombrero voltiao.</i>
Aguardiente.	<i>Aguardiente.</i>

*Mijo, mija,* and *chiquita* are terms that people are familiar with thanks to the Mexican influence, people who live in the USA and films (e.g., *Coco*, *The book of life*, etc.), where they talk using these words referring to a family member. *Don* and *doña* have the same reason (Mexicans use them) and also the concept of *Don* is shown in the Italian culture as well.

*Papayera, chiva, aguapanela, tiple, aguardiente,* and *sombrero voltiao* were considered to leave them as they are in Spanish, since, as mentioned before, those items (in the dialogue)

will be illustrated in the animation and the audience will capture their meaning. The ones named in the scenes are easy to understand according to the context. Some of them could not be completely understood, but as those are only for the development of the animation, the person in charge can search them and find a better image of what the object is. I decided to do that because those elements are originally from Colombia and I wanted to show them as they are and not as an adaption, changing completely the **cultural reference**.

*Sumercé* was kept in Spanish because the advisor, who is the reviser and I decided that it is a very Colombian expression and it deserved to be exposed in the dialogue to add more to the orality of the characters.

*Ma* was left in Spanish since in the Southern areas of the USA, people use *ma* and *pa* to call and name their parents.

There were a few segments in which the **coined equivalent** was the best option because those sentences were terms or expressions recognized by linguistic use.

SOURCE TEXT	TARGET TEXT
Cumpleaños feliz... Que los cumpla feliz, que los vuelva a cumplir, que los siga cumpliendo, hasta el año 3000.	Happy birthday to you... Happy birthday to you, happy birthday dear Victoria, happy birthday to you.
¡A ver, Margarito, que el tiempo vale oro!	Come on, Margarito, time is money!
Soy <u>el lobo feroz</u> y tengo muuuuucha hambre.	I'm <u>the big bad wolf</u> , and I'm veeeeery hungry.

The birthday song is very well-known globally, each language, even in countries with the same language have different versions of it. Hence, it was decided to include the English adaptation and not translate it literally.

The expression “*el tiempo vale oro*” has an accepted equivalent in English, which is “time is money”, so it was not necessary to change money with gold literally.

*Lobo feroz* has already a corresponding version in English, which is big bad wolf and it is a famous character in children's books, as stated before.

In order to have a coherent and non-redundant section, the used of **reduction** was the best choice considering that the phrases could be shorter in those cases. The items deleted did not affect the description.

SOURCE TEXT	TARGET TEXT
Don Julio, ¿y eso pa' dónde se nos va?	Don Julio, where ya going?
Se le va a extrañar por aquí.	You'll be missed.
Se vuelve a clavar en la fruta.	It goes back into the fruit.
Toma la cajita de música y se encarama rápidamente en la ventana para salir de la casa.	She takes her little music box and quickly goes out of the window.
Se oyen los fuertes latidos de su corazón.	His heartbeat is pounding.
Segundos después, por la misma esquina aparecen Victoria, Esperanza y Joaquín, que están llegando a la feria.	Seconds later, by the same corner, Victoria, Esperanza, and Joaquin arrive at the fair.

The segments from the scene descriptions were reduced due to the characteristic of the English language, the structure of the language allows to modify the sentences minimizing the amount of words, and keeping the essence of the message; plus, if the sentence would have been translated literally, the audience would have noticed that something does not sound right. Other sections (dialogues) were shortened considering the length of the lines and the number of characters (letters) for the following steps that will take place after the translation is finished.

Additionally, there were other parts that needed to be synthesized, where the sentences in the target text did not need to describe all those details reflected in the source text (**compression**).



SOURCE TEXT	TARGET TEXT
Los hombres rompen la puerta a golpes.	The guys smash the door.
Desde un matorral, Albino y Pintao, escondidos, no se dan cuenta que atrás suyo aparecen las patas de un gallo.	Albino and Pintao are hidden in a bush, they don't notice that behind them, the legs of a rooster appear.
Joaquín deja la mochila que traía Esperanza colgada de una puntilla en la pared.	Joaquin hangs Esperanza's backpack on a nail on the wall.
En varias zonas del mapa hay alfileres con la cabeza de color rojo clavados sobre la superficie.	There are red pins on several zones of the map.
Joaquín suelta un suspiro.	Joaquin sighs.
Entre los tres pollos arrastran el costal lleno de granos hasta la porqueriza, en donde los esperan los pollos que ya están despiertos esperando la comida.	The three chickens drag the sack of pellets to the sty where the chickens are already awake waiting for the food.

This technique is similar to reduction, but in this case, it was used to simplify the information, creating sentences with implicit information without deleting important parts, having a “natural” outcome in terms of fluency and keeping the correct structure of the TL. And as I said before, those sentences translated literally would not have the same impact as in Spanish, they would change the coherence of the text and it would sound redundant as well.

In other situations, **particularization** was the appropriate technique, since the ST had a general term and there was the possibility to use a more specific word in the TT. According to Chiaro (2009), this technique is **chunking downwards** (more culture-specific).

SOURCE TEXT	TARGET TEXT
Entablado.	Chicken coop.
La persona que atiende le da una degustación a los asistentes.	The <u>vendor</u> gives the attendees a sample.
Granos.	Beans.
Icopor.	Styrofoam.
Lee el valor y lo anota en la lista junto al nombre.	She reads the <u>weight</u> and writes it down on the list next to his name.

Chicken coop was considered as the best option according to the function of the item, since there are various sizes and types, but the essence is the same as the one expressed in Spanish and there is not a general concept as *entablado* for this object.

The vendor was a concept recommended by the proofreader, considering that the English language tends to synthesize more, and the sentences translated literally did not show the fluency required for the TC.

*Beans* was contemplated as the best solution since the word *granos* is related to the group of legumes and the word grains was not appropriate to describe the kind of food exposed in the dialogue, it includes more types of food than beans. The word legumes were in the options for the translation, but it is not a common word used in AV productions like this one (animation) unless it is a documentary and, besides, it is not used by peasants.

*Styrofoam* is a very specific word to explain what *icopor* means, consulting with the proofreader (native speaker), people in the USA tend to name some objects by their brands (e.g., Kleenex for tissue) and *Styrofoam* is not the correct name but the brand, the correct name is polystyrene foam and it was a better choice to include the one that is more accepted in the TC.

Weight was a more precise word because in the context it was very explicit that the value expressed in the text was related to the weight of the character and having the word value as a translation would not have the same continuity of the actions happening in the scene.

Then, there's **generalization**, which was very useful in the segments where it was more pertinent to use a general concept so that the target culture could understand it. Chiaro names this technique as **chunking upwards** (general concept).

SOURCE TEXT	TARGET TEXT
Esperanza se baja de un bus intermunicipal con su <u>tula</u> .	Esperanza gets off an intercity bus with her <u>bag</u> .
Fenotipos	Features.
Chifonier.	Cabinet.
¡Saquen a esa <u>vieja</u> loca de aquí!	Take this crazy <u>woman</u> out of here!

The word *tula* was changed to bag because that word is not common in the USA and there are no references that connect to that term, besides, I did not have the image for that object and since the character is poor I did not know what kind of “tula” she had, so it was a better choice to put a general concept that is very similar to the real object.

The word *fenotipos* in English (phenotype) was not very appropriate for the type of text (too specialized) because the screenplay is not a technical text and it only mentions a description of some characters (*varios hombres de negocios, de diferentes nacionalidades y fenotipos*), it was decided to change it for a word that expresses the same but without using a particular term, for that reason “features” was a suitable concept and it fits more with the language used in the screenplay.

*Chifonier* (piece of furniture) is derived from the French word *chiffonnier*, and the English word (chiffonier), which was very similar to the word in the screenplay (Spanish), but, as outlined above, analyzing it with the proofreader, she said that she has not heard or read that

word, and taking that into consideration the word cabinet was a preferred option, it is a very common word and both objects have the same features and function.

In the case of *vieja loca*, people in Colombia usually refer to a woman using that word (*vieja*) in a pejorative way, but in the TL it was difficult to express the same using just one word, hence it was changed into the phrase crazy woman, which has an approximate connotation and it will be emphasized with the intonation of the character in the film.

Given that the text had some parts where it was necessary to change the grammatical category and sometimes the voice of the verb. **Transposition** was a favorable technique in those sentences.

SOURCE TEXT	TARGET TEXT
Suena un trueno que amenaza con lluvia.	A thunder rumbles, warning that rain is coming.
Se escuchan los corazones de Albino y Pintao palpitar agitados.	Albino and Pintao's heartbeats throb roughly.
Joaquín no le hace caso, pero los ladridos son insistentes.	Joaquin doesn't pay attention, but the dog keeps barking.
Se escucha el canto de los grillos.	The crickets sing.
Vemos su cuchilla ensangrentada.	His knife is covered in blood.
Se escucha el canto mañanero de los gallos guardias desde su árbol seco.	The guard roosters sing in the morning from the dry tree.

Most of these examples focus on the change of voice, I decided to adjust them according to the sentences and the fluency they could express in the target culture. For example, the fragment that says *suena un trueno que amenaza con lluvia* in English was possible to communicate the same using literal translation, but the phrase was not eloquent enough. In

similar cases I chose to change the voice to have a more precise expression and it also helped to minimize the length of the segments.

In other sentences I decided to change the grammatical category for the same reason (maintain the eloquence in the message). For instance, *Joaquín no le hace caso, pero los ladridos son insistentes* was translated into Joaquin doesn't pay attention, but the dog keeps barking, where the exchange is established in the tense and the noun.

In other segments, the most adequate technique was **modulation**. As the original text has some sentences that cannot be transferred literally, it was better to change the point of view to get the same meaning in the TT.

SOURCE TEXT	TARGET TEXT
Chucky avanza al portón, no para de ladrar.	Chucky goes to the gate and keeps barking.
El rostro guerrero de Pintao, que está en posición de combate.	Pintao's face looks like a warrior's ready to fight.
Pero fuerte gracias al trabajo del campo.	But strong due to work in the countryside.
No se anima a clavar el pico.	He's not brave enough to stick his beak.
Cuando se ponen así de gallitos toca apretarlos.	When they try to be brave, you gotta put pressure on them.
Las nubes se despejan y aparecen las estrellas.	The sky clears up and the stars appear.

The change of point of view in these sentences was more pertinent considering that the phrases in Spanish are coherent and to have the same coherence in English it was imperative to make some adjustments, so the sense was not modified and for the same reason the transposition was used, to keep the text eloquent for the target culture. Others were modified to keep the expressions with few words, since translating them literally could add more text lines.

Another technique used is **variation**, which was very helpful in the segments where it was important to highlight the dialect of the target language. This strategy was used in most of the dialogues, except for the characters who were foreign or the ones who were not peasants.

SOURCE TEXT	TARGET TEXT
Donde los vio?...	Where did ya see ‘em...?
Ud si es bruto! ¿no?	God, you’re so stupid!
Ya hemos perdido mucho en los últimos meses.	We lost a lotta time the last few months.
Aquí traje pa usted y la niña.	Here, I brought them for ya and the girl.
Mire pa' donde iba.	Look where you’re goin’.
Ay, no, no, no, no, qué esta hermosura de niña.	Oh my God, what a gorgeous girl.

Variation was an adequate technique for the dialogues and to introduce the dialect chosen (Southern American), the decisions taken in the dialogues are a result of consulting different resources (native speaker, movies, and books) to present a colloquial language for the characters. It includes aspects such as the use of y’all for you all, ‘em for them, n’ for the verbs in present continuous (e.g., goin’), deleting the auxiliary (have, has) in the present perfect sentences, avoiding the correct structure of the questions (sometimes eliminating the auxiliary verb), some others like lotta (lot of), wanna (want to), gotta (got to, have to), gonna (going to) were replaced with the informal contractions of each one of them. There are other sentences where the questions and the affirmations have many contractions (e.g., why’d ya stop?); similarly, to add more elements from this dialect, the word “you” was changed with the word “ya”.

The phrases that were not appropriate for the dialect and for the target language in general needed to be replaced with more common expressions, in those cases the literalness was not possible.

In other parts of the text, the **adaptation** technique was very useful. Since the target culture is very different from the source culture, this strategy was appropriate to replace some elements that were adequate in the target language and being careful that the message of the content was not distorted.

SOURCE TEXT	TARGET TEXT
Pesebre.	Manger.
Vereda.	Backcountry.
Totuma.	Gourd.
Metros.	Feet.
Rueda de Chicago.	Ferris wheel.
La barca de Marco Polo.	Pirate Ship.
Centímetros.	Inches.
Bocadillo.	Guava jelly.
Kilos.	Pounds.
¿Cómo le baila, don Joaquín?	How's it hanging, <i>Don Joaquin</i> ?
Bus intermunicipal.	Intercity bus.

These words and segments already have a specific equivalent in the target culture, in the case of *totuma*, as highlighted above, the proofreader said that they have a similar recipient to drink and the closest to that was the word *gourd*, searching more about that term I found some similarities but the image created for the audience will be more accurate.

The units of measurement are not the same in the USA as in Colombia, the best equivalent for each of them were inches, feet, pounds. Taking into consideration that the values must be converted to the other unit to have a correct transfer from one language to the other.

For *bocadillo*, I found a very pertinent translation in WordReference, which is guava jelly, I looked it up for more options and that one was the closest to the meaning, the most important is that the sweet is made of guava and the texture is similar to the jelly, as mentioned earlier. I did not think that borrowing the word was applicable since the word *bocadillo* is not well known globally.

Regarding the term *vereda*, as described above, there were a few suitable options with the same meaning (district, county, backland, backcountry), the native speaker mentioned that county would be a good option but then the advisor suggested to change it to backcountry (a sparsely populated rural region remote from a settled area), which has a closer meaning to what a *vereda* is in Colombia (a type of territorial subdivision of the different municipalities of the country, mainly comprised rural areas, but it can contain a small urban center).

It was not possible to translate literally the expression *¿cómo le baila?*, it would not sound acceptable in the target language, I searched for a phrase with the same meaning and I took the one that says how's it hanging? which is more related to greet someone and it is used among acquaintances like the characters in this dialogue.

As for *pesebre*, as indicated previously, I searched more about this word in different websites and the word “manger” was the more accurate; I decided to keep that one because it has the same denotation and it is even present in a Christmas song called Away in a manger; borrowing this word was not a possibility since it is not contemplated with the same name in all Spanish speaking countries (e.g., nacimiento, portal) and there was not prove enough that English speaking population could have heard about it.

Talking to the native speaker, she mentioned that in the US people does not use a specific name for the bus that connects to other cities and I thought about keeping the word *bus* (generalization); but talking to the advisor, she told me that there is the term intercity bus, and taking that into consideration, I decided to keep intercity bus, to be more explicit.



There were only two cases in which the **discursive creation** was used. This strategy was used to create a new concept or to have the same impact in the target language.

SOURCE TEXT	TARGET TEXT
El ma-- ma-- VOZ DE NIÑA - PINTAO (V.O) Ya vamos a donde Mamá. Pero antes-- VOZ DE NIÑA - ALBINO (V.O) ¡El ma-- marrano nos va a comer!	The mo-- mo-- GIRL'S VOICE - PINTAO (V.O) We'll go to Mom later. But first-- GIRL'S VOICE - ALBINO (V.O) The mo--monster's gonna eat us!
Espuelazo.	Gaff attack.

In these two segments, I had to accommodate the sentences so they could have the same effect as in Spanish. In the first one, the word *marrano* was replaced with the word monster to have the same movement of the lips and to be able to use the word mom as well. Besides, the *marrano* in that scene was a monster for the characters and they had to escape from it.

The word *espuelazo* does not exist in English, so the best choice was to create a new term for it and since the word denotes a fighting attack using an object, I decided to put gaff attack.

In two segments, the **extension** technique was used to add some elements that completed the language function. In the target language, these elements were needed to have cohesion in English.

SOURCE TEXT	TARGET TEXT
Adentro de la caja hay una foto de la familia. Victoria tiene a Albino y a Pintao en las manos cuando estaban recién nacidos. Al ver esto, se le iluminan los ojos.	There's a family photo inside the box. <u>In the photo</u> , she has Albino and Pintao in her hands when they were newborns. When she sees it, her eyes light up.
Joaquín se acerca a Esperanza y le susurra.	Joaquin approaches Esperanza and whispers something to her.

The first segment needed the extra information because in English it is necessary to add and include the pronoun or subject of the sentence so there are not misunderstandings. In Spanish it is different, not always does the pronoun have to be present in the sentences.

The second phrase needed the word “something” since in English sometimes the actions have to be detailed, plus in the story it explains what one characters says to the other after that description.

**Amplification** was used in those cases where it was necessary to introduce details that were not present in the source text, sometimes to explain well what was going on in the scene or what the character really meant.

SOURCE TEXT	TARGET TEXT
Ya la veré en la noche destapándose del calor.	Later tonight, you’ll be so hot that you’ll be uncovering yourself.
Joaquín llega a un puesto en donde Alcira anota a los concursantes.	Joaquin arrives at a stall where Alcira writes down the competitors’ information.
El trabajador lo lleva colgado de una pata y casi que se le resbala por la grasa que tiene untada.	The worker grabs him hanging by the leg. While hanging, he almost slips due to the grease he has on his leg.

In the first example, the sentence in English had to be more explicit, the way it was translated at first was more literal and with the help of the proofreader I modified it to be more coherent according to the situation and not omitting any information from the source text.

The second example needed the part where it says “competitor’s information” because the person mentioned is not only writing down the names of the roosters, but also their weights and the cockfighters’ names.

The last example has to add the information about what part of his body had grease spread on, so I decided to include that to keep the sentence more consistent. Even though in Spanish the message is clear, in English sometimes there have to be more details.

There was only one **omission** because there was a sentence in which it was not essential to have an adjective that could be implicit in the sentence. Plus, the native speaker explained that it was better without that adjective, it was not really necessary, and the omission did not change the content.

SOURCE TEXT	TARGET TEXT
Es mejor que se quede con ella <u>tranquila</u> que este lugar es peligroso.	You'd better stay with her away from this dangerous place.

The phrase in English keeps the same message, due to the importance of the person to be away from a dangerous place, the proofreader said that the sentence was clear keeping it that way and the word “calm” was not including anything essential to the central idea.

Correspondingly, there was one **calque**, which was taken from the Spanish word without the accent.

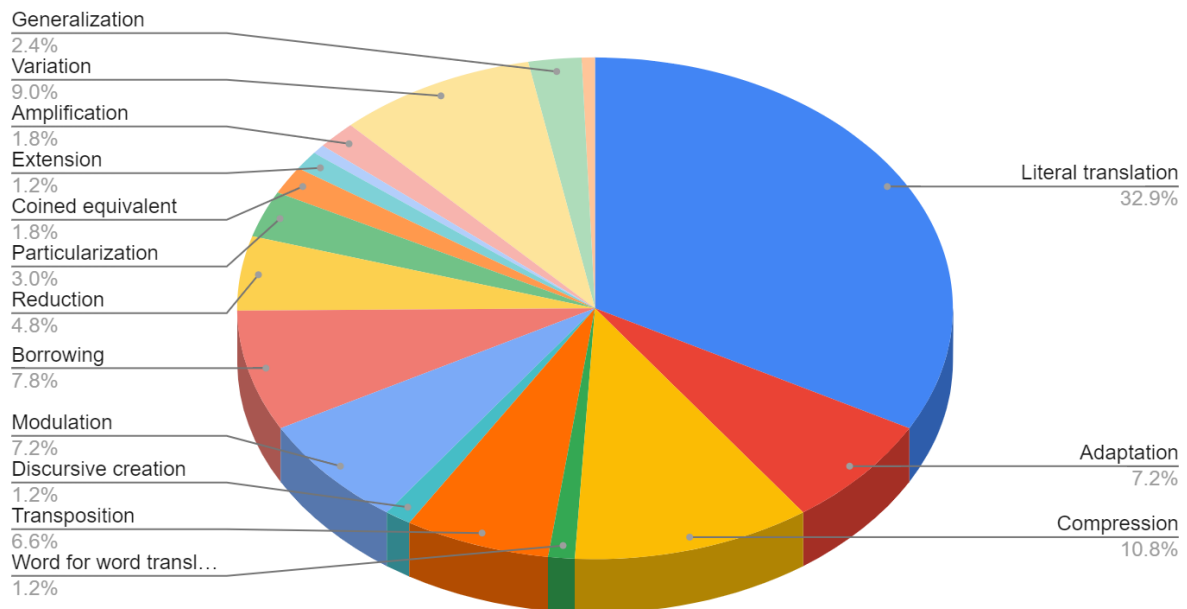
SOURCE TEXT	TARGET TEXT
Apá.	Apa.

The only calque used was to include the word to the target language since in the Southern dialect the common word for father is “pa” and not “apa”, but it can be understood easily since the daughter is talking to her dad and this word is only present once in the entire screenplay. I wanted to keep that word to mark the way the people talk to their families as a cultural and language feature.

Concerning the techniques that were not used, these were **one by one translation**, **description**, and **substitution**. They were not necessary for the translation because it was not indispensable to transfer the text with the same words but different meaning (on the contrary, it was vital to have the same meaning), it was not crucial to describe more a term or an expression, and it was not fundamental to change a linguistic element with a paralinguistic one.

I must clarify that the Excel document (appendix 2) did not include all the segments that contain literal translation since this technique is present in most of the text, and also not all of the variation sentences are there because, as explained above, they are displayed in the dialogues of the characters. The Excel document was used to analyze the most used techniques for the TT.

### Translation Techniques Used



**Figure 2.** Translation techniques used.

## 6.4 OTHER DECISIONS

Other kinds of decisions were taken based on the target culture, the dialect we wanted to reflect and to keep the essence of the original text (the way they described the story) to get the best translation possible.

One of those decisions was related to the gender of the animals, since they have human features and attitudes, it was decided to give them a proper gender depending on what the animal was (female or male) and also if in the story it was explicit what it was. Other animals were considered as *it* because, in one situation, the text did not explain what kind it was and in the other, due to the importance of the animal in the story (did not appear very much).

As in Colombian Spanish, people tend to use many diminutives, we tried to use some in the target text so that it could reflect that characteristic, but it was not present in the same sentences as the original. The word used to indicate the manner of speaking was “little.” In the case of *pollito*, the best option was chick, since, in English, it has the same meaning (small chicken).

Regarding the title of the screenplay, it was thought that during the reading, the story would reveal the whole meaning of the title in Spanish “*Corazón de pollo*,” so it would be a great idea to manifest the same in English. After reading it many times and even after the translation, the title conveyed many interpretations, so the best choice, in this case, was to translate it literally “Chicken heart,” which represents the same message as the one in Spanish.

Even though there was not a character restriction (number of characters), the number of lines in the description and the dialogues were taken into consideration so the screenplay could have the same amount of pages, and the format of the text would not change. The number of words in the target text was slightly less than the ST, and the use of techniques such as reduction and compression were useful in several cases. The most important part regarding the number of characters was the dialogue since the description of the scenes must be very detailed; hence, there was only one omission present in those segments (mostly the use of compression and reduction), and rarely were they a bit longer than in Spanish.

Analyzing the techniques defined by Chiaro (2009), which include chunking upwards, downwards and sideways, it was noticed that those have the same concept as the ones from Martí Ferriol; generalization and particularization, are similar to chunking upwards and downwards, but chunking sideways was not used in the target text, it was only necessary to have a general concept or a specific one.

The use of *guys* in the translation for the word *men* was a suggestion by the advisor since the text explains that those men are bodyguards and they did everything his leader said, they were sort of a gang and they were doing bad things to people, so we decided to keep it in that way to indicate that relationship between them and the antagonist of the story.

## **6.5 TRANSLATION ANALYSIS**

### **6.5.1 FOREIGNIZATION VS. DOMESTICATION**

One of the aspects already established at the beginning of this document is the one related to foreignization and domestication.

One of the purposes of the target text was to acknowledge the source culture and at the same time to let the audience understand the components and the message of the story; to do that the text was translated and ended up having elements from both sides (foreignization and domestication).

Some parts of the translation include cultural references that were not translated, it was very important to introduce them to let the audience know that it is a foreign production, and those references were not difficult to interpret according to the context.

The ways people call their relatives were also part of the foreignization in this text, words like *mijo*, *mija*, *chiquita*, were borrowed to highlight elements proper to the Colombian culture. As well as the terms that are not present in the target culture such as *chiva*, *aguardiente*, *sombrero voltiao*, *tiple*, which are unique and originally from Colombia.

Therefore, the domestication is reflected in certain features such as the dialogues (dialect), the specific terms for different types of words (poultry farming, cockfighting, etc.), some expressions (idioms), and other cultural references that have an equivalent already conceived in the target language.

But overall, the translation ended up taking more characteristics from domestication in which the public will perceive the message of the story and learn a little about the other culture, more specifically, about a particular Colombian countryside and the people who live in it.

### **6.5.2 INTERPRETIVE METHOD VS. LITERAL METHOD**

The following table 1, incorporates all the translation techniques from the taxonomy of Martí Ferriol (2006) and highlights the ones used and not used in this project.

<b>TECHNIQUES USED</b>		
<b>LITERAL METHOD</b>	<b>INTERMEDIATE ZONE (linguistic nature)</b>	<b>INTERPRETIVE- COMMUNICATIVE METHOD</b>
Borrowing.	Omission.	Modulation.
Calque.	Reduction.	Variation.
Word for word translation.	Compression.	Adaptation.
Literal translation.	Particularization.	Discursive creation.
Coined equivalent.	Generalization.	
	Transposition.	
	Extension.	
	Amplification.	
<b>TECHNIQUES NOT USED</b>		
<b>LITERAL METHOD</b>	<b>INTERMEDIATE ZONE (linguistic nature)</b>	<b>INTERPRETIVE- COMMUNICATIVE METHOD</b>
One by one translation.	Description.	Substitution.

*Table 1. Translation Techniques.*

According to the classification of the translation techniques explained previously in the theoretical framework, the ones used during the whole process indicate that both methods were implemented in the elaboration of the translation (and even the intermediate zone, which is related to the linguistic changes). However, it seems like literal translation was one of the most

used due to the unambiguity of the sentences that allowed to have a literal translation in most of the text, which means that in the end, there was a tendency for the literal method.

By contrast, the use of the intermediate zone techniques demonstrates that it was necessary to change some linguistic aspects of the structure, so the text could be more understandable in cases where the literalness was not possible to manifest as in the original, since the target text needed either erase some elements or add others to get a more cohesive content.

Despite the use of literal translation in most of the text, it is essential to mention that the interpretive-communicative method was also included in this translation, in those cases it was necessary to use those techniques to get the same message like the one in the source text and so the target culture can comprehend what the creators tried to present.

### **6.5.3 FUNCTIONALIST APPROACH AND SKOPOS THEORY**

The function of the translation was achieved, delivering a complete target text that fulfills the initial intentions of the project, that is, primarily get a translation that has the same message as the original and produce the same impact in the target culture. As for the *skopos* determined by the film production company, the objective was accomplished, the target text can help as a guide for all the production of the drawings and animation (the descriptive part was vital to do so and we wanted to keep the same details, without excluding any vital information); as to be used for subtitling and dubbing in the future, taking into account the length of the dialogues (which are the ones used for these types of AVT), trying to keep the same amount of lines (compression and reduction), so in the next steps it would be easier for the translator in charge to make the necessary adjustments.

### **6.5.4 USEFUL TECHNIQUES FOR CULTURAL REFERENCES**

In concordance with the analysis of the techniques, the following are the most useful to translate CRs.

- a) **Borrowing**: when there is not other term that can fit in the same category as the one in the TL and when the translator wants to introduce a very specific term from the SC.
- b) **Particularization (chunking downwards)**: find a more accurate term that gathers all the characteristics of the one in the source language.



- c) **Generalization (chunking upwards):** find a similar term that keeps the same function and features as the one in the source language.
- d) **Adaptation and coined equivalent:** find an equivalent that is already established in the target language for the same CR.
- e) **Calque:** introduce a new word, but this could bring along an explanation if the target culture is not familiarized with it.

### 6.5.5 USEFUL TECHNIQUES FOR ORALITY

Based on all the techniques explained before, the best techniques to use in terms of orality are:

- a) **Variation:** in terms of dialects, it is very helpful for adapting a specific type of speech in the TC.
- b) **Borrowing:** there are expressions like *mijo*, *mija*, *chiquita*, among others, that can be introduced in the TL since the audience already recognize them.
- c) **Adaptation:** find expressions, idioms, proverbs that have the same sociolinguistic purpose and sense in the TC.
- d) **Transposition and modulation:** these types of changes are necessary in the sentences to maintain the syntax and eloquence (dialogues) in a given language.

## 7 CONCLUSIONS

The aspects that were considered when translating the screenplay are the prefabricated orality, which the authors created in the construction of the script, so in the target text this was considered to represent the social identity and the interactions taking into account elements like the register and the style in which the text is written; the type of cultural references used to decide which ones have a match in the target language and which ones need to be taken without changes into the target language; the dialect variations, which in every culture is significantly different; the interjections, which are important to highlight the intonation.

The problems related to orality and cultural references found in the source text are conceived in the category of linguistic and sociolinguistic issues, the dialogues were a problem because the orality in them indicates a very specific dialect in the source language along with the style and the register, a similar dialect was chosen for the target culture (Southern American), implementing the prefabricated orality in them. Another problem related to orality was the distinction between the pronouns *tú*, *vos*, and *usted*, which in English, it was not possible to manifest, but it was not a complication since the text used *usted* in the dialogues.

The interjections were an issue as well since they are very different in both languages; it was fundamental to search well each one of them to use. And the idioms or proverbs were other challenges to get the same equivalent expression, the search in different resources and the native speaker were very helpful to obtain a phrase that expressed the same message. Terminology was a problem for orality, as the screenplay is not addressed for an expert in cockfighting or poultry farming, it was essential to find terms that were understandable for any person.

In regard to the cultural references, some of them do not have an equivalent (e.g., *aguardiente*, *chiva*, *papayera*, etc.), due to the difference in both cultures, thus it was decided to integrate the same word (borrowing) to the target language; as for the other cultural references such as units of measurements and pastimes, they were adapted to the TC, since a suitable equivalent exists in the TL.

It was indispensable to define other problems, the technical issues, one related to the format of the text and the other one was about the lack of visual aids for this project, the client did not provide more material as guidance, which would have helped more the progress of the translation.

Regarding the translation techniques, the best solutions for the problems present in the process are indeed most of the ones explained in Martí Ferriol's proposal; all of them are helpful to solve different kinds of issues.

In this translation, the ones used were borrowing (several cultural references without an appropriate translation in English), calque (only once for a specific word), word for word translation (since the ST allows to have the same order and structure in some sentences), literal translation (it is possible to transfer some segments like the ones in the source text but with some changes in the order), coined equivalent (it was necessary for some parts where there is an established equivalent for those elements), omission (only once to delete an item not indispensable for the segment), reduction (to keep the same sentence length avoiding some aspects that are implicit in the sentences), compression (to synthesize information that is not vital in the phrase), particularization (when there was a better word or term for something explained in the source language), generalization (when in the target language an exact equivalent for a word was not determined), transposition (changing the grammatical category and the voice when it was more convenient for the coherence of the text), extension (when the text needed more linguistic elements to have an understandable sentence in the target language), amplification (when it was necessary to add more details, explaining something that was not clear in the target language), modulation (make a change of point of view so the formulation of the sentence was comprehensive and sometimes to reduce the length as well), variation (changing some linguistic elements to have a distinctive dialect in the target language), adaptation (replace some items with others from the target culture), and discursive creation (only in two cases to create an equivalent and have the same impact in both languages).

The techniques that contribute to translate cultural references are borrowing, generalization, particularization, adaptation, coined equivalent and calque. These cover the

main issues in relation to CRs since the translator has to decide whether to keep the same term from the SL or adapt it into the TL, to do so it is essential to have a native speaker (for inverse translation) to complement the process and help decide which term works better in the TC, as well as to use different resources to have options and look for the one that suits the meaning of the word in the SL.

And the techniques that help to translate aspects related to orality are variation, borrowing, adaptation, transposition and modulation. These techniques are appropriate to focus on the type of speech the translator wants to implement in the TT and the best way to do that getting help from a native speaker, or using resources like movies, books, among others, to get ideas and examples of how people in certain areas talk. They also help to modify and manifest the same structure of the sentences in the TL.

The elaboration of the translation tended to have both approaches (foreignization and domestication), even though at the beginning, there was the idea to be inclined to foreignization because the culture manifested in the story is very distinctive, and it is worth to exhibit it in another culture. Gradually it became a part of both, but the balance inclines to domestication at the end of the translation, since one of the most important elements of the story, the dialogues, exposes a dialect (orality) defined in the target culture, bringing the source language to the target language and not the other way around.

According to the Martí Ferriol's taxonomy, the tendency in this translation was mainly in the literal method because the literal translation is present in most of the text. However, the interpretive-communicative method was equally utilized in several cases to modify and adapt the segments to the target culture.

As for the experience elaborating this translation was very interesting and challenging at the same time. The challenges were the terminology and the dialect since I do not have the cultural or sociolinguistic knowledge to identify those elements easily; that is why the native speaker was a guide in this process. Despite all the difficulties, I learned a lot about inverse translation and why some authors approve it and others disapprove it, both have comprehensible reasons, in this case, it was a good idea to choose a Spanish native speaker

who is also Colombian to do the translation because there were many elements that only a Colombian could have understood well.

The self-revision was key in this project; when you read the translation, each time you will find something to correct, but in all those readings of the target text I could identify some structural issues, changing them into an order in which they would be well understood and obtain a better outcome. One of the things with which I was not completely satisfied was the terminology, I am not entirely sure if those terms are acceptable, but all that I chose was considering the audience to whom the text was directed to.

After all this procedure, I learned that a translator has to be very persistent, use different resources, have the help of a native speaker (if it is inverse translation), read and check the translation during different occasions, in order to have a better overview of it, and he/she also needs to take breaks to think better.

This document can help other translators that are interested in AVT and that are open to work on different types of texts. It presents a very specific taxonomy of translation techniques, which can be useful in AVT, considering that each source text and the modality of AVT have their own restrictions and priorities. In this situation, the text was very particular and, in the bibliography consulted, there was not enough information about how to analyze it and about specific methods to execute the translation. This could be helpful for a translator that would like to search about appropriate techniques for this type of text or for someone that would like to write about inverse translation in AVT.

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## 9 APPENDIX

### 9.1 APPENDIX 1: TERMINOLOGY:

Spanish	English	
abrevadero	feeder	
alboroto	racket	
algarabía	racket	
amanecer	dawn	
apostador	gambler	
arbusto	bush	
arveja	pea	
atardecer	dusk	
aturdidor eléctrico	electric stunner	
avícola	poultry	
azadón	mattock	
banda transportadora	conveyor belt	
baranda	roost	
barca de marco polo	pirate ship	
barrial	mud pit	
bebedero	drinker	
bocadillo	guava jelly	
bodega	warehouse	
bugambilia	bougainvillea	
cabisbaja	dejected	
cachivaches	junk	
caldero	cauldron	
calzador	heeler	
camilla	gurney	
camión	truck	
camioneta	pickup truck	
campeonato	championship	
campesino	peasant	
campo	countryside	
campo de entrenamiento	training camp	



canasta	basket	
capataz	overseer	
caravana	caravan	
cárcel	prison	
carpeta	folder	
carretera	road	
carrusel	carousel	
cáscara	shell	
cáscara del huevo	eggshell	
cauchera	slingshot	
cerca	fence	
cerda	sow	
chueco	crooked	
columpio	swing	
concentrado	chicken feed	
conductor	driver	
correa	leash	
cresta	crest	
cuarto	room	
cuarto de operaciones	control room	
cuerda floja	tightrope	
desdén	disdain	
desplumado	plucked	
despulgar	defleaing	
destapada	unpaved	
disuelve a	fade in	
embalaje	packaging	
engordamiento	fattening	
enlatado	canned	
entablado	chicken coop	
espasmo	spasm	
espejo retrovisor	rear mirror	
espuela	gaff	
espuelazo	gaff attack	

esquivar	dodge	
estacionamiento	parking lot	
estante	shelf	
estrella fugaz	shooting star	
fábrica	factory	
fachada	front	
fecundado	fertilized	
feto	fetus	
finca	farm	
foto	photo	
fritanguería	fried food stall	
funde a negro	fade out	
gallera	cockpit	
gallero	cockfighter	
gallo	rooster	
gallo de pelea	gamecock	
gallo de trapo	rag rooster	
galpón	poultry shed	shed
geólogo	geologist	
granos de concentrado	chicken feed pellets	
grúa	crane	
guardaespaldas	bodyguard	
guayabo	guava tree	
habitación	bedroom	
hacha	ax	
harapiento	shabby	
heladería	ice cream shop	
hocico	snout	
icopor	styrofoam	
jeringa	syringe	
juez	judge	
ladera	slope	
llanta	tire	
llavero	keychain	

lombriz	earthworm	
machete	machete	
majestuoso	majestic	
maqueta	model	
matorral	bush	
mazorca	corn cob	
mesa de trabajo	worktable	
mochila	backpack	
mole	dock	
monte	forest	
morral	backpack	bag
paleta	popsicle	
pantalla negra	black screen	
parcela	land lot	
parte de atrás	back	
pelea de gallos	cockfight	cockfighting
pescuezo	neck	
pesebre	manger	
petaco	case	
pico	beak	
picotazo	a peck	
plátano maduro	sweet plantain	
platón	bed	
plaza	square	
plaza de mercado	marketplace	
plumaje	plumage	
pollito	chick	
pollito de juguete	chick doll	
ponedora	laying	
porqueriza	sty	pigsty (para cerdos)
portón	gate	
potaje	slop	
pueblo	village	
puesto	stall	

punto de vista	point of view	
quebrada	stream	
rampa	ramp	
reja	bars	
retroescavadora	digger	
riachuelo	creek	
riel	rail	
río	river	
ruedo	cockpit arena	
impulsarse	catapults oneself	
semáforo	traffic light	
sembrado	sown field	
sonda	catheter	
totuma	gourd	
taller	workshop	
tendero	storekeeper	
ternero	calf	
tienda	store	
tierra	soil	
tiro al blanco	darts	
toro mecánico	mechanical bull	
trabajador	worker	
tranca	bar	
turbia	muddy	
valle	valley	
vereda	backcountry	
viga	beam	
zona de empaque	packing area	

## 9.2 APPENDIX 2: TRANSLATION TECHNIQUES ANALYSIS:

Source text (Spanish)	Target text (English)	Translation Technique	Categories
Un frondoso arbusto. Las hojas se mueven ligeramente, como si pasara una corriente de aire. Después el movimiento se torna más brusco.	A dense bush. The leaves move slightly as if a current of air were passing by. Then, the movement becomes more abrupt.	<b>Word for word translation</b>	Borrowing
El pánico y el polvo que deja el camión al que persigue lo hacen tropezar repetidamente. El camión, que tiene un logo de "El pollo del mañana", se aleja a toda velocidad.	The panic and dust left by the truck he's chasing make him stumble repeatedly. The truck that has a logo of <i>El Pollo del Mañana</i> , moves away at full speed.	<b>Literal translation</b>	Calque
Pinta esquivando plantas, salta una cerca y aterriza de nuevo en la carretera, pero no alcanza a interceptar al camión, que en una recta del camino acelera dejando polvo a su paso.	Pinta dodges the plants, jumps a fence and lands again on the road, but he can't reach the truck that speeds up on a straight road leaving dust in its path.	<b>Literal translation</b>	Word for word translation
Aparece una grieta en la cáscara del huevo... y otra más.	A crack appears on the eggshell... and another one.	<b>Literal translation</b>	One by one translation
pesebre	manger	<b>Adaptation</b>	Literal translation
Sale del abrigo de su madre	He moves away from his mother	<b>Compression</b>	Coined equivalent

A ambos pollitos su madre los cubre bajo una de sus alas.	Their mother covers the chicks under one of her wings.	<b>Literal translation</b>	Omission
Sobre una baranda del entablado, y bloqueando los primeros rayos del sol, se posa por un instante un MAJESTUOSO PÁJARO COLORIDO.	A MAJESTIC COLORFUL BIRD stands for an instant on a roost of the chicken coop, blocking the first rays of sunlight.	<b>Literal translation</b>	Reduction
se avienta fugaz por encima de ellos	it flies briefly above them	<b>Compression</b>	Compression
El pájaro se eleva con las corrientes de aire, descubriendo debajo suyo la voluptuosa geografía del campo colombiano: laderas, ríos, montañas, valles y bosques de todos los verdes habidos y por haber.	The bird rises with the air currents, and beneath it, the impressive geography of the Colombian countryside appears: slopes, rivers, mountains, valleys, and forests of all kinds of greens.	<b>Literal translation</b>	Particularization
El pájaro aletea con fuerza y desaparece dentro de una nube.	The bird flaps strongly and disappears inside a cloud.	<b>Literal translation</b>	Generalization
gentío	crowd	<b>Adaptation</b>	Transposition
Una sandía podrida empieza a escupirles pepas a modo de ametralladora, tras ella se levantan de un bote de basura como un ejército de zombies tomates, bananos, guanábanas y acelgas en descomposición.	A rotten watermelon starts to spit seeds at them like a machine gun, behind it an army of zombie tomatoes, bananas, soursops, and chards decomposing rise from a garbage bin.	<b>Literal translation</b>	Description
<i>¡Eso estuvo cerca!</i>	<i>That was close!</i>	<b>Word for word translation</b>	Extension
Estemos alerta.	Stay alert.	<b>Transposition</b>	Amplification

<i>El ma-- ma-- VOZ DE NIÑA - PINTAO (V.O) Ya vamos a donde Mamá. Pero antes-- VOZ DE NIÑA - ALBINO (V.O) ¡El ma-- marrano nos va a comer!</i>	<i>The mo-- mo-- GIRL'S VOICE - PINTAO (V.O) We'll go to Mom later. But first-- GIRL'S VOICE - ALBINO (V.O) The mo--monster's gonna eat us!</i>	<b>Discursive creation</b>	Modulation
pero fuerte gracias al trabajo del campo.	but strong due to work in the countryside.	<b>Modulation</b>	Variation
<i>Mija</i>	<i>Mija</i>	<b>Borrowing</b>	Substitution
El tendero le entrega a Pedro una cajita de música con forma de corazón.	The storekeeper gives Pedro a small heart-shaped music box.	<b>Literal translation</b>	Adaptation
ud nunca se separa de esos pollos, ¿no?	you can't stay away from those chickens, can you?	<b>Modulation</b>	Discursive creation
Don	<i>Don</i>	<b>Borrowing</b>	
Doña	<i>Doña</i>	<b>Borrowing</b>	
Don Julio, ¿y eso pa' dónde se nos va?	<i>Don Julio, where ya going?</i>	<b>Reduction</b>	
Se le va a extrañar por aquí.	You'll be missed.	<b>Reduction</b>	
chiva	<i>chiva</i>	<b>Borrowing</b>	
entablado	chicken coop	<b>Particularization</b>	
no se anima a clavar el pico.	he's not brave enough to stick his beak.	<b>Modulation</b>	
Desde el guayabo, Victoria mira a Pintao con reproche, pues le acaba de robar otra lombriz más a su hermano.	From the guava tree, Victoria looks at Pintao with reproach because he just stole another earthworm from his brother.	<b>Literal translation</b>	

Furiosa, se baja decidida del árbol.	She gets down the tree, furious and determined.	<b>Literal translation</b>	
se vuelve a clavar en la fruta.	it goes back into the fruit.	<b>Reduction</b>	
Al verlos, Pintao frunce el ceño y corre hacia ellos.	Pintao frowns and runs towards them when he sees that.	<b>Literal translation</b>	
<i>Cumpleaños feliz... Que los cumpla feliz, que los vuelva a cumplir, que los siga cumpliendo, hasta el año 3000.</i>	<i>Happy birthday to you... Happy birthday to you, happy birthday dear Victoria, happy birthday to you.</i>	<b>Coined equivalent</b>	
Pintao con la cara llena de tierra mira la rica torta.	Pintao looks at the delicious cake with his face full of dirt.	<b>Literal translation</b>	
chiquita	<i>chiquita</i>	<b>Borrowing</b>	
Adentro de la caja hay una foto de la familia. Victoria tiene a Albino y a Pintao en las manos cuando estaban recién nacidos. Al ver esto, se le iluminan los ojos.	There's a family photo inside the box. <u>In the photo</u> , she has Albino and Pintao in her hands when they were newborns. When she sees it, her eyes light up.	<b>Extension</b>	
Esta torta siempre le queda buena.	Your cakes are always delicious.	<b>Modulation</b>	
Pintao! Quiet!	Pintao! Stop!	<b>Transposition</b>	
Victoria traga el pedazo de torta.	Victoria swallows the chunk of cake.	<b>Word for word translation</b>	
Este es tremendo pollo.	What a chicken.	<b>Modulation</b>	
apá	<i>apa</i>	<b>Calque</b>	
Ya la veré en la noche destapándose del calor.	Later tonight you'll be so hot that you'll be uncovering yourself.	<b>Amplification</b>	
Soy el lobo feroz y tengo muuuuucha hambre.	I'm the big bad wolf, and I'm veeeeery hungry.	<b>Coined equivalent</b>	



Mijo	<i>Mijo</i>	<b>Borrowing</b>	
Victoria, que se hace la dormida, escucha a sus papás hablar	Victoria pretends she is asleep and hears what his parents are saying.	<b>Transposition</b>	
Se escucha un trueno.	A thunder rumbles.	<b>Modulation</b>	
vereda	county	<b>Adaptation</b>	
¡a ver, Margarito, que el tiempo vale oro!	Come on, Margarito, time is money!	<b>Coined equivalent</b>	
Suena un trueno que amenaza con lluvia.	A thunder rumbles warning that rain is coming.	<b>Transposition</b>	
¡Esperanza, venga! Aliste una muda.	Esperanza, come! Prepare a bag.	<b>Modulation</b>	
Donde los vio?...	Where did ya see 'em...?	<b>Variation</b>	
los hombres rompen la puerta a golpes.	the guys smash the door.	<b>Compression</b>	
Cuando se ponen así de gallitos toca apretarlos.	When they try to be brave, you gotta put pressure on them.	<b>Modulation</b>	
toma la cajita de música y se encarama rápidamente en la ventana para salir de la casa.	she takes her little music box and quickly goes out of the window.	<b>Reduction</b>	
Desde un matorral, Albino y Pintao, escondidos, no se dan cuenta que atrás suyo aparecen las patas de un gallo.	Albino and Pintao are hidden in a bush, they don't notice that behind them the legs of a rooster appear.	<b>Compression</b>	
Se escuchan los corazones de Albino y Pintao palpar agitados.	Albino and Pintao's heartbeats throb roughly.	<b>Transposition</b>	
Ud si es bruto! ¿no?	God, you're so stupid!	<b>Variation</b>	
metros	feet	<b>Adaptation</b>	
centímetros	inches	<b>Adaptation</b>	

Joaquín no le hace caso, pero los ladridos son insistentes.	Joaquin doesn't pay attention, but the dog keeps barking.	<b>Transposition</b>	
Chucky avanza al portón, no para de ladrar.	Chucky goes to the gate and keeps barking.	<b>Modulation</b>	
Joaquín deja la mochila que traía Esperanza colgada de una puntilla en la pared.	Joaquin hangs Esperanza's backpack on a nail on the wall.	<b>Compression</b>	
ma	ma	<b>Borrowing</b>	
Ella me enseñó a tejer y tenerle cariño a las matas y a los animales.	She taught me to knit and to love the plants and animals.	<b>Compression</b>	
totuma	gourd	<b>Adaptation</b>	
aguapanela	<i>aguapanela</i>	<b>Borrowing</b>	
Aquí traje pa usted y la niña.	Here, I brought them for ya and the girl.	<b>Variation</b>	
tiple	<i>tiple</i>	<b>Borrowing</b>	
aguardiente	<i>aguardiente</i>	<b>Borrowing</b>	
En varias zonas del mapa hay alfileres con la cabeza de color rojo clavados sobre la superficie.	There are red pins on several zones of the map.	<b>Compression</b>	
Se escucha el canto de los grillos	The crickets sing	<b>Transposition</b>	
Mire pa' donde iba.	Look where you're goin'.	<b>Variation</b>	
Joaquín suelta un suspiro.	Joaquin sighs.	<b>Compression</b>	
Se escucha el cantos mañanero de los gallos guardias desde su árbol seco.	The guard roosters sing in the morning from the dry tree.	<b>Transposition</b>	

Llega al altar de Mireya, su abuela, y por andar jugando, termina tumbando la mesa con todo, foto y velas.	She passes by <u>her grandmother's altar</u> and since she was playing, she knocks down the table with everything, the photo and the candles.	<b>Compression</b>	
Ahora arreglamos eso.	We can fix that later.	<b>Variation</b>	
De un momento a otro la pierde de vista.	Soon, the shadow disappears.	<b>Compression</b>	
Entre los tres pollos arrastran el costal lleno de granos hasta la porqueriza, en donde los esperan los pollos que ya están despiertos esperando la comida.	The three chickens drag the sack of pellets to the sty where the chickens are already awake waiting for the food.	<b>Compression</b>	
¡Hilario, se le está escapando un pollo!	Hilario, a chicken is running away!	<b>Variation</b>	
al inflar su pecho se llena de valentía.	swells his chest up courageously.	<b>Compression</b>	
Solo cuando oye una voz familiar, Pintao sale de su trance. A unos metros de él está Juanito, que esta pateando a los pollos que aun no han entrado al galpón.	Only when Pintao hears a familiar voice, he leaves his trance. A few feet from him, Juanito is kicking the chickens that haven't entered the poultry shed yet.	<b>Literal translation</b>	
Se oyen los fuertes latidos de su corazón.	His heartbeat is pounding.	<b>Reduction</b>	
Una gran cabeza de CERDO se acerca como en cámara lenta para comer del abrevadero.	A big PIG head approaches as if in slow-motion to eat from the feeder.	<b>Literal translation</b>	
Las nubes se despejan y aparecen las estrellas.	The sky clears up and the stars appear.	<b>Modulation</b>	
Desde su canasta en el camión, Albino también ve la estrella fugaz, que surte en él el mismo efecto tranquilizador. Cierra los ojos.	From his basket in the truck, Albino also looks at the shooting star, which has the same calming effect on him. He closes his eyes.	<b>Literal translation</b>	

papayera	<i>papayera</i>	<b>Borrowing</b>	
rueda de Chicago	Ferris wheel	<b>Adaptation</b>	
entre estos una fritanguería de gallinas amarillas.	among these, there's a stall with fried chicken.	<b>Compression</b>	
La persona que atiende le da una degustación a los asistentes.	The <u>vendor</u> gives the attendees a sample.	<b>Particularization</b>	
La barca de Marco Polo	Pirate Ship	<b>Adaptation</b>	
Segundos después, por la misma esquina aparecen Victoria, Esperanza y Joaquín, que están llegando a la feria.	Seconds later, by the same corner, Victoria, Esperanza, and Joaquin arrive at the fair.	<b>Reduction</b>	
cuando la suerte está echada	when the die is cast	<b>Adaptation</b>	
Detrás de Quinto se paran sus hombres.	Quinto's guys stand up behind him.	<b>Modulation</b>	
granos	beans	<b>Particularization</b>	
Ay, no, no, no, no, qué esta hermosura de niña	Oh my God, what a gorgeous girl	<b>Variation</b>	
sumercé	<i>sumercé</i>	<b>Borrowing</b>	
Joaquín se acerca a Esperanza y le susurra.	Joaquin approaches Esperanza and whispers something to her.	<b>Extension</b>	
ya hemos perdido mucho en los últimos meses.	We lost a lotta time the last few months.	<b>Variation</b>	
Esperanza se baja de un bus intermunicipal con su tula	Esperanza gets off a intercity bus with her <u>bag</u>	<b>Generalization</b>	
icopor	Styrofoam	<b>Particularization</b>	
Esperanza recorre la fábrica con su mirada	Esperanza looks around the factory	<b>Compression</b>	

yo le tengo a Pintao mientras ud le pone las espuelas, o algo así que necesite.	I can hold Pintao while you tie the gaffs or something like that.	<b>Reduction</b>	
es mejor que se quede con ella <u>tranquila</u> que este lugar es peligroso.	it's better that you stay with her away from this dangerous place.	<b>Omission</b>	
bocadillo	guava jelly	<b>Adaptation</b>	
¿Cómo le baila, don Joaquín?	How's it hanging, <i>Don</i> Joaquin?	<b>Adaptation</b>	
Joaquín llega a un puesto en donde Alcira anota a los concursantes.	Joaquin arrives at a stall where Alcira writes down the competitors' information.	<b>Amplification</b>	
Lee el valor y lo anota en la lista junto al nombre.	She reads <u>the weight</u> and writes it down on the list next to his name	<b>Particularization</b>	
sombrero voltiao	<i>sombrero vueltaio</i>	<b>Borrowing</b>	
El rostro guerrero de Pintao, que está en posición de combate.	Pintao's face looks like a warrior's ready to fight.	<b>Modulation</b>	
espuelazo	gaff attack	<b>Discursive creation</b>	
Los ojos de Pintao se funden con los de Albino, que mira la fábrica desde su jaula.	Pintao's eyes fuse with Albino's, which are looking at the factory from his cage.	<b>Transposition</b>	
El trabajador lo lleva colgado de una pata y casi que se le resbala por la grasa que tiene untada.	The worker grabs him hanging by the leg. While hanging, he almost slips due to the grease he has on his leg	<b>Amplification</b>	
la pluma de su cola está prendida como un tizón.	the feather on his tail is on fire, charred.	<b>Reduction</b>	
No me gustaría tener que matar al viejo ese si me llegara a ganar.	I don't wanna kill that old man, if he wins.	<b>Transposition</b>	
fenotipos	features	<b>Generalization</b>	

chifonier	cabinet	<b>Generalization</b>	
Los hombres se levantan y se acercan a la maqueta, que ahora está llena de alfileres con punta roja.	The men stand up and come closer to the model full of pins with red tips.	<b>Compression</b>	
kilos	pounds	<b>Adaptation</b>	
Suena la campanas que dan inicio a la pelea. Las plumas de Pintao se erizan.	The bells ring and the fight starts. Pintao's feathers ruffle	<b>Compression</b>	
vemos su cuchilla ensangrentada.	his knife is covered in blood.	<b>Transposition</b>	
Los latidos del corazón de Pintao son cada vez más tenues	Pintao's heart gets weaker with every beat.	<b>Compression</b>	
Son Albino y Pintao, que apoyándose el uno en el otro logran girar a gran velocidad y con mucha fuerza y así arrasar con Rayo, que cae tendido en el piso.	It's Albino and Pintao, supporting each other so they can turn quickly and forcefully to defeat Rayo. He falls on the ground.	<b>Compression</b>	
¡Saquen a esa <u>vieja</u> loca de aquí!	Take this crazy <u>woman</u> out of here!	<b>Generalization</b>	
Pintao frunce el ceño y sube por una rampa que lo lleva a la cuerda floja e inmediatamente empieza a correr por ella con perfecto equilibrio hasta llegar al otro lado.	Pintao frowns and goes up a ramp towards the tightrope, and immediately starts to run with perfect balance until he gets to the other side.	<b>Literal translation</b>	
Un trabajador lo agarra.	A worker grabs him.	<b>Literal translation</b>	
Joaquín deja de tocar el tiple y la mira.	Joaquin stops playing the <i>tiple</i> and looks at her.	<b>Literal translation</b>	

El ambiente es pesado, lleno de borrachos, dinero que pasa de mano en mano, gritos, insultos y hombres armados.	The atmosphere is tense, full of drunks, money passes from hand to hand, shouts, insults, and armed men.	<b>Literal translation</b>	
Las galleras no son para niñas.	Cockpits ain't for girls.	<b>Variation</b>	
bus intermunicipal.	intercity bus.	<b>Adaptation</b>	