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CARRERA DE LINGÜÍSTICA E IDIOMAS

"FANDUBBING OF A BOLIVIAN FILM"

The case of "Cementerio de los Elefantes" film at "Fundación Cinemateca Boliviana"

Guided Project submitted to obtain the Academic Degree in Linguistics and Languages

STUDENT: DIEGO RENE MENDEZ TORREZ
TUTOR: M. Sc. HEBER FIDEL ALDAZOSA RUIZ

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ABSTRACT

The current Guided Project titled ""Fandubbing of a Bolivian film" - the case of "Cementerio de los Elefantes" at "Fundación Cinemateca Boliviana" is based on the practical side of an intercultural communication process which was obtained by evaluating a dubbing model proposal to perform an audiovisual translation procedure. The purpose is to show and strengthen the idea to perform new practices about topics which are not seen in Bolivia (dubbing and fandubbing), contemplating a qualitative methodology. This methodology was pondered, to show a precise, detailed and contextualized information about the performance of a fandubbing process considering a dubbing model proposal as a starting point, as well as to get a new and fresh product which can be based more on the quality of the information than in the quantity by encouraging students, professionals and people in general applying this process in Bolivia.

As this paper shows the performance of fandubbing as a research object through the evaluation of a dubbing model proposal: the first step covered was the contrast of three dubbing model proposal stages coined by Alsina and Herrero; Hurtado; and Del Aguila & Rodero in order to find out the proper one for the fandubbing performance of the Bolivian film "Cementerio de los Elefantes"; then, the next step was aimed to the delimitation of the main dubbing stages taken into account in the fandubbing procedure; and finally, the last stage was addressed to the performance of the fandubbing process of the first four scenes of the Bolivian film "Cementerio de los Elefantes", which was divided, at the same time, into three stages: the first one, to the obtaining of copyrights, audiovisual documents and materials proper of the film; the second one, to the transcription and transliteration of the screenplay; and finally, to the process of fandubbing itself that was break down into different sub stages: *script translation*, *adjustment*, *recording*, *mixing*, and last but not least, the *control* process.

In conclusion, the development of this project will contribute to the formulation of relevant data about the evaluation of a dubbing model proposal and its practicality by performing a fandubbing procedure taking as a sample the first four scenes of the Bolivian film "Cementerio de los Elefantes". This evaluation will let us establish a simple and practical fandubbing model for further studies in intercultural communication process performances in our country carried out by students, professionals and people in general who are interested in this area. But also, to advise the linguistics and languages department at UMSA to enhance audiovisual translation performances through different technological aspects.

RESUMEN

El presente Proyecto de Grado titulado "Fandubbing of a Bolivian film" - The case of "Cementerio de los Elefantes" film at "Fundación Cinemateca Boliviana" se fundamenta en un proceso práctico de la comunicación intercultural, el cual se obtuvo mediante la evaluación de una propuesta de modelo de doblaje para realizar un proceso de traducción audiovisual. El propósito del mismo es demostrar y fortalecer la idea de que se puede desarrollar nuevas prácticas de temas que son totalmente desconocidos en Bolivia (doblaje y fandoblaje), tomando como metodología un estudio cualitativo. Esta metodología contempla este enfoque con el propósito de exponer una información precisa, detallada y contextualizada sobre el desarrollo de un proceso de fandoblaje tomando en cuenta la propuesta de un modelo de doblaje como punto de partida, asimismo se busca obtener algo nuevo e innovador, que se base más en la calidad de la información desarrollada que en la cantidad de la misma, alentando a más estudiantes, profesionales y gente en general aplicar este proceso en nuestro contexto.

Como este trabajo tiene como objeto de estudio principal la práctica del fandoblaje a través de la evaluación de una propuesta de modelo de doblaje, la elaboración del presente proyecto inició con la comparación de tres propuestas de modelo de doblaje descritas por: Alsina y Herrero; Hurtado; y Del Águila y Rodero con el propósito de encontrar el idóneo para la realización del fandoblaje de las primeras cuatro escenas de la película "Cementerio de los Elefantes"; luego, la siguiente etapa estaba encaminada a la delimitación de las principales etapas de doblaje tomadas en cuenta para el proceso de fandoblaje; y finalmente, la última etapa estaba dirigida a la realización del proceso de fandoblaje de las primeras cuatro escenas de la película antes mencionada, el cual se dividió en tres fases: la primera dirigida a la obtención de los derechos de autor, documentos y materiales audiovisuales necesarios para el desarrollo de este trabajo; la segunda etapa encaminada a la transcripción y transliteración del guión; y finalmente, la tercera enfocada al proceso de fandoblaje como tal, la cual está compuesta por las siguientes sub-etapas: la *traducción del guión*, el *ajuste*, la *grabación*, la *mezcla* y en último lugar el proceso de *control*.

En conclusión, el desarrollo de este proyecto contribuirá a la formulación de información relevante acerca de la evaluación de una propuesta de modelo de doblaje y su practicidad a través de la realización de un proceso de fandoblaje tomando como muestra cuatro escenas de una película Boliviana. Esta evaluación permitirá establecer como antecedente un modelo de fandoblaje para el desarrollo de futuras investigaciones en el campo de los procesos de comunicación intercultural, los cuales podrán ser llevados a cabo por estudiantes, profesionales y personas en general interesadas en este campo. Pero también, para aconsejar a la carrera de lingüística e idiomas de la UMSA que promueva la práctica de traducción audiovisual a través de medios tecnológicos.

DEDICATORY

This project is dedicated with all my love to my dear father Rene Hilarion Mendez Riveros, my

mother Yaquelin Torrez Balderrama, my brother Cristian Marcelo Mendez Torrez, and my

grandpa Roberto Torrez Arismendi being without them, I would not be the person who I am now.

Dedicated to my grandma´s memory Luisa Riveros Mamani Vda. de Mendez too, who is guiding

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INTRODUCTION

Day by day some things go around our mind, such as: what do I have to do tomorrow? Or what things do I need to buy? Such questions raise due to an emptiness in our daily life which needs to be fulfilled depending on our necessities producing an effect if they are not accomplished, which can be represented with the possible answers that those questions may have, such as picking up your son from school or buying essential products and goods. However, in both cases arise the lacks that need to be filled. So that, it is contrasted that something similar could happen in the beginning of any theoretical field where elements, things or factors were omitted; but these were improved thanks to theorists, scholars, and researchers' contributions, like Saussure who is considered as the father of linguistics or Chomsky who made a big contribution to the development of this science among other scholars. Thus, it means that thanks to their contribution, not just Linguistics, different sciences improved throughout the time being what they are known and studied nowadays.

In this sense, as future professionals, students also ask themselves about topics that are not taken in their fields. It is so, as linguistics students and future professionals in this science, two questions raised about topics that must be covered in this field: Why is dubbing not produced in Bolivia? and Why is fandubbing seen as an amateur practice? From our point of view and according to the experience of looking for information about these topics, they can be answered from different perspectives observed in our country. But we want to highlight just two, none economy support for dubbing or fandubbing processes, and the lack of interest in performing these audiovisual translation processes, as it is showed in the new cinematographic law - LAW N° 1134 promulgated by ADECINE in 2018.

In this regard, unfortunately, Bolivia doesn't have any theoretical literacy about these fields, or the factors why they are not produced in our context, for this reason, in order to contribute and formulate a basic principle of a Bolivian film fandubbing performance in our context this paper pretends to evaluate a dubbing model proposal and its practicality taking the first four scenes of the Bolivian film "Cementerio de los Elefantes" establishing a simple and viable fandubbing model for further researches in this area.

Furthermore, the current paper is going to present four different chapters, which will explain in detail the steps followed to get a final conclusion. The first one will display information about the situational framework which embraces: the institutional framework, the justification, the statement of the problem, and the project proposal; the second chapter will be addressed entirely to the theoretical framework which is broken down into the explanation of translation, traductology, audiovisual translation and a description of dubbing and fandubbing; the third chapter is addressed to the propositive section where it will be explained about the methodology of this paper as well as the project proposal development, and the final chapter is going to present conclusions and recommendations.

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SITUATIONAL SECTION

The following chapter will present information about the principal situational elements that guided this work. For this reason, in order to show and describe this chapter clearly, it was divided into four different sections and subsequently into different subsections, explaining about: the institutional framework, the justification, the statement of the problem and the project proposal.

I.1 INSTITUTIONAL FRAMEWORK
I.1.1. BACKGROUND OF "FUNDACIÓN CINEMATECA BOLIVIANA"

The institution where the current project will be developed is "Fundación Cinemateca Boliviana". It was created on July 12, 1976, thanks to the joint work of the head of La Paz town hall´s entertainment office, Mrs. Amalia D. Gallardo, and the mayor, Mario Mercado. The creation of "Fundación Cinemateca Boliviana" was carried out 36 years after UNESCO (United Nations Educational, Scientific and Cultural Organization) proposed the necessity to safeguard cinematographic materials through an urgent announcement to all those countries of this organization. Since then, highly aware of invaluable film contributions produced in each country was taken, creating special film libraries in different countries. Nevertheless, it is not stated that our country did not do anything about it previously, on the contrary, in 1958 an article was written by Marcos Kavlin, in the magazine titled "Khana" where he alludes to the creation of an institution focused on the preservation of the film material in Bolivia, the same is mentioned by Luis Espinal and Alfonso Gumucio in 1970.

The infrastructure factor was one of the reasons for delaying the creation of an institution in charge of the development, preservation, and displaying of film productions or materials in our country. The first place that sheltered Fundación Cinemateca Boliviana was at "Casa de la Cultura", by the year 1976, where films were displayed at the theater hall "Modesta Sanjinés", which was also used as a deposit. The second place where this institution began to work was at "San Calixto " cinema, located on Indaburo and Pichincha Street in La Paz city, working from 1978 to 2004. This place was conditioned to support just the principal operations of this institution, as a deposit as well as a film displaying place, but this second one was not the well-conditioned reason why viewers did not frequent its movie theaters, putting into risk the reputation of this institution, thus, in order to solve such a problem this institution throughout the time found ways to continue operating on film displaying, as renting ENTEL´s auditorium where film series were displayed. Finally, buying land was an option to develop its functions or operations integrally as well as completely, but for bureaucracy issues, this purpose was not accomplished. Time after, Rosa Agramonte Foundation submitted the use of land, where Fundación Cinemateca Boliviana is

located in the present, on Capitán Ravelo and Rosendo Gutiérrez Street in La Paz city, where construction works began on June 1996, extending this process until October 26, 2007, when took place the opening ceremony of the new building belonging entirely to Fundación Cinemateca Boliviana, achieving all requirements for film displaying as well as for the establishment of the Film library completely conditioned for storage, preservation, and maintenance from those film materials that survived since 1976.

The promulgation and implementation of the Cinematographic Law was one of the highest achievements for different Bolivian government authorities as well as for Fundación Cinemateca Boliviana because this was the started point for naming this foundation as "National Cinema Library", under the cinematographic law promulgated through the decree-law of June 27, 1978, and "National filmmaking depository" under the supreme decree of July 11, 1979. In 1991, with the development of a new Cinematographic Law formulation - law N° 1302- the institution of "Fundación Cinemateca Boliviana" is mentioned in Chapter V, from the article 26 to 29, for the following operations:

> *Article 26°. - (institutional attributes and functions). The Bolivian state, legitimate and unique owner of national filmmaking patrimony, attributes to Fundación Cinemateca Boliviana, an unbeneficial main cultural organization with recognized legal status, the labor of recovering and preservation from the mentioned patrimony, establishing the national film library under the adequate technical regulations for safeguarding.*
>
> *Article 27°. - (Copy of national films). To guarantee National filmmaking safeguarding, every film company and/or producer should deposit within Fundación Cinemateca Boliviana, free cost, a copy of the produced film(s), in any format. The institution will not be able to use the copies for commercial purposes or showing them openly without producers' authorization.*
>
> *Article 28°. – (Copy of foreign films). Distribution companies will be forced to proportionate a copy to Cinemateca Boliviana of the films considered useful for cultural purposes after getting the exhibition authorization. Such copies will be the ones that have concluded his commercial utilization in the national territory.*
>
> *Article 29°. – (reinvestment). Exceeding profits obtained by Cinemateca will be invested in film library growing, and particularly for recovering and safeguarding Bolivian cinematographic productions." (Law N° 1302, 1991).*

In regards to the present day, the relative new Cinematographic Law - Law N° 1134 promulgated on December 20, 2018, "Fundación Cinemateca Boliviana" is also pondered within the Chapter IV, and section III, where mentions the following:

> *"Fundación Cinemateca Boliviana is in charge of protecting both documentary and audiovisual Bolivian film patrimony under its safekeeping, being forced to record them in the Plurinational Registration System of Bolivian Cultural Patrimony as well as its recovering, preservation, conservation, restoration, diffusion, exhibition, protection and price status." (Law N° 1134, 2018)*

Despite "Fundación Cinemateca Boliviana" being delayed for many years to be established in its own place, owing to all those political and bureaucratic issues. This institution since its beginnings tried to fulfill its tasks and responsibilities concerning audiovisual products. Thanks to this work developed for more than 40 years, a great part of Bolivian history, in terms of audiovisual materials, is protected and taken care of in the current foundation´s film library.

I.1.2 MISSION, VISION, VALUES, AND OBJECTIVES OF "FUNDACIÓN CINEMATECA BOLIVIANA"

"Fundación Cinemateca Boliviana" as a formal cultural institution established in Bolivia follows certain boundaries since its foundation. The succeeding information was gotten from Fundación Cinemateca Boliviana´s web page, www.cinematecaboliviana.net:

> ***MISSION.-***
> *"Cinemateca is an institution created to reclaim, to keep and to preserve the Bolivian filmmaking patrimony, promoting activities of recovering, researching, diffusion, instruction, and people training".*
> ***VISION.** –*
> *"Be a united body of audiovisual culture nationwide, which allows to instruct and train children, teenagers, and researchers in the film language."*
> ***VALUES***
> ***Preservation** of national and foreign film libraries.*
> *Film libraries **keeping:** for its conservation despite the time and the preservation of filmmaking memoirs.*
> ***Possess culture:** to preserve our cultural identity from the filmmaking language.*

Culture Contact: as a duty that we all have without dissimilarities and exclusions.

Teamwork: all workers labor in organization and congruence sharing the information.

Service aptitude: to provide the best treatment to the public in general.

Altruist sense: to identify our objectives to amalgam with the institution's objectives.

Responsibility: to please the public´s needs fulfilling the institution´s instructions.

Respect: to everyone who works in the institution as well as the public in general without rejecting because of their culture.

OBJECTIVES

The core objectives of this Institution were clear since the first day of creation:

1. – Documentation, recovering, listing, conservation, and restoration of the total filmmaking material produced in the country. Here it is significant to highlight, just as an example, the labor of recovering, restoration, and price status of the film "Wara" (1930) which is a classical Bolivian film put on a show for a second time after more a half of a century lost, the short film "El Bolillo Fatal" (1926) and the full-length film "Hacia la Gloria" (1932) in a restoration process.

2. - Documentation of the associated material to filmmaking which is part of the audiovisual phenomenon and its impact in contemporary social influence: Posters, photographs, press books, memorabilia, trailers, add spots, scripts, reviews, cinematographic and bibliographical material from any origin, etc.

3. - Research, studies, history cinema works, Bolivian tapes, and diverse publications about our cinematography.

4. – Cinema diffusion and Bolivian tapes, aggregating its price status to the public in general.

5. - Cinema diffusion and universal tapes, emphasizing productions with a high historical and artistic value as well as film productions unavailable in our context due to the lay commercial cinema system.

6. – Theoretical and practical cinematographic training through internet forums, workshops, seminars, trade-offs with other cinematographic

institutions, national and foreign specialists, national and foreign colleges, and schools institutional agreements.

7. - Audiovisual literacy, for teenagers and children training, providing them main tools to be in contact with a critical vision from audiovisual messages, present in new generations training more frequently which can help to avoid becoming passive consumers, uncritical and eventually isolated.

8. – To support young producers that have basic cinematographic equipment for early productions, both documentaries, and fiction productions.

9. - appropriate involvement with public (Adecine, Culture ministry), private and trade union (for example, cinematographic groups) institutions in topics related to promotion, assessment, debate, and policy designs about supporting and encouraging national productions.

I.1.3 TECHNICAL ASPECTS AND OFFICES OF "FUNDACIÓN CINEMATECA BOLIVIANA"

A large number of people have visited Fundación Cinemateca Boliviana´s building and its different installations throughout the time, for this reason, it is important and pertinent to list the offices and rooms of this institution. On one hand, to make a description in order to know, describe, and especially to understand the sections of this institution but also how they are interrelated to each other. On the other hand, such a description will let us know which installations can be helpful at the moment of developing this project. The following table was elaborated based on the information presented on the web page www.frombolivia.com as well as in the academic work developed by "Fundación Simon I. Patiño" in 2003, titled "La Cinemateca Boliviana".

Spaces and areas	**Technical aspects**	**Names**	**Characteristics**
Projection Movie theaters or rooms	Three simultaneous projection room	Amalia Gallardo	195 seats
		Oscar Soria Gamarra	99 seats
		José María Velasco	45 seats

	one private projection room	*N	20 seats
Exhibition Hall	Permanent exhibition space	*N	In this space, there are permanent exhibitions about the History of the Bolivian Cinema.
	Itinerant exhibition space	*N	In this space are itinerant exhibitions such as movie posters, photographs, plastic arts, etc.
Research areas	Library. Newspaper library. Reading room. Video library.	*N	Each of the rooms has the material corresponding to each area which is available to people who are interested in researching cinematographic products.
Training areas:	Two conference halls	*N	These two conference halls can become a filmmaking mini-studio for pedagogical purposes.
	Two workshop classrooms	*N	These two classrooms are used for critical reading and appreciation courses.
Preservation areas:	An infrastructure block with special environments	*N	This block has: Nitrate-based, color acetate-based, and white and black acetate-based films. Tapes. Posters, photographs, clippings, audio recordings. Cataloging. Classification. Restoration.

Classrooms:		Renzo Cotta.-	Classroom with a capacity for 50 people, space for seminars, book presentations, wine of honor, and executive meetings.
		Luis Bazoberry.-	Classroom with a capacity for 150 people, space for a press conference, product launches, and theater performances.
		Mario Mercado.-	Classroom with a capacity for 100 people, space for art shows and exhibitions, and social events.
Services:	Coffee shop. Specialized bookstore.	*N	*NF

N= Nameless.   NF= No Features.

I.2 JUSTIFICATION

The field of translating is a discipline that has been evolving through time, and even more with the creation of the cinema in 1895 and the television in 1926, because new types of audiovisual translation modalities were developed, such as dubbing and fandubbing among many other ones. Contextualizing, in Bolivia translating is neither researched nor practiced leading to the fact that our country is still delayed in theoretical and performing advances about topics developed 80 years ago which creates a huge misinformation wall in linguistic and languages students as well in professionals at different levels.

Therefore, the current paper is developed to the lack of practical experience and information about the topic of dubbing and fandubbing in our country, in spite of, many television companies display sitcoms, cartoons, and other types of audiovisual productions in Bolivia, as well as distinct institutions, work with international and national films, but none of them are interested in producing or even promoting dubbing or fandubbing.

Thus, with the evaluation of a dubbing model proposal and with the purpose of establishing a simple and practical fandubbing model, this paper pretends to show relevant data about how an audiovisual

translation can be performed finding simple and feasible stages to be carried out in our context getting results that can be contrasted to other countries and formulating new information about topics that are not popular in Bolivia.

Likewise, the evaluation of a dubbing model proposal will let this work set a simple and practical way of performing fandubbing in our nation: a) knowing how to translate a script and the translation techniques that better fit in the translation process; b) Stating what adjustments must be done to the translated screenplay and how it has to be synchronized with the visual material; c) knowing how to record the new voices; d) Finding the way how to mix the visual code and the acoustic code using editing computer programs; and finally, e) Controlling the fandubbed results.

Last but not least, the performance of this paper will help understand what an audiovisual translation is and how simple and feasible it is to put into practice prompting students, professional, and people, in general, to start working in this type of intercultural communication processes displaying to institutions that can comprehend that fandubbing can be performed in Bolivia, to academic institutions that can implement this type of processes and cinematographic institutions that can encourage film producers to perform dubbings from their films to be exported and spread-out.

I.3 STATEMENT OF THE PROBLEM.
I.3.1 DESCRIPTION OF THE PROBLEM

The questions formulated in the previous section are relevant to be covered in this segment because in the attempt to find the possible answers the potential problems about this topic can be obtained. Hence, these questions are: Why is dubbing not produced in Bolivia? Why is fandubbing seen just as a phenomenon? Both of them are complicated to answer because in Bolivia there is not any existence of academic documents neither on the internet nor physically which can dissipate or clear up the raising doubts, as Carmen Fatima Saavedra[1] says: "Bolivia is the only country in South America that does not perform dubbing" (EL DEBER, online).

To introduce this section it will be taken the article titled "Banning dubbing? I want to get mad!"[2] (Online) developed by the voice actor Humberto Velez and the professor and researcher María Cristina Rosas where it is pondered about the prohibition of developing dubbing in Mexico due to a federal law-breaking carried out by Academia Mexicana de Artes y Ciencias Cinematográficas (AMACC), where

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[1] Social Communicator and voice actress that started her professional career as a commercial and radio announcer in Santa Cruz, Bolivia. She started working on the practice of dubbing in Argentina, and worked with distinct audiovisual companies such as: Gaspa, Main post, Media Pro Com, Civisa Media; aside from other television networks such as Discovery Channel or Disney Televisión. (EL DEBER newspaper, online)

[2] Cfr. webpage https://www.etcetera.com.mx/opinion/prohibir-el-doblaje-me-quiero-volver-chango/

they mention: "The evidence that says that once removing dubbing, automatically people will watch national films. It is illogical, isn't it? One thing is not the same as the other one." As this example, there are many other types of problems that afflict this topic in different countries, and the situation is not different in Bolivia. From our point of view and the experience obtained, we can highlight three factors which seem to be the most relevant in the reality of our country: economy-technological, norms and /or policies, and academic misinformation.

The first one is denominated in this way because, from our point of view, both have a close relationship, since it is common sense to infer that technology is behind due to a bad economic situation, and the same happens the way around. Contextualizing, Bolivia's economy is ranked in the 107th place in contrast to countries ranked in the top such as the U.S.A. or Spain; which shows that our nation is delayed in economic growth and a good way of solving this situation is by performing dubbing as Humberto Vélez and María Cristina Rosas state: "Dubbing is also important from a financial standpoint. It is a legal performance which produces financial incomes to the country, since major film studios from Hollywood and worldwide invest in dubbing, giving direct and secondary jobs." This citation clears up how helpful it can be to venture into new fields and the benefits that this process brings.

Thus viewed in this way, at the moment of performing dubbing is needed technological devices as it is detailed in the degree project titled "CREACIÓN DE UNA EMPRESA DE DOBLAJE Y SUBTITULACIÓN 'ZION RECORDS S.A.S'" (2011). In such a project, specifically talking about the section of "Organizational and financial study", two factors are contemplated at the moment of performing dubbing: the dubbing studio and the dubbing staff. On one hand, in the dubbing studio professional voice recorders, updated computers, edition as well as recording programs; microphones, and many other physical and computational equipment are used. On the other hand, within the dubbing staff: one group is in charge of the recording process; another personal staff is aimed at the editing process; an additional staff is focused on the translation process, the adjustment or adaptation procedure and some other assignments. At this point, for fandubbing processes the financial investment is reduced, since it just requires some computer and editing programs, a microphone and headphones as indispensable.

The second factor is more related to the norms and /or policies contemplated in Bolivia about dubbing and fandubbing. In this regard, throughout the time just two cinematographic laws were promulgated in Bolivia:

- The first one is the "**GENERAL CINEMA ACT'' (LEY GENERAL DEL CINE in Spanish) -** LAW Nº 1302" promulgated on December 20, 1991, creating the entity of CONACINE (Consejo Nacional del Cine). This law had two articles making a superficial reference about

dubbing, one was the Article 4° where dubbing is defined as "Technical procedure throughout the original language from a film is translated orally into another language for incorporating within the soundtrack for new duplicates."; and the second was Article 24° mentioning the following prohibition: "(Prohibition) Films which are not in Spanish language or any other national language are banned at public places or national networking channels without having the respective subtitles or a dubbed version.".

- The second cinematographic law was promulgated under the title of "**LEY DEL CINE Y ARTE AUDIOVISUAL BOLIVIANOS**" – LAW N° 1134 on December 20, 2018 where was created a new entity named ADECINE (Agencia del Desarrollo del Cine y Audiovisual Bolivianos). Unfortunately, this law does not state anything about dubbing and less about fandubbing, neither a definition nor a prohibition or any other article, thus, in order to know the reason(s) of such a statement an interview was made to the head of Competitive Founds (Fondos Concursable) of ADECINE, Marjory Maceres, asking the following question: "is there any law, norm, article or policy in the new law that talks about dubbing?", and her answer was "No, because in Bolivia it is not necessary to make dubbing, since Spanish language is the same in Mexico, Ecuador and in Bolivia too, and this Spanish is understandable exceptionally for some words which with an explanation they can be understood any way (idioms)".

As it can be seen in our country there are no political laws, norms, legal policies, or articles that regularize and wonder about dubbing and fandubbing performances.

Moreover, the third factor stated was the academic misinformation. In Bolivia dubbing is an unknown field, in terms of information, since no articles, documents, or any other academic papers are written in our country and less contextualized. The reason why this topic is not researched in our context is unknown, since other countries such as Argentina, Colombia, and Venezuela have literacy about this topic, but it seems that nobody is interested in this area or even nobody can extrapolate such an information in our country encouraging people, professionals, and students to research and experiment some attempts to perform some dubbing studies in Bolivia.

As a final point, all those factors that bother dubbing and fandubbing in our country can be overcome through the evaluation of a dubbing model proposal and its practicality establishing a simple and feasible fandubbing model to be used to treat new intercultural communication practices, but also, formulating new simple and practical ways of audiovisual translation performances, so that our country can compete at the same level as other countries do.

1.3.2 RESEARCH QUESTION

- How practical is Alsina and Herreros's dubbing model proposal at the moment of performing the fandubbing process of the Bolivian film "Cementerio de los Elefantes" at "Fundación Cinemateca Boliviana"?

I.4 PROJECT PROPOSAL

The following project proposal was brought about the lack of dubbing processes of cinematographic productions in Bolivia. Firstly, this paper was focused on performing a dubbing process of a Bolivian film, but for different reasons it could not go ahead, thus, it was opted to develop something similar to this procedure, performing a fandubbing process from a Bolivian film. On one hand, curiosity about translation and dubbing prompted the development of this paper, but also because this topic was seen in the subject of Seminar L2 increasing additional curiosity and interest about this translating process. On the other hand, this project arose owing to the desire to contribute something new and innovative to our college department on account of the fact that there are no academic works about dubbing and fandubbing in our context.

Going beyond, the Bolivian film that is going to be taken in this work is "Cementerio de los Elefantes", which was contemplated because it caused a great impact in Bolivia, showing a reality that few people know about this situation. In addition, some social and linguistics reasons were formulated to support the boundaries of this work: a) this film was shot entirely in La Paz city; b) the partial fandubbing of this film will produce a contribution to our city as well as to our college department; c) the colloquial language used in this film is interesting to take into account for translating; and finally d) there are no dubs or fandubs from Bolivian cinematographic products listed at Fundación Cinemateca Boliviana's Film Catalogue.

In Bolivia cinematographic films are produced but these do not have dubs or fandubs which can take them to the next level, a possible exportation and a better consolidation of a Bolivian film production. But also there is not any information about dubbing or fandubbing in our nation, and nobody tries to change this situation, for this reason to better express the boundaries of this project, the next section is aimed at the objective proposal.

I.4.1 OBJECTIVES
I.4.1.1 GENERAL OBJECTIVE

- To evaluate the practicality of Alsina and Herreros's dubbing model proposal to fandub the first four scenes of the Bolivian film "Cementerio de los Elefantes" at "Fundación Cinemateca Boliviana".

I.4.1.2 SPECIFIC OBJECTIVES

- To contrast Alsina and Herreros's dubbing model stages and Hurtado and Del Águila and Rodero's dubbing model stages.
- To delimitate the main dubbing stages taken into account in the fandubbing procedure.
- To perform the fandubbing process of the first four scenes of the Bolivian film "Cementerio de los Elefantes" based on the simplest stages found as a sample.

I.4.2 STAGES OF THE PROJECT

The next step in this work, after selecting the film, is the performance of the fandubbing process. To systematize this section, and to accomplish the objectives formulated previously, this procedure is broken down into different stages describing and showing specific information of the fandubbing process of the Bolivian film "Cementerio de los Elefantes". Therefore, to illustrate better the systematization of this project the following table was formulated, where the stages of this project are mentioned:

Stages	Description
First stage	a) Obtaining copyrights. b) Obtaining the audiovisual material (film) c) Obtaining the written material (script).
Second stage	Script transcription and transliteration.
Third stage	Dubbing process. Considering Alsina and Herreros's (2015) proposal: - Script translation - Adjustment - Recording - Mixing - Control

This project will be set in three different stages. The first one is, firstly, aimed to the obtaining the permission of the audiovisual material thought a letter in order to avoid further difficulties, and the level of seriousness of this work; secondly, to the request of the written material or screenplay to the film director, and finally, to the obtaining the audiovisual material or film from "Fundación Cinemateca Boliviana". The second stage is addressed to the transcription as well as to the transliteration of the script,

both processes are developed to have the screenplay in a digital document for the translation process, besides that, different adjustments can be done to the screenplay. The last stage of this paper is focused on the performance of the fandubbing process from the first four scenes of the aforementioned film. In order to accomplish such a purpose will be considered Alsina and Herreros's (2015) dubbing model proposal, because there was no information about the stages of fandubbing at the moment of developing the literacy review and the best option to fulfill this lack was extrapolating the information found about the stages of dubbing.

CHAPTER II

THEORETICAL FRAMEWORK

Human beings need certain vital elements to survive daily, such as water, food, air, etc., something similar happens with plants, animals, and any other type of living being in this world. These vital elements are called as they are because without them none living being could exist or survive in this world, with such an example it is pretended to show that as human beings need food, research in any area of study also needs to be nurtured and be upgraded continuously, but it is not done with physical things as human beings do, on the contrary, it is done through information. Any academic work also needs to be supported by information which commonly is called theoretical framework. An excellent and recognized author about the field of research is undoubted, Marcelo Gomez who wrote a methodological book titled "Introduction to the methodology of scientific research", where he explains different things that need to be considered at the moment of developing a research, as he alludes as a "recipe" (2006; 9), making it understandable for people who are starting in this field. Going beyond, the reason of mentioning the previous author is because inside his book it is reflected about what a theoretical framework is and the elements that need to be considered at the moment to developing this process, presented in the following lines: *"... The next step entails, **supporting theoretically the study,** a stage that some scholars designate to the formulation of the theoretical framework. It implies analyzing and presenting theories, theoretical approaches, researches, and background information that may be considered relevant for the precise limitation of our research. That is to say, in this stage we should describe the level of information that there is about our problem research, explaining what has been done about it until now, for a posterior idea supporting what we will do based on the described knowledge condition."* (ibid.: 49-50). As it can be seen in the previous citation, the formulation of the theoretical framework is developed procedurally and orderly. The same thing is expected to be developed in this section of the project; describing, explaining and supporting completely the information related to the topic of this work.

To accomplish such a statement, this chapter will be made up of four sections, narrowing down the topics. First the topic translation will be covered, then about Traductology, next about audiovisual translation also known as AVT which is the starting point of the core process in this work, and finally dubbing and fandubbing will be pondered. With that mentioned, the first section is going to present strictly information about translation, which is divided into three subsections: the first one is going to show a superficial summary of the history of translation; the second subsection is directed to the conceptualization of translation considering just some authors´ contributions; and the final subsection will have information about translation techniques as well as translation methods which will help at the

moment of performing the fandubbing process, specifically about the translation procedure of the film screenplay "Cementerio de los elefantes". The second section is addressed to what happened in the '50s, the theorization and systematization of translation denominated traductology. Since it is a relatively new discipline, some ideas from authors who wrote after the XX century will be contemplated but it does not say old ideas will be let away. The third section will cover information about specific topics, and the audiovisual translation modality. In order to understand better about this modality, this section is divided into four subsections: the first one addressed to the background, describing the beginnings and the origin of this topic; the second one directed to the theoretical localization of AVT, describing what science it belongs to, or if it works as an independent modality; the third subsection presents information about the conceptualization of this AVT modality showing different authors´ point of view; and finally, the fourth subsection displays the taxonomy of audiovisual translation. Finally, the fourth section is addressed to our study object, which is dubbing and fandubbing, this section will display three subsections presented separately: the first one addressed to the origins of these subordinate translations; the second subsection wonders about the conceptualization of dubbing and fandubbing; and finally, the third subsection is directed to the main characteristics of these subordinate translations.

At this point, it is important to highlight that there are several studies about translation, traductology, and audiovisual translation, considering different approaches as well as authors´ ideas, in this sense this work does not purport to do a literacy review related to the disciplines or topics in this work, since this paper has not as principal objective the realization of a theoretical compendium. Another thing that it is important to touch on in this section is that the whole theoretical framework is going to present information focused on the study objective of this paper, but also it is going to present conceptualizations, ideas, citations, author, approaches, and any other type of information centered and related to translation, audiovisual translation, and dubbing as well as fandubbing.

Furthermore, to avoid misunderstanding a long of this work, it is important to mention the terminology used from now on, since the terminology used by authors is varied. The key terms are:

- ✓ Translation modalities have the equivalence to translation techniques.
- ✓ Audiovisual translation modality has the equivalence to audiovisual translation which is also named AVT.
- ✓ Translating modalities or subordinated translation are the equivalences when talking dubbing and fandubbing.

II.1 TRANSLATION

One of the biggest troubles existing at the moment of researching certain topics is, undoubtedly, the starting point, for instance, we ask ourselves where do we start? What do we write about first? The same

happens at the moment of describing a fact that happened long ago, or about things that have existed since ancient times, asking ourselves: when was the first time that was invented, used, or discovered? To develop this paper different questions were made about dubbing and fandubbing. But, looking for information about the aforementioned topics, it was noticed that this process and phenomenon were not the starting point or link of a chain of all this broad scenery. For this reason, it has to be gone a little bit backward colliding with the area of translation, which is the starting point of the different new styles of intercultural communication nowadays.

II.1.1 ORIGIN OF TRANSLATION

As it was referred before, it is difficult to determine the starting point of any field; but how and when was translation born? In regards to what is said by some authors who wrote about this area, videos on YouTube, documental, information on the internet, and other type of academic sources, translation was born as a necessity to the event that occurred in the famous biblical passage with the construction of the Tower of Babel described exactly in the Old Testament, such a passage mentions the following: "Behold, they are one people, and they have all one language, and this is only the beginning of what they will do. And nothing that they propose to do will now be impossible for them. Come, let us go down and there confuse their language, so that they may not understand one another's speech." (Genesis, 11, 6-7). To support academically the origin of translation, two scholars mention something important to be cited in this section, who contribute about the "birth" of translation. On one hand, Amparo Hurtado (2001) points out that translation dates back to long before the birth of Christ, more or less by the year 2000 b. C. when the first written translations were stated in Babylon. On the other hand, Eusebio Llácer (1997: 2) alludes the following: "Translating is a performance as ancient as human beings are, or at least the oldest as towns' history. The registration that we have about the first oral translations is so long ago, although it is hypothetical that in many far places like Africa and Asia it was practiced as an interlingual translation throughout the settlement or tribe´s interpreter as a means of communication among towns." Based on both authors´ words, there is a controversy with the origin of translation; but it can be rescued that translation evolved throughout the years, in the first instance it was practiced orally and empirically, and then it was practiced in a written way.

The aforementioned events are better described in Eusebio Llácer´s book[3], where he touches on the importance of translation as well as the systematization of translation dividing it into two eras, before and after 1950s[4], the estimated year the first attempts to systematize translation were developed. This section is going to summarize the first era, since this short description will help to understand and

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[3] Book titled "Introduction to translation studies: History, theory, and descriptive analysis "published in 1997.

[4] This short summary was made from the first chapter of Eusebio Llácer´s book published in 1997.

continue describing all related to and about translation. The era before 1950s also called Pre-Theory Translation Era has some important stages, and they are the following ones: 1) Classical Antiquity, where it started to raise a small notion about what translation was but also to see this discipline from a total different point of view, since there was a confrontation between literal translation (born in the Hellenic culture) and free translation (born in the Ancient Rome[5]); 2) Medieval Obscurantism, localized exactly in the Middle Ages characterized by Christianity, in terms of translation there was a confrontation between the religious translation and the profane translation, where the first one was characterized by a pure version of translating taking as a basis aspects from literal translation, and the second one took aspects from free translation going against the Christianity imposition; 3) Renaissance and Baroque, this period was developed from the XV to XVII century, and the most important invention was the printing press that took translation in a different direction, making easier to spread out literary texts and reaching to more people, in this period raised religious authors as well as cultural ones that started to make the first contributions to the "theorization" (Llácer, 1997: 4) of translation such as Martin Lutero (1530), Fray Luis de León (1561), Juan Luis Vives (1532), Etienne Dolet (1540) and Jacques Amyot (1554),among many other ones; 4) Neoclassicism, localized in the XVIII century entering into the Early Modern Period, when continued a confrontation in the use of literal and free translation in Europe, but also, in this period were developed the first lexicography dictionaries and it was implemented the doctrine "Les belles Infidèles"[6]; 5) Romanticism developed between the second half and the first half of XVII and XIX century, correspondingly. The principal aspects of this period were the introduction of the literary movement of Romanticism in Europe because of the extensive French literature. Apart from the fact that the homogeneity of foreign languages began to emerge, in this instance translation came back again into a literal stage, making a differentiation between translation and adaptation; 6) Eclecticism, developed in the first half of the XX century, when studies about the systematization of translation started to raise, taking Cicero's notion as well as contemporary notions, but also, contemplating the translation dichotomies (literal vs. free/ religious vs. profane/ translatability vs. untranslatability, etc.).

This short walk by the past generally shows something important about translation and how relevant it was since less imaginable times. Looking for information about this topic raises a doubt, which is summarized in the following questions: which science does translation belong to? Or is it a separate

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[5] Where Cicero and Horace (year 46 b.C.), and later on Saint Jerome developed their writings using mostly free translation, giving the starting push to the study or development of the Sense of Sense.

[6] French movement that was created after the puritanism ideas of Christianity in translation. Then, this movement was introduced as a doctrine that took as a basis the tools developed by Etienne Dolet and Juan Luis Vives: proficiency, essence of text (sense) y beautiful (stylistics).

discipline? To answer such questions Beatriz Cagnolati (2012: 38) points out "The concept of translation is constantly between a dichotomy encounter: process vs. product. Translation as a product is closely linked to fields such as Literature, Sociology, Philosophy, Ideology, Cultural studies, etc., and translation as a process is associated with fields such as Linguistics, Sociolinguistics, Psychology, and Social communication." The previous citation makes a great contribution to dissipate the questions formulated previously.

II.1.2. CONCEPTUALIZATION OF TRANSLATION

In the following lines will be presented the conceptualization of translation, taking into account different authors' approach and theorization, but also, works about audiovisual translation since within this modality is placed fandubbing. Roman Jakobson (1959; in Ogea, 2015: 34) differentiate three types of translation:

> − *Intralingual translation or rewording is an interpretation of verbal signs through other signs of the same language.*
> − *Interlingual translation or translation proper is an interpretation of verbal signs through some other language.*
> − *Intersemiotic translation or transmutation is an interpretation of verbal signs through signs of nonverbal sign systems.*

In the previous citation, the type of translation nearest to our object of study is the interlingual one, because this one is developed between two different linguistic systems as it is pretended to do with the development of this project, which specifically is focused on fandubbing the first four scenes of the Bolivian film "Cementerio de los Elefantes" from Spanish into the English language.

After describing the type of translation nearest to this work as well as the elements linked to this study object, now it is time to define what translation is. To present systematically the definitions it is going to be taken Amparo Hurtado's classification (2001: 37), who mentions that "There are a lot of definitions concerning translation. Some of them contemplate translation as an activity among languages, others are centered in the communicative form, others take into account the process, etc." In this way, the closest definitions to this research are the following ones:

1) **Definitions of translation as an interlingual activity**

   On one hand, Kuhiwczak and Littau (2007) allude in their book "The Companion to Translation Studies", in the section of "Linguistics and translation", that translation is one discipline that beyond the time has been placed inside the linguistic science (such a science, in general words, is the one that studies the human language) and the main objective of this discipline was the analysis of phrases and sentences for the posterior translation, considering syntax, grammar, and

other linguistic areas to get a translation. On the other hand, Vinay y Darbelnet (1995: 4) in their book titled "Comparative Stylistics of French and English: A methodology for translation" point out translation as "… the passage from a language A to a language B to describe the same situation X, an operation which we normally call translation". About these citations, Hurtado (2001) alludes that these definitions are too vague to be considered as a concept about translation, since these definition just take the plane of language (langue) and it is not in the same way with speech (parole), furthermore, they just take into account linguistic elements and there is an ambiguity in the use of the term *situation*.

2) **Definitions of translation as a textual activity**

On one hand, John Catford[7] (1965: 20) in his book titled "A Linguistic Theory of Translation" defines translation as follows: "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)", where the "textual material" has as a synonym to grammar and lexis replaced from the source language into the target language. On the other hand, Seleskovitch[8] and Lederer (1984; in Hurtado, 2001: 38) point out that: "Translating means to transfer the sense of messages within a text and not converting the original language into another language". Besides, both authors add that translating is "an act of communication and not of linguistics" (ibid.). For his part, Virgilio Moya (2004: 36) touches on something similar expressed in the last citation, where he mentions that translation should be treated individually and should not be located within Applied Linguistics, according to him "…It took too much time to leave.…" (ibid.).

3) **Definitions of translation as a communication act**

First, Eugene Nida and Charles Taber (1969; 1982: 12) in their work titled "The Theory and Practice of Translation"[9] allude that "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message". About this last conceptualization Nida refers to some elements that need to be pondered at the moment of translating, such as the message, the cultural context, communication[10] , and some other linguistic aspects described by

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[7] John Catford developed his book based on the linguistic ideas of M.A.K. Halliday (University of Edinburgh) as well as J.R. Firth (cfr. 2004, 36; 1965, 1).

[8] Mentioned In the first edition of the book «les mécanismes du langage vus à travers la traduction»; published in Parallèles, 2, 1979 (alluded in Hurtado, 2001: 38).

[9] This book is the outgrowth of Nida´s previous book titled "Toward a Science of Translating" published in 1964. (cfr. 1982)

[10] Inside Virgilio Moya´s book it is highlighted that thanks to Chomsky's clearness about the difference that there is between translations as a communication and communication as a cultural context, Nida could formulate his theory (2004: 48).

Chomsky, among the most outstanding. Second, Hatim and Mason (1990/1995; in Hurtado, 2001: 38) describe translation as "a communicative process that takes place in a social context". Finally, Hermans (1991; in Hurtado, 2001: 38-39) points out that "translation is placed in a communicative condition, and the potential communicative problems can be defined as "interpersonal coordination", which at the same time is part of the enlarged family of social interaction problems"

4) **Definitions of translation as a process**

On one hand, Gerardo Vázquez Ayora (1977; in Hurtado, 2001: 39) alludes that: "The procedure of translating entails analyzing the SL text content in terms of finding prenuclear sentences, transferring the SL prenuclear sentences into the TL prenuclear sentences equivalent, and finally, converting the SL structures into appropriate stylistic expressions." On the other hand, Deslisle (1980; in Ogea, 2015: 37 and Hurtado, 2001: 40) points out that translation is "the procedure that involves determining the meaning of the linguistics signs of a certain message, and later reestablish it integrally through other language signs."

Amparo Hurtado (2001: 40-41) in her book titled "Translation and traductology: Introduction to Traductology" makes a definition of translation contemplating different authors' points of view, where she says that the definition of translation must include three fundamental characteristics: 1) being an act of communication, referring that a translation is directed to an addressee who does not know the language of a certain text, and for this reason it has a communicative purpose, from this analysis she cites that "Translation is, in this sense, a complex communicative act taking into consideration all those elements which set of each situation, since all of them are part of its development and condition."; 2) it is a textual process, because it must have "textual operating mechanisms" (ibid.) mentioning that "Translation is placed in the speech level and not in the language one as well as texts are translated and not isolated and decontextualized units." (ibid.); finally 3) it is a cognitive process, where translation is an activity that needs an "specific competence (translation competence)" (ibid.) as well as a "subject (translator)" (ibid.) who performs a decoding process of the sense of the text in order to understand it and thus reformulating the text in the target language considering "the addressee's necessities as well as the translation purpose" (ibid). Taking into consideration the previous characteristics, Hurtado defines translation as: "An interpretative and communicative process entails a new text formulation taking into account other language resources settled in a social context and a determined purpose." (ibid.).

II.1.3 TRANSLATION METHODS AND TECHNIQUES

When talking about translation methods and techniques, as linguistics students came to our minds the taxonomy proposed by Peter Newark and Vinay and Darbelnet. Such classifications makes easier a

translation process, but it is not the only aspect contemplated in this process, since a translator should have a "translation competence" when facing a certain text to translate considering distinct aspects, since the type of text that he or she will translate, the addressee, terminology, culture and endless factors proper of this process which can vary on the purpose of the text as well as of the translation. To understand better this term, on one hand, Amparo Hurtado (2001: 29-30) points out that: "The first matter to be taken into account is that the translator must have comprehension competitiveness in the SL and expression competitiveness in the TL; […] linguistics skills demanded are different […]. Both the translator and interpreter are language users, and they need active knowledge about them, knowing how to use languages properly. Such an active and practical language knowledge is indispensable for translator labor and it is higher than the theoretical knowledge that he or she could have […]. Nevertheless, it is not enough just having linguistic skills; the translator must have extra-linguistic acquaintances, such as SL and TL culture, the main topic within the text to be translated, etc. […]. The translator also needs to have instrumental knowledge: knowing the activity about the working market, documentation reviewing, use of technological tools, etc. […] Furthermore, it is needed to add the use of different strategies which allow correcting lack of knowledge or skills with the purpose to solve problems in translating adequately." On the other hand, Kelly (2002: in Ogea, 2015) defines "translation competence" as: "A professional translator has macro-competitiveness which embraces a set of skills, abilities, knowledge, and even activities shown at the moment of translating in a professional process."

Once presented with information about what a translator must do, besides being conscious of what he or she will face off at the moment of translating, it is important to know which those translation techniques are. For this purpose, Amparo Hurtado (2001: 249) mentions that: "On our side, we consider that the translating method entails the development of a determined translation process delimited by some characteristics of the translator´s objective purpose; the method has a supra-individual and conscious function […]. The translation technique is the concrete application observable in the product, affecting lower levels of the text […]". Continuing with this explanation, Hurtado (2001: 251-253) points out that there are four types of "basic translation methods", they are:

1) *Interpretative-communicative* method (*communicative translation*). This method is focused on both comprehension and re-expression of the sense within the text, avoiding the literal aspect of linguistics signs. The textual genre, function, and purpose of the text are kept and preserved at the moment of translation; it produces the same effect.

2) *Literal* method. As its name mentions, linguistic aspects of the original text's shape are focused on its translation literality (Word by Word, a statement by statement, or phrase by phrase). Both the effect produced on the addressee and the purpose is different.

3) Free method. The information and role of the original text are not modified but the sense of the text is. The semiotic and communicative scopes change due to the addressee. Within this method there are two elements: *adaptation and free version,* the second is further from the original text.

4) *Philological* method. The translation process within this method has philological, historical, cultural notes among others. It transfers the original text into a research object, addressing students or genius people.

As it was mentioned previously, different authors developed classifications about translation techniques, so that translators can apply depending on their necessities when translating a text. In this project are considered Peter Newmark (1988); Jean-Paul Vinay and Jean Darbelnet (1995); Gerardo Vázquez-Ayora (1977), and Amparo Hurtado's (2001) taxonomies, which will be listed with a short description, in order to differentiate and understand each of them.

✔ **Peter Newmark's taxonomy (1988: 45-53)**

1) **Word-for-word translation.** This is often demonstrated as interlinear translation, with The TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construct a difficult text as a pre-translation process.

2) **Literal Translation.** The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

3) **Faithful translation.** A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer. This type of translation is uncompromising and dogmatic.

4) **Semantic translation.** Semantic translation differs from "faithful translation" only in as far as it must take more account of the aesthetic value (the beautiful and natural sounds of the SL text, compromising on "meaning" where appropriate so that no assonance, word-play, or repetition jars in the finished version). Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents, and it may make other small concessions to the readership. This type of translation is more flexible, admits the creative exception to 100% fidelity, and allows for the translator's intuitive empathy with the original.

5) **Adaptation.** This is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved). The SL culture is converted to the TL culture and the text is rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have "rescued" period plays.

6) **Free translation.** Free translation reproduces the matter without the manner or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called "intralingual translation", often prolix and pretentious, and not a translation at all.

7) **Idiomatic translation.** Idiomatic translation reproduces the "message" of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

8) **Communicative translation.** Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

✔ **Vinay y Darbelnet's taxonomy (1995: 31-40)**

1) **Borrowing.** This is the simplest of all translation methods. Translators occasionally use this translation method when they need to create a stylistic effect. For instance, on one hand, to introduce the sense of the SL culture into a translation, some terms may be borrowed, e.g. "challa" and "pachamama", from Bolivian, or "Halloween" from EEUU; on the other hand, some older borrowings have become part of the respective TL lexicon, because of the lapse of time, e.g. "corner" and "offside" are used in soccer, "Laptop", "mouse" and "software" are used for people every day. It must be remembered that many borrowings enter a language through translation, just like semantic borrowings or false cognates. The decision to borrow a SL word or expression for introducing an element of local tone is a matter of style and consequently of the message.

2) **Calque.** A calque is a special kind of borrowing whereby a language borrows an expression form of another, and throughout this process, we get: a) *a lexical calque*, where the TL syntactic structure of the expression form is respected, but it is added something to become into a new mode of expression, for example, *Chat* (English) – *Chat*ear (Spanish); b) *a structural calque*, which introduces a new construction into the language, e.g.: Sofa (English) – Sofá (Spanish).

3) **Literal Translation.** Literal translation (or word for word) is the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text. The translator just observes the adherence to the linguistic aspects of the TL. It is most common when translating between two

languages of the same family (e.g. between Spanish and Italian), and even more when they share the same culture.

4) **Transposition.** Transposition involves replacing one-word class with another without changing the meaning of the message. For example: "*he will soon be back"* can be translated as "No tardará en venir", changing the adverb *soon* by the verb *tardar,* where the meaning of the message is the same. In translation there are two distinct types of transposition: a) obligatory or fixed transposition, and b) optional or free transposition.

5) **Modulation.** Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic, or awkward in the TL.

6) **Equivalence.** This translation method is used when we are dealing with equivalent texts. In other words, the SL text is replaced by the exact equivalence in the TL text. Idioms, clichés, proverbs, nominal or adjectival phrases, animal onomatopoeias, human pain expressions, etc. belong to the most common phraseological repertoire around the world. For example: "!Au!" – "Ouch!"; "miau" – "miaow"; "jajaja" – "hahaha"; "se va a caer el cielo" – "it is raining cats and dogs"; etc., in Spanish and English, respectively.

7) **Adaptation.** Adaptation is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. In other words, an element is introduced into the TL which is not present in the SL. Adaptations are particularly frequent in the translation of book and film titles, e.g. "Grown-ups" - "Son como niños" (film)**.**

✔ **Vázquez Ayora's taxonomy (1977: 257-379)**

1) **Literal translation.** This process is described as a precise correlation of both structure and meaning between the SL text and TL text, moreover, the equivalence among both texts would be moneme per moneme.

2) **Transposition.** The purpose of this translation technique is to achieve the genuineness expression in the TL, at every level, in other words, at lexical, structure, and statement level, and it can be defined as the procedure throughout a segment of the SL text speech is changed by other in the TL text which carries out the meaning of the first text. An idea is expressed differently in a language and another language.

3) **Modulation.** This technique follows a reason within the "content". Since this content in culture is different from another one, the same happens with the "content structure" which is different among languages, for this reason, there will not find the same lexeme or statement in the SL and TL. Something similar happens at the message level since it is supported in the "cultural context", which is different in the SL and the TL. The same situation is expressed with different modalities.

4) **Equivalence.** Within this translation technique, it is demanding to substitute the structural and stylistic medium to make translation concepts understandable for the addressee. The same situation is expressed with different modalities.

5) **Adaptation.** A message is expressed in an equivalent situation.

6) **Amplification.** This translation technique is the opposite of "expressive economy" (a contraction of the statement due to the reduction, in amount or extension, of the signs). In other words, when talking about amplification as a translation technique we make a reference to the amplification of the SL text into the TL text, a phenomenon that happens between Spanish and English, with more incidence in Spanish. Amplification follows principally structure matters.

7) **Explanation.** This translation technique is focused on the situation as well as semantic, meanwhile it simplifies interpretation and increases the communicative feature in the message. This technique is used to highlight an agent; to solve a possible ambiguity problem between an object and an action; to highlight certain incidents, and to specify a complex understood relationship by the original reader.

8) **Omission.** In this translation technique, syntactic elements are omitted, determined by the language preference for grammatical ordering. This technique follows the linguistic principle of "economy" and the requirement of "naturalness" from the equivalent term in the TL.

9) **Compensation.** This technique is used for two possible facts or problems that a translator can face-off: difficulty to find the correct and natural equivalent term or content losing or deviation of a version. Besides, this technique is used to solve problems of incoming and losses; advantages and disadvantages; grouping and elisions, economies or amplifications when translating and that could appear into the SL and TL.

✔ **Amparo Hurtado's taxonomy (2001: 269-271)**

1) **Adaptation.** A cultural element is replaced with another one proper of the target culture.

2) **Linguistic extension.** Linguistics elements are added; it is a resource specifically used in consecutive interpreting and dubbing.

3) **Amplification.** no formulated accuracies are introduced within the text: information, explicative paraphrase, translator`s notes, etc. Footnotes are a type of amplification. It is the opposite of elision.

4) **Calque.** A word or a foreign statement is translated literally; it can be lexical or structural.

5) **Compensation.** An informative element or a stylistic outcome is introduced into another place within the translated text which has not been located in the same place in the original text.

6) **Linguistic synthetizing.** Linguistic elements are synthesized. This is a technique especially used in simultaneous interpreting and subtitling**.**

7) **Discursive creation.** A transitory equivalence is established, unpredictable, and out of context.

8) **Description.** A term or expression is replaced by employing form and/or function.

9) **Elision.** Informational elements from the original text are not formulated. It is the opposite of amplification.

10) **Coined equivalence.** A well-known term or phrase used in the dictionary, for lingual usage as an equivalent in the target language.

11) **Overgeneralization.** A more general or neutral term is used. It is the opposite of particularization.

12) **Modulation.** An approach, point of view, or thinking category modification is produced concerning the formulation of the original text; it can be at the lexical and structural level.

13) **Particularization.** A specific and concrete term is used. It is the opposite of overgeneralization.

14) **Borrowing.** A word or a phrase from another language is integrated as it is. It can be pure (without any change) or naturalized (transliteration of the foreign language).

15) **Substitution (linguistics and paralinguistic).** Lingual elements are changed for paralinguistic elements (intonation, gestures) or the way around. It is further used in interpreting.

16) **Literal translation.** A sentence or phrase is translated word by word.

17) **Transposition.** The grammatical category is changed.

18) **Deviation.** Lingual and paralinguistic (intonation, gestures) elements are changed because they affect some aspects of the linguistic variation, such as textual tone changes, style, social dialect, geographical dialect, etc."

Last but not least and conclusion about the short overview about the conceptualization of translation, it can be said that translation along the time has been contemplated and localized in sciences such as Sociology, Philosophy, Ideology, Cultural studies, Linguistics, Sociolinguistics, Psychology, and many other ones, but also, it has been conceptualized from different approaches, speeding up its systematization after many years. Something similar happens with translation methods and techniques, since at the beginning there were just some of them but nowadays the quantity increased making the

translation labor easier but also complicated. Now talking about the systematization of translation and with the purpose to understand its complexity that it has been dragging for a long time, Amparo Hurtado Albir (2001: 25) mentions that: "**Translating** is a skill, a *knowledge of*, which consists of knowing how to develop the translation process as well as solving translation problems presented in every text…, we will have to qualify to know translating as an operative fundamental knowledge, and as every operative knowledge, and it is acquired basically throughout practice… On the other hand, **Traductology** is the discipline that studies translation itself, it is a piece of knowledge *about* translation labor." Concerning what the previous citation presents, it is noticed that translating is the practical side of translation and traductology is the theoretical plus the practical one.

II.2 TRADUCTOLOGY

> "We use the term *Traductology,* regarding the discipline with a proper object of study which is in charge of analyzing written, oral and audiovisual translations, assembling the whole group of studies about this disciple; following Holmes´s proposal distinguishing three branches: theoretical, descriptive and applied […] Firmly, we consider that *Translation Theory* is a limiting term since this discipline takes into account just the theoretical branch pointed out by Holmes and that broad terminology such as *Traductology or Studies about translation* better define the entirety of this discipline." (Hurtado, 2001: 135).

After displaying the short outline about translation, it is important to highlight that different scholars proposed distinct and varied theories in the field of translation as well as the approaches that were developed during this period. This section is focused on the systematization and theorization of translation. This interdisciplinary research field or area (Moya, 2004: 12) was denominated in ancient times as *Translation studies[11]*, Translation theories, Applied linguistics to translation, Translemic, Translatology, and Science of translation among many other names. Virgilio Moya points out that this area, denominated as it is, for now, is "far" (2004: 12-13) to be or become into a theory or science due to traductology does not fulfill with the characteristics of such a denomination yet, besides he explains it and the main reasons inside his book[12]: In such a description this author denotes traductology as "the interdisciplinary research jungle" (ibid.). Likewise, some scholars use another type of denominations when referring to traductology, for example: on one hand, Amparo Hurtado (2001), Beatriz Cagnolati (2012), and Maria del Mar Ogea (2015) talk about traductology as a discipline, on the other hand,

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[11] Term coined by James Holmes (1972).
[12] We make reference to his book titled "the translation jungle" (2004).

Ballard[13] (in Chloé Signès, 2011) refers to it as a science. In this work, traductology will be denominated as traductology or as a discipline, in order to avoid misunderstandings.

A point that it is important to take into account in this section related to the study and systematization of translation is undoubtedly Holmes's (in Hurtado, 2011: 138) contribution, which presents an overview about this discipline:

Scope of the traductology study according to Holmes (1972, 1988; in Hurtado, 2011: 138)
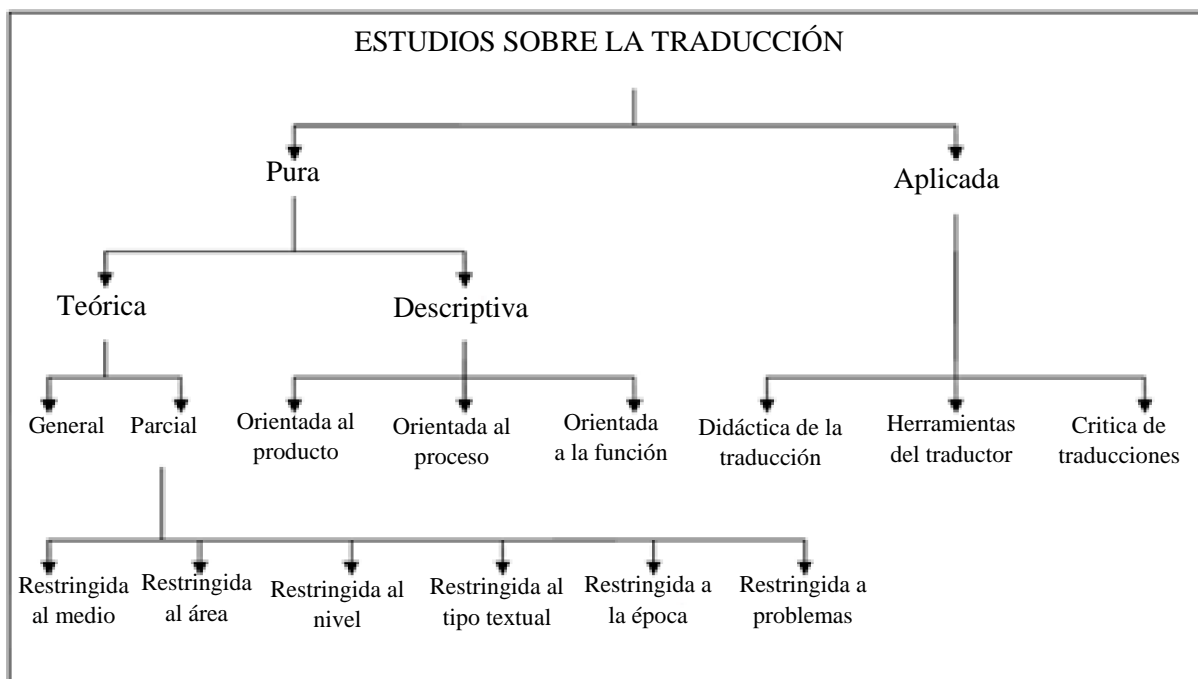
This chart shows that inside of Traductology there are three branches: theoretical, descriptive, and applied. Such a statement corroborates that traductology is more complex than a theory or a simple study of translation as different authors mentioned. To contextualize, it is necessary to go back in time until 1960 when according to Hurtado (2001: 19) took place the first attempts to " a systematic reflexive choice and only in the last two decades a specific discipline has been consolidated which studies translation in all its indicators" what would be denominated as Traductology. Another scholar, Virgilio Moya (2004: 11) coins that "in concrete: the most remarkable translation theories, as well as exhaustive and deep analysis about translation features, have been developed in the last two decades of the XX century […] assembling all those modern translation approaches that since the '70s increased in amount." This author mentions something different about the date when the first translation theories or studies were developed.

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[13] "La traductologie, science d"observation" mentioned in his book titled "*Qu'est-ce que la traductologie?*" (2006)

Continuing talking about traductology, a study was developed not long ago, which is titled "Traductology: visions to understand its complexity"[14] carried out by Beatriz Cagnolati (2012). This author touches on something similar about what was previously referred to the localization of traductology, mentioning the following: "In the second half of the XX century, it was produced the systematic reflexive choice about translation: the study of translation provides the formulation of three combined branches (theoretical, descriptive and applied) where the descriptive one looks translation as a product, process, and purpose; it is time to epistemological debates resulting into the interdisciplinary idea as an essential feature of Traductology according to diverse and combined approaches (linguistics, cognitive, cultural and comparative). Finally, different study modalities about translation are made highlighting that Traductology has progressed from prescriptivist to descriptive, explanatory and predictive positions." (ibid: 41).

As it is read in the previous citation, traductology has passed through distinct stages to be what it is nowadays. As an assumption, this discipline is not systematized at all, because in the present there are still controversies about it as well as new studies are developed continuously about this topic. In other words, traductology is an area, a field, a discipline, or even a "jungle" (Moya, 2004: 12) that has a different conceptualization under the theoretical development of it, since it is studied from different points of view or approaches what makes to raise new academic discussions about this topic. In the present, according to Chaume and Agost (2001; in Ogea, 2015: 33) this discipline is considered as independent since "Traductology or studies about translation conform nowadays to a defined discipline without depending on other fields or approaches. Thanks to this release of translation in the last years it was possible to start working on specific research about translation modalities, which were considered as art, as well as for professional training more than a basic academic activity."

In this way, considering the citations previously displayed and authors' points of view, in our opinion traductology is an independent discipline in charge of the theorization about translation since the narrowed reflection of the multidisciplinary synergy of itself.

II.3 AUDIOVISUAL TRANSLATION
II.3.1 BACKGROUND

After talking about both translation and traductology, now it is time to cover audiovisual translation, a topic that will help understanding better the main study object of this project, fandubbing. To understand

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[14] This book displays an interesting retro perspective about history, concepts, authors and many other characteristics that must be known about translation as a process as well as a product, but also about traductology and those French scholars who have made important contributions in the study of this discipline.

the starting point of AVT, first, it is imperative to talk about cinema and how it had an aftermath in the development of translation at the beginning of the XX century.

The beginning of cinema was marked with the emergence of silent cinema, which was developed from 1894 to 1929, having big acting artists such as Charles Chaplin and other ones. One of the representative characteristics of such a type of cinema is alluded in the article titled "Improvements in audiovisual translation: since its initial stages until the digital age" written by David Orrego Carmona (2013), where coins that "the silent cinema already used verbal language to diffuse the message to audiences'' (Orrego, 2013: 297), like "intertitles used to describe sounds and dialogues scene per scene throughout photograms which included the written text" (ibid.). Moreover, another characteristic used in this type of cinema was live music as well as narrations that enhanced the viewer experience. It can be said that this fact is the point when the idea to develop a film product could have both the visual aspect and the acoustic, all in one. Years later with the implementation of the celluloid to the seventh art in 1927, countless new researches, points of view, and inventions were unleashed to increasingly improve film products, making that a new way of developing films as well as a new way of translating would raise. But, before talking about AVT, it is necessary to talk about what celluloid is, and how it helped in the development of audiovisual translation modality, since, it would not raise the possibility to talk about an audiovisual product, audiovisual translation, dubbing and less about fandubbing without the implementation of this invention to the cinema. In the webpage www.culturacientifica.com, mentions that Celluloid[15] was discovered in the year 1860 by John Wesley Hyatt, an American inventor who discovered this material at the request of a factory which was asking for the creation of pool balls, that at the moment of clashing was produced a sound as well as a kind of sparks, and it is there when the inventor could notice that the material was flammable, for this reason, this material stopped being used for fabricating poll balls, designating it to be used in other types of things. This material over time became an essential invention within the development of cinema and photography since the alienation with other chemical materials could support the impregnation of images. Afterward this innovation, other types of inventions continued being created to improve cinema as well as viewer experiences like the idea of implementing sound to film products. According to the web page www.webs.ucm.es, the incorporation of music to the big screen was carried out gradually, thanks to the invention that gave the starting point to make the audiovisual products come true. This invention was developed in the decade of 1920 thanks to the research done by Germans Hans Vogt, Josef Engl, and José Massolle[16] who invented a system that

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[15] Celluloid is made of the mixing of nitrocellulose (also known as cellulose nitrate, which is the mixing of the plant cellulose and nitric acid) and camphor.

[16] Inventors of the Tri-Ergon system (sound system above the film), created just about the year 1919. Vogt was who made modifications to the previous research done by Ernst Walter Ruhmer (inventor and physicist).

could transform sound vibration into light vibrations, which were printed on the photographic film, celluloid, becoming sound again at the moment of displaying the film. Thanks to this invention made in Germany, the USA also started working on the same project to get a product that would be similar to the one produced in Germany, under the management of Thomas Edison and Charles Pathé[17], which was achieved exactly in 1926 when in the USA was displayed the first built-in audio film, "Musical Don Juan" by Warner Bross, performed thanks to the Vitaphone[18] system, getting good results for cinematographic sectors.

With this short review now is time to talk about audiovisual translation, this modality is considered relatively new owing to being studied formally since the years 1950 and 1960. According to Díaz Cintas (2009; in Ogea, 2015: 30- 31), it is mentioned that:

> Without contemplating the first academic works that were not "officially" presented, *Le sous-titrage de films* was the first audiovisual translation research published by Laks in 1957, which talked about subtitling. This academic work was brief in length, 62 pages, but it had a complete summary of such a technique for readers. […] The first and great academic work about audiovisual translation was a monograph performed in 1960, which was part of Babel international translating magazine from "International Association of Translators" (IAT) focused on cinematographic translation. Such a magazine had descriptive and professional approaches to academic works.

After 1960, researches about audiovisual translation modality were left away during many years for different reasons[19], but it does not say that research about this topic was not developed in this period. Exactly at the end of the XX century studies about AVT and its distinct branches began to be carried out dizzyingly thanks to some factors mentioned by Mayoral (2004, en Ogea, 2015: 28-29) "a) Spreading of regional and local television networks; b) increment in distance education activities; c) entrance of digital platforms, television on demand, etc.; d) dispersion of cable television; and e) diffusion of satellite television.". Owing to the research growth about audiovisual translation, this modality has been denominated in many ways. According to Chaume (2004; in Marin, 2007: 9) the most accepted denomination in Spain is "Audiovisual Translation" but he also mentions other denominations such as """*film dubbing* (Fodor, 1976), *constrained translation* (Tirford, 1982), *film translation* (Snell-Homby,

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[17] Thomas Edison was the inventor of kinetograph (kinetoscopio in Spanish), this invention contributed to the development of cinema in the USA. And Charles Pathé was the pioneer in the industrialization of cinema in France.
[18] Sound cinema system consisted of two recording discs, one for images and the other one for the soundtrack, both were projected simultaneously.
[19] Roberto Mayoral cites the reasons why different studies and researches about audiovisual translation were not published. (cfr. 2001: 19)

1988), *film and TV translation* (Delabastita, 1989), *screen translation* (Masón, 1989), *media translation* (Egufluz *et al.* 1994), *cinematographic communication* (Lecuona, 1994), *cinematographic translation* (Hurtado, 1994), *multimedia translation* (Mateo, 1997), including *dubbing and subtitling.*``. This author highlights that the contemporary denomination that this modality has is "*multimedia translation"* which includes "comics, opera, localization and translation of video games" (ibid.). On account of the research growth about this topic authors like Roberto Mayoral (2004: ibid.) coins that "the change of terminology from *cinematographic translation* to *audiovisual translation* or *screen translation* is due to the incorporation of television products, tapes or informatics products to the marketplace"

Zaro Vera (2004: 47; in Ogea, 2015: 30) points out that "From the academic point of view, the scientific bibliography about audiovisual translation is insufficient as well as analytically shallow." The late interest as well as the few pieces of research that were developed at the beginning of 1950 about AVT, brings the result that dubbing and fandubbing are also affected nowadays, since the information about these subordinate translations is limited, in spite of, they are considered as "current and greater presence modalities in the research field." (ibid.).

With the short introduction of the implementation of the celluloid as well as the implementation of the sound to cinematographic productions, it is comfortable to keep moving and explaining more about AVT. Therefore, the following subsections are going to present information about: the theoretical localization of audiovisual translation, the conceptualization of AVT, and finally the classification or taxonomy of audiovisual translation modality, respectively.

II.3.2 THEORETICAL LOCATION OF AVT

Introducing this subsection, David Orrego (2013: 298) coins that "Researching about audiovisual translation can be considered a fairly new field within traductology […], it can be said that studies about audiovisual translation are not been researched for more than 20 years. As a category within the professional translation, audiovisual translation is in charge of transferring multimodal and multimedia products from one language to another one." As it is noticed in this citation, audiovisual translation has been studied almost the same time that traductology has been done, despite that "Cinematographic translation modalities originated around the '30s, which later on became into research objects." (Merino, 2017: 22). In order to know AVT's theoretical localization, it is demanding to present information about different translation classifications to determine its characteristics. Amparo Hurtado (2001) mentions two types of translation taxonomy, presented in the following table:

Translation taxonomy proposal (Hurtado, 2001:51)

TRADITIONAL CLASSIFICATION	Thematic classifications
	Methodological classifications
MODERN CLASSIFICATIONS	By code-switching
	By translatability level
	By methodological variances
	By *conventional fields*
	By textual typology variances
	By *media* and *mode* variances

From the two classifications, the most relevant for this project is the second one (modern classification), since this one changed "With the rise of translation produced in the XX century as well as the entrance of new translation varieties: consecutive interpreting, simultaneous interpreting, dubbing, subtitling, automatic translation, etc."(Hurtado, 2001: 45). To understand better this classification each of them are going to be explained: a) by code-switching, it is referred to the classification that amplifies the term translation to any other transformational process between distinct codes maintaining one variable, as Jakobson's proposal (intersemiotic, intralingual and interlingual translation); b) by translatability level, it talks about the different grades of translatability taking into account the original product, where some texts allow a relative, partial or good translation as it is mentioned by Neubert (1968); c) by methodological variances, are referred to classifications centered in the method, that is to say, the way how it is translated distinguishing between dichotomous proposals (taxonomy characterized by opposites, i.e. literal/free translation; semantic/ communicative translation) and plural proposals (On one hand, they establish multiple methodological taxonomies considering different elements: lingual or cultural transfer grade, translation level, etc. On the other hand, it classifies a specific translation method which is determined by the textual type.); by *conventional fields*[20], it refers to the traditional classification which includes: general translation, literary translation, and specialized translation. The use of this classification is broad, but mainly used in translators training; e) by textual typology variances, they are classifications of translation about type assignment of the original text. It has dichotomous proposals at the textual level (i.e. pragmatic texts translation/ literary texts translation[21] – denotative texts translation/ connotative texts translation[22]), in addition to Reiss's tripartite proposal (1971, 1976): texts with a

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[20] The taxonomy most used of this type is Snell-Hornby's classification (1988). In Amparo Hurtado's book there is a table that shows in detail this classification (cfr. Figure 2, 2001: 48).

[21] Proposal developed by Kade (1968), Koller (1979) and Delisle (1980).

[22] Dichotomy of textual translation proposed by Wilss (1977).

predominance of content (scientific, technical); texts with a predominance of expressive function (literary); texts with a predominance of cognitive function (advertisements); subsidiary texts with non-verbal support (cinematographic translation, opera); and finally f) by *media* y *mode* variances, this classification of translation contemplates an important element in the categorization, the variable of *media* (sound, graph, image) or *mode* (the linguistic use variation) following the "*media* material" (writing or text to be read aloud or softly, oral spontaneous and nonspontaneous, etc.).

Rabadán[23] (1991) also made a proposal focused on Media and Mode modes which is better represented in the following table:

Media and textual modes (Rabadán, 1991: 101; in Hurtado, 2001: 50)

MEDIA/MODE	SOUND	SPELLING	IMAGE
Basic mode	instant oral texts	Written texts	Iconic texts
Complex mode	Mediate oral reception texts		Mediate visual reception texts
	Cinematographic texts		

Hurtado's citation as well as Rabadán's proposal cover "*media* and *mode*", where audiovisual translation is located, showing elements proper of fandubbing: sound and images are contemplated as translation elements, in the first proposal, and a cinematographic text, in the second contribution.

All aforementioned can be summarized with the contribution made for the following two authors. On one hand, Maria Ogea (2015: 33) says that AVT "AVT is established within the general translation studies frame. And this modality is rising within the academic research, due to, as it is said by Chaume and Agost (2001: 9), the attractiveness and peculiarity of this performance, as well as the special consumption worldwide, make that high academic attention is put on this modality nowadays." On the other hand, Hurtado (2001: 69) points out that "Now we are going to propose a translation taxonomy considering one variable, in our understanding the elemental one, the *translator mode*, creates what we denote *translation modalities*. For *translator mode,* we refer to the variation produced at the moment of translation due to the source text *mode* characteristics and from translating." The first citation localizes audiovisual translation inside of traductology, and the second citation mentions that AVT is localized within the proposal of "*media* and *mode*".

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[23] Rabadán proposes that the change of "*media*" produces different "*modes*" (cfr. Hurtado, 2001: 50)

II.3.3 CONCEPTUALIZATION OF AVT

In order to make a conceptualization of this modality, it is demanding to know a characteristic of it. On one hand, David Orrego (2013: 299) says "Indeed, audiovisual translation´s study object is complex to determine. Because every audiovisual product is made up of two channels which give information to the audience: visual and acoustic channel. The creation of the meaning, the audience's role, is inside of the message transmitted throughout these channels." On the other hand, Rosa Agost (1999; in Carvajal, 2011: 3) says that AVT "is characterized according to the codes that intercede: visual, acoustic and written (scripts)".

Once knowing the channels or codes of an audiovisual product, it can be presented a conceptualization of this modality from different authors' point of view:

- ✓ Fréderic Chaume makes two definitions of audiovisual translation:
    - (2000:47; in Marín, 2007: 10) defines audiovisual translation as "a translation modality characterized by the text peculiarity which is the object of the transference, as its name says the information is given (translatable) throughout two distinct and simultaneous channels; acoustic (acoustic vibrations through we notice words, paralinguistic information, soundtracks, and sound effects) and visual (luminous waves through we perceive images, but also posters or label with verbal information.)".
    - (2013:14; in Merino, 2017: 16) defines audiovisual translation as a "denomination used by the academic group to refer semiotic, interlingual and intralingual transferences between audiovisual texts, both the oldest ones such as dubbing and subtitling and the newest ones such as: respeaking or live subtitling."
- ✓ Rosa Agost (1999: 15; in Agueda, 2015: 19) defines AVT as a "Specialized translation addressed to texts linked to the sector of cinema, television, tape and multimedia products (hence, it talks about the whole group of texts which are transmitted throughout different devices such as cinema screen, television, computer, DVD or tape player.)"
- ✓ Orero (2004: 5; in Alsina and Herreros, 2015: 3) mentions that "audiovisual translation is probably the discipline in which the text undergoes most change from start to finish. All the stages of the process involve manipulation to some extent of the text submitted by the translator".
- ✓ Amparo Hurtado (2001: 77), on her side, points out that AVT is "the translation performance of audiovisual texts of any type (films, telefilms, documentaries, etc.) for cinema, television or tape in different modalities: voice-over, dubbing, and film simultaneous subtitling and interpreting."

✓ Francisco Alsina y Claudia Herreros (2015: 3) coined that "Audiovisual translation is a translation modality executed through two channels that transmit information simultaneously: visual and acoustic channel; this relation is denominated audiovisual text. The complexity of such texts are that distinct information types are communicated (visual, acoustic, iconic, musical…) at the same time and all of them joined."

In the previous conceptualizations is mentioned several times the term of "audiovisual text", which is explained in the last citation superficially. For this reason, it is important to talk about what an audiovisual text is, and thus understand better this last topic:

❖ David Orrego (2013: 300) points out that "the construction of the audiovisual material meaning is generated thanks to a codependence of different codes […]. Translation can be developed in two distinct ways: replacing one of the aforementioned elements in the product (as it is in dubbing) or adding new semantic signs to some of the codes within the original material (as it is in subtitling and voice-over). To get an audiovisual translation product to be implemented in the material, it must be understood from the beginning the relations between the combined codes. The translation must be focused on keeping the stability between the existent elements as well as to be integrated into the product trying to generate the shortest alteration in codes' harmony. It is visible that adding a new code or changing an existing one modifies the reception state of the material, but it does not have to produce any problem in the audience who is conscious of the translation intervention. The other aforementioned elements are still present in the material, the translation has as a purpose to cover a new need emerging at the moment of making a change in the target audience."

❖ Chaves (2000; in Agueda, 2015: 22-23) mentions that "The audiovisual text is […] a total made up of codes, channels, expression materials, and specific meaning systems. Hence, it is logical to think that any change made in any of the - verbal and nonverbal, visual and acoustic- levels affects the complete sense of the text."

❖ Chaume (2004; in Agueda, 2015: 22-23) coins that "This texts […] transfer codified meanings simultaneously: acoustic channel (acoustic vibrations through we notice words, paralinguistic information, soundtracks, and sound effects) and visual channel (luminous waves through we perceive images, but also posters or labels with written texts, etc.)"

❖ Vanesa Agueda (2015: 22-23) alludes that "The audiovisual text is made up of a group of elements so combined as well as complex, that any decision taken along the translation process will determine the final product and the correct transference of the original sense."

❖ Marin (2007: 11) cites that "The audiovisual text´s idiosyncrasy is reflected in the interaction produced between the codes and the meaning of each of them."

❖ Hurtado (2001: 77) points out that "Audiovisual texts are characterized by the assemblage, basically, of two codes: the linguistic and the visual one, integrating sometimes the musical code too. […]. In audiovisual translation, the visual code is conserved as it is, and the linguistic code is translated. Now, in the translation process of audiovisual texts even if the linguistic code is the only translation, the other codes also participate and constrain this replacement process."

In this sense, it can be determined that translating an audiovisual text is more than a unidirectional assignment, apart from that the unity of the different codes makes it a dynamic translation.

II.3.4 TAXONOMY OF AVT

As a third subsection within the section, it is the classification of audiovisual translation. The authors' contributions are going to be presented separately:

➢ Chaves (2000; in Agueda, 2015: 20) distinguishes the following audiovisual translation modalities: "dubbing, simultaneous interpreting, narration, free commentary, and subtitling". Vanesa Agueda (2015) mentions that over time distinct of the mentioned modalities have felt in disuse (multilingual versions) and some others arose (subtitling for the deaf people and audio description for the blind people), but despite the time, the most used modalities are dubbing and subtitling.

➢ Alsina and Herreros (2015: 4-5) mention that there are the following subordinate translations: dubbing, subtitling, voice-over, narration, and audio description (or video description).

➢ Roberto Mayoral (2001: 20) touches on the following ones: dubbing, subtitling, voice-over, narration, simultaneous translation, and half-dubbing or partial dubbing.

➢ Amparo Hurtado (2001: 78) points out that there are four audiovisual translation modalities: voice-over, dubbing, subtitling, and film simultaneous interpreting. This author also mentions that dubbing and subtitling are the most used modalities, furthermore, voice-over is considered a variety of dubbing by this scholar, and it does not need a good synchronization. To illustrate better her point of view the following table is presented:

Group of translation modalities depending on

media (Hurtado, 2001: 72)

Written mean: written translation of written texts.

Oral mean: simultaneous, consecutive, and linking interpreting and whispering.

Oral and written mean: sight translation. (or oral rendering)

Audiovisual means: voice-over, dubbing, and subtitling.

Musical meaning: translation of songs and musical supratitling.

Informatics mean: translation of software and multimedia logical products

Icónico-gráfico mean: translation "icónico-gráfico"

➢ Frédéric Chaume (2004; in Ogea, 2015: 100-101) presents the following subordinate translations: dubbing, subtitling, voice-over, simultaneous interpreting of audiovisual texts, narration, half-dubbing, and free commentary. This author, years later, refers to an update classification, where group the AVT modalities into two big groups, and it is presented in the following table:

Audiovisual translation modalities (Chaume, 2012: in Gramallés, 2016: 4)

Revoicing	Subtitling
Dubbing	Conventional subtitling
Partial dubbing	Intertitling
Voice-over	Respeaking (live subtitling)
Free commentary (including Goblin translation.)	Surtitling
Simultaneous (and consecutive) interpreting	Subtitling for the deaf and the hard-of-hearing
Audio Description for the blind and the partially sighted	Fansubbing
Audiosubtitling	
Fandubbing (including fundubbing)	

➢ Díaz Cintas (2007; in Ogea, 2015: 101) highlights three principal audiovisual translation modalities: dubbing (also known as *lip-sync*), voice-over, and subtitling.

II.4 DESCRIPTION OF DUBBING AND FANDUBBING

After talking about translation, traductology, and audiovisual translation as well as its principal aspects. Now it is time to talk about the main point of this project mentioned several times, about dubbing and fandubbing. To systematize this section, it is broken down into two subsections one addressed to dubbing and the second one directed to fandubbing, but at the same time these two subsections are divided into other three subsections the first one will have information about the origin of dubbing, the second one will present information about the conceptualization of this subordinate translation and the third subsection will be addressed to the principal characteristics of this audiovisual translation modality. Something similar will be made with the subsection of fandubbing presenting first the origin, then its conceptualization, and finally the principal characteristics of this AVT modality.

Before talking completely about dubbing and fandubbing and its aspects, it is important to clear up the localization of this subordinate translation. For this, Hurtado´s words (2001: 69) are taken again, who pointed out that "…the translator mode[24], produces what we denominate *translation modalities*[25]" For a better understanding it is summarized in the following a table:

Translator mode and principal translation modalities (Hurtado, 2001: 73)

TRANSLATOR MODE	TRANSLATION MODALITY
Simple	Written translation Simultaneous interpreting Linking interpreting *Whispering*
Complex	Sight translation (or oral rendering) Consecutive interpreting
Simple subordinated	Voice-over dubbing Translation of song to be sing Translation of software

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[24] Hurtado (2001: 69) touches on that "By *translator mode,* we refer to the variation produced within the translation process according to the *mode* characteristics from the original text as well as the translation process."
[25] Hurtado (2001) refers to dubbing and fandubbing as "*translation modalities*'' which we think is confusing, since this term is also used referring to "translation techniques". According to Ogea (2015: 100) "«*translation modalities*'' is like to that translation variety which is different from the rest because of its characteristics, which are: "media", "mode" of the original, the "translator mode", the use situation and the specific conditions of each one."

	translation of multimedia logical products (dubbed)
Complex subordinated	subtitling
	Musical supratification
	translation of multimedia logical products (subtitled)

In the previous table, both dubbing and fandubbing are located within the simple subordinated translation, this is because these translating modalities are conditioned by two codes or channels: visual and acoustic. About this, Hurtado (2001:72) coins that "The term *subordinate translation* or *constrained translation* has been used for many years, to refer to those translation varieties that take into account texts with different purposes: audiovisual texts, songs, comic books, adds posters, hieroglyphs, crosswords, etc. […]. Some of those subordinated texts need specific translation modalities usage, as in the case of audiovisual texts (with modalities such as voice-over, dubbing, and subtitling) […]."

II.4.1 DUBBING

II.4.1.1 ORIGIN OF DUBBING

In order to talk about dubbing, first, it is important to highlight the distinction proposed by Agueda (2015: 15) who mentions that "Indeed, a distinction must be made between what voiced cinema (sounds were produced) was and what talkie cinema (verbal language was included) was. *The Jazz Singer* is considered the first *part-talkie* film displayed in New York in 1927. And the first *talkie* film was *The Lights of New York* displayed in 1928 under the production of Warner Brothers." This distinction makes a relevant and interesting difference to be cited since this reveals a characteristic that makes a product to be considered material for a dubbing process or not.

However, dubbing is a translating modality that originated at the beginning of the XX century. Some scholars refer that the birth of this subordinate translation has the same origin of voiced cinema that took place at the end of the decade of 1920s, some other authors cite that there were attempts to develop dubbing before this year. According to Merino (2017) and Victor Agramunt (2016) in 1908, it was performed as a dubbing experiment in Spain, which was directed by the film director Fructuoso Gelabert, denominated by Agramunt as a "live dubbing", because while the film[26] different actors were performing lip-sync throughout a megaphone, which was well received in Spain. In 1928, "The Flyer" was considered the first dub in history performed in German language, carried out by the film company Paramount.

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[26] The film that was used for the performance of the "live dubbing" experiment was "los competidores". This film lasts six minutes and was a production of the same Fructuoso Gelabert.

After mentioning the origin of dubbing, raise a question: what was dubbing originated for? Summing up, the silent cinema took place from 1894 to 1929 using intertitling that used to say everything a long of the film, and in 1927 the celluloid was implemented to the cinema giving a new direction to the seventh art. With this short review, dubbing originated to the necessity of the talkies market, due to, silent cinema was arriving to its ending leaving aside big markets and consumers around the world. One advantage in the growth of voiced cinema was the implementation of sound effects as well as actors´ voices, but the disadvantage of this new way of enjoyment was that actors´ voices were in the original language affecting the consumers worldwide. As it was a boom listening to actors´ voices and sound effects into film products, it was also frustrating for consumers cannot understand them, since the soundtrack was not in their language, besides that with this new implementation another subordinate translation raised denominated as subtitling, but this one was rejected by people because of the following reasons: a) it was compulsory for people not just to choose a film in another language but also they used to choose a film with subtitles that were not in their language neither; b) many of the viewers did not know how to read and no matter how hard they could try it, they could not understand the film plot; and finally c) the subtitles occupied too much space on the screen to enjoy the film and thus cine theaters lost consumers´ confidence resulting in the origin of a "second Tower of Babel" (Agost 1999: 42; in Agueda, 2015: 15). These last statements also contributed to finding a solution to the big problem that film companies faced off by the beginning of the 1930s. To sum up, David Orrego (2013: 298) mentions that: "After the arrival of the sound to the celluloid in 1927, with the film "The Jazz Singer", the first full-length talkie film, the written text stops to be part of the original film and it is substituted by oral language. Dialogues, as well as soundtracks, were created to be integrated within the film, and with this factor the imperative need to translate. Originally, some expensive attempts were developed such as shooting scenes and even entire films with actors of dissimilar languages. Posteriorly, and with the purpose to reduce costs in film production, dubbing was developed."

II.4.1.2 CONCEPTUALIZATION OF DUBBING

Different conceptualizations of dubbing will be presented, to show a varied conceptualization of this subordinate translation, and to see the principal characteristics of this translating modality which are presented in the following subsection. These concepts will be presented separately for a better understanding:

✓ María del Mar Ogea (2015: 102) sums up what dubbing is in the following way: "to introduce this modality, we can make a summary indicating that it is an audiovisual translation in which; the visual code is conserved integrally and the SL oral text is replaced by the TL oral text."

✓ Amparo Hurtado (2001: 78) points out that "In dubbing, the visual text is preserved integrally and the original oral text is substituted by other oral text in a new language, its principal characteristic is the adjustment phase."

✓ Ávila (1997/ 2005; in Agueda, 2015: 21 and in Ogea, 2015: 103) coins that "Dubbing entails the recording of a voice and synchronized it with the visual actors' lips or any reference which copies faithfully the interpretation of the original voice", where "the purpose of dubbing only consists on replacing the language in an audiovisual product to make it comprehensible for the target audience."

✓ Chaume (2003; in Alsina and Herrero, 2015: 4) touches on that dubbing "*consisteix en la traduccio i ajust del guio d'untext audiovisual i la posterior interpretacio d'aquesta traduccio per part dels actors, sota la direccio del director de doblatge*." the translation of this citation is mentioned in Julia Carbajal's work (2011: 3-4) where she quotes that "Dubbing involves the translation and adjustment of a screenplay [sic] or an audiovisual text for the posterior interpretation of such a translation by actors, under the project manager supervision." to our understanding this translation lacks of the last sentence of the previous citation, which says: "under the project manager supervision". Alsina and Herreros interpret this citation in the following way: "The text must be adjusted to lips movements, corporal movements, length, and, mainly, about what is happening in the screen."

✓ Chaves (2000; in Marín, 2007: 18) mentions that dubbing "implies to replace the original dialogue track by a translated dialogue track in the target language showing synchronization with the image."

✓ Agost (1999; in Ogea, 2015: 103) defines dubbing as "the replacement from the source language audiovisual text soundtrack to the target language soundtrack of the same audiovisual text, differentiating from other modalities for the necessity of visual synchrony."

✓ Istvan Fodor (1979; in Palencia, 2002: 18) points out that dubbing is "the cinematographic process which entails a new separate recording of the film text translated into the country's language where it will be displayed. This new recording, apart from the original music and sound effects, must be properly adjusted in synchronization with the articulatory body parts as perfectly as possible."

✓ Palencia (2002: 21) understands **dubbing** as "the process throughout actors´ voices of an audiovisual product is replaced by **other** dialogue voices recording as well as other verbal features in **a different language** of the original product which the dubbed product coincides

with the addressee´s who it is directed to. This new voice recording is performed in **synchrony** with the actor´s lips in the image, reproducing as faithful as possible in the original performance."

II.4.1.3 PRINCIPAL CHARACTERISTICS OF DUBBING

The characteristics highlighted from authors´ contributions in the previous subsection are **synchrony** and **the process of substitution or replacement of the soundtrack from one language to another one**[27]. These two characteristics are the ones that differentiate this subordinate translation from the other ones. To support the first characteristic, Rosa Agost (1999: 104) lists three types of synchronism: "The first one is as common as to the other translation modalities. It is the content synchronism, which refers to the coherence between the original text and its translation. The person responsible for the acquisition of this type of synchronism is the translator. The second one is the characterization synchronism, proper of dubbing; it tries to find a harmony feature between voice actors´ voice and the image displayed on the screen. This is the purpose of the project manager. Finally, the third type of synchronism is the visual one and it is determined by any existence of superposition between the oral and the visual code: it talks about finding harmony among the visible articulatory movements on screen and what is heard. The translator/adaptor is the one who is in charge to carry out this synchronism classified into lip-syncing, kinetic synchrony, and isochrony." According to Agost, Chaume and Hurtado (1999; in Hurtado, 2001: 79) there are three stages or phases of adjustment or "visual synchronism" (Agost 1999; in Ogea, 2015: 103):

> "*Lip-sync synchrony*: to adequate the translation concerning the actor's mouth movements on the screen when talking.
>
> *Kinetic synchrony:* to adjust the translation concerning the actor´s corporal movements in the screen expressed in such a moment; the gesture meaning as well as the non-verbal behavior have to be coherent to the translation proposal, which is going to be added to the gesture purpose.
>
> *Isochrony:* to regulate, to a greater or lesser extent, the translation in relation with the time length of each statement on the screen; beyond the pure lip-sync,

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[27] For us, there is a big difference between the replacement of the soundtrack from one language to another one (dubbing itself) and the replacement of the soundtrack in the same language (intralingual dubbing). Due to, the second one does not have the representative characteristics of a dubbing process, which are: synchronization and the process of substitution or replacement of the acoustic code or channel from one language to another one. With all this, we agree with the contribution made for Ávila (1997; in Carvajal, 2011: 4) who calls "*Sonorización*" to "the substitution of an actor´s voice for another one in the same language."

each phrase, pause, the total statement has to coincide in time duration used by the actor in the screen to say the text."

To support the second characteristic, different works mention that performing dubbing is difficult and tough, but also this process (dubbing) has to follow stages to produce a good product. First, Hurtado (2001: 78-79) adds some stages to Agost's contribution, and points out that "each audiovisual translation modality has its own work stages and main phases. Dubbing has the following ones: a) screenplay viewing and reading; b) translation and adjustment; c) supervision; d) linguistic assessment; and finally e) final interpretation (in dubbing studio). In these stages different people participate: a translator, an adapter (or a translation adjuster), a project manager, sound editors, linguistic assessors, and actors." Second, Ávila (2005; in Ogea, 2015: 105) coins that "The translation process, together with the adjustment process are the two less valued processes and that on the contrary both of them must behave with a higher preference." According to this author the principal character, the translator, has to take into account some aspects at the moment of facing a translation such as a) being conscious of the dubbing process, in the sense of being familiarized with the characteristics of the cinematographic language and know how to explain them; b) to know the obstacles that he or she will face off translating an audiovisual material and be able to solve them[28]; c) trying to be an expert in phonological, grammatical and semantic aspects to adapt well noun phrases, sounds and visual information in the audiovisual material; d) to be familiarized with the use of the translation unit proper of dubbing, which is: take (*toma* in Spanish) (Ogea, 2015: 106); and e) to know and to be conscious of the different stages[29] (especially of the adjustment ones) to get a good dubbed product (Hurtado, 2001: 79). Finally, Del Águila and Rodero (2005; en Agueda, 2015: 23-25) as well as the web page www.es.calameo.com cite that the begging of any dubbing process is performed with the reception of the audiovisual material, followed by the following stages:

1. Translation. In this stage, the two codes or channels in any audiovisual product are: the acoustic and the visual, but also those verbal and non-verbal elements to avoid making mistakes when translating. Verbal and non-verbal elements are illustrated in the following table:

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[28] Izard (1992; in Ávila, 2005 and in Ogea, 2015: 106) points out some of these translation obstacles: "The difference between the original text extension and its translation due to word length variation; time in the screen is limited to synchronize the translated text and the original version lips movement; the adaptation process of lip-syncing, especially in labial and semi labial coincidence."

[29] We refer to the classification developed by Amparo Hurtado (2001: 78-79) about " work stages in relation to dubbing"

Distinct communicative systems within the film text (Chaves, 2000: in Agueda, 2015: 25).

	IMAGE	SOUND
NONVERBAL ELEMENTS	Planes, sequences, movements, illumination, staging	Noise, musical accompaniment
VERBAL ELEMENTS	Written texts, generics [30]	Oral texts, dialogues, voice disorders.

2. Adjustment. In this stage it is taken into account the visual synchronism coined by Agost (1999) (mentioned before), which includes: "*Lip-sync synchrony*, *Kinetic synchrony,* and *Isochrony*."

3. Take segmentation. In this stage, it is important to get a natural interpretation of the actor´s voice, considering the diction speed. For this reason, the film is cut on into *takes [31](tomas)* that let the actor interpret the voice without sudden cuts. Each *take* must have a max of ten lines, and each character cannot be assigned with five continued *takes* that last more than fifteen seconds.

4. Direction. In this stage, the dubbing coordination of the audiovisual material. The project manager is in charge of suggesting the pertinent actors for the work as well as the direction assistant, who has as assignment to coordinate the plan work content with the production, but also, to carry out the accounts of takes that were modified a long of the process The project manager also has as a task to correct actors in the dubbing room, to see the quality of the film and many other tasks.

5. Production. In this stage, the main function is to join or to group the people who will participate in the dubbing process. The studio is in charge of hiring the translator and selecting the translation director who will adapt the text. Likewise, he or she will get a list with the cast of characters´ voices to announce the actors and develop a planned work schedule.

6. Recording. This stage is addressed to the acting side of dubbing or the dramatization. In this instance, the actors develop their work in the dubbing room and they are supervised by the project manager as well as a linguistic advisor.

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[30] Chaves (2000; in Agueda, 2015: 25) denotes generics to "the group of the logo, film title and credits."

[31] A take is "each of the sequences in which the audiovisual text is divided through a previous take segmentation." (Ávila, 1997: 155).

7. Mixing. In this stage, the sound technician is the person in charge to conclude this process, since once the voices are recorded, they are going to be mixed with the soundtrack. In this instance are also fixed those shortcomings from the original tape using the different recorded sounds within the sound list.

For Alsinas and Herreros (2015: 9-12) the dubbing process starts in the same way aforementioned, with the reception of the audiovisual material. After this formalism the process continues with the following stages:

a) Translation of the script. Translators must be conscious of the cinematographic language, having in mind that there could be a distortion within the written texts for the difficulty of this modality, and the translator must get his or her translation to the character´s features as real as possible.

b) Adjustment. In this stage, the translated script must be adjusted according to the images displayed on the screen, besides the text must be written in a way that can contribute to the actors' performance, indicating if the character is screaming, has his back turned, or there is a pause, etc. The sound editor has to try making phonetic and lip synchrony adjustments, taking into account the natural body movements (kinetic synchrony) and "Isochrony".

c) Recording. This stage is divided into two sections: the first one is the *take segmentation*, where the audiovisual material is divided into *takes*, making some adjustments in scenes that need to be fixed, etc.; and the second one is the *interpretation*, this is performed by the actors through the control of their voices, modulation, and adaptation when interpreting a character, making the effort to match their lips movements with the actors´ on the screen.

d) Mixing. This process is developed by a sound technician, who interferes actively during the whole dubbing process, owing to, he or she is in charge to record the voices, but also making arrangements in the modulation of bass and treble.

e) Control. In this stage, the images as well as the sound are displayed and reproduced separately. This trial or test tends to be made with the client and his entourage, a lot of people attend to this control.

II.4.2 FANDUBBING

II.4.2.1 ORIGIN OF FANDUBBING

To start this section is important to remember once again Chaume's (2012; in Gramallés, 2016: 4) contribution about audiovisual translation modalities:

Audiovisual translation modalities (Chaume, 2012: in Gramallés, 2016: 4)

Revoicing	Subtitling
Dubbing	Conventional subtitling
Partial dubbing	Intertitling
Voice-over	Respeaking (live subtitling)
Free commentary (including Goblin translation.)	Surtitling
Simultaneous (and consecutive) interpreting	Subtitling for the deaf and the hard-of-hearing
Audio Description for the blind and the partially sighted	Fansubbing
Audiosubtitling	
Fandubbing (including fundubbing)	

This table is the only one that includes fandubbing as an audiovisual translation modality, even though De Linde and Kay (1999; in Gramallés, 2016: 4) affirm that this and the other modalities shown in the above table are just "subtypes" (ibid.) from the main AVT modalities[32].

Whatever is the notion and information about these subordinate translations, in the present these AVT modalities are used, but they are treated separately and many times taken away. For instance, fandubbing is seen by distinct authors as an amateur or nonprofessional performance done by fans, which affects the reputation of this constrained modality. Rocio Baños (2019:10) points out that "It is also significant that some fandubbing groups avoid including the term "fan" when advertising and presenting their work. For example, the fandubbing groups UndervoxStudios5 and Kyotodubs6, who mainly focus on the dubbing of anime into Latin American Spanish, often refer to their activity as independent or non-official dubbing. This could be due to the stigma still attached to the term "fan" (and perhaps recently also to fan activities such as "fansubbing"), as well as being an attempt to emphasize that some of the members of these groups are training or have been trained to become dubbing professionals and are not "mere" amateurs or fans.``. All these negative meanings attached to fandubbing make this translating modality to be left aside from formal studies, having negative effects such as the lack or poor quantity of information, less bibliography, and even distorted information. But when and how did it originate? Well,

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[32] Dubbing, subtitling, voice-over, narration, etc.

the invention of television (in 1926), the VCR[33] (video cassette – in 1976), and the internet (in 1983) were undoubtedly the principal inventions that opened the great possibility to enjoy several audiovisual products in billions of houses at a time, and in the present this material is within reach of a click. Fandubbing has its beginning in the 80s[34] and 90s to the large necessity and emptiness in the denominated "fan phenomenon" (Miquel-Vergés, 2015: online), which is characterized by the appearance of the famous animated series, especially talking about *anime*. The scientific magazine of "Communication and Citizenship[35]" presents an article that talks about fandubbing, citing that "For a long time, from the second half of the '80s to the first half of the 2000s, much of these products (anime) arrived at people easily throughout television as well as dubbings made in the local language; then, while this animation genre got popularity were entered into the national television programming in different countries. Nevertheless, many of the anime series were not transmitted completely because they used to last so much and the attention from the audience was quickly lost thus they were interrupted to be dubbed and taken away from the local television programming. […]. Internet arrival to teenagers' houses was an alternative option to search those anime series that were interrupted in television but also to look for other anime series that could never be dubbed or displayed on local television. Obviously, the majority of these online products were in the original language or in the best case in English […]. The anxiety that originated for this phenomenon on the internet in teenagers as well as in youth was the factor that encouraged people to start with the activity of *fandub*." (Jaramillo and Suárez, 2013: 77- 90). As it can be noticed in this citation, the animated series reached the public through television, in the first instance, and then through the internet. Rocio Baños (2019: online) also points out that:

> "Due largely to technological developments, fandubbing bloomed in the 1990s, as did fansubbing (Díaz-Cintas and Muñoz Sánchez 2006:37). The latter was largely aimed at overcoming the language barrier encountered by early anime fans who were only able to watch their favorite programs in Japanese: "[o]ver time amateur translation groups developed to subtitle anime that had been recorded in Japan on videotape or commercial

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[33] Animated series and anime fans over time formed fandubbing groups that appeared in 1980. These groups performed fandubbing from different audiovisual products in videotapes in order to show them in fan conventions, and thus to those fans that were attending the convention as well as the ones that did not have the opportunity to watch them in their language.

[34] Patten (2004; in Rocio Baños, 2019: online) dates the first fan-made dubbing of an anime video to 1983, when Phil Foglio and Nick Pollotta revoiced an episode from the legendary Japanese series *Star Blazers* to create the parody dubbing *You say Yamato*.

[35] This is a scientific magazine that belongs to the Social Communication and Journalism department of Externado de Colombia University. The students who wrote the article about fandubbing within this magazine are Daniela Jaramillo and Camilo Suárez. For future citation references from this scientific magazine we are going to name the article´s authors.

laserdisc and then subtitled by fan translators and distributed on videotape through fan
networks (Newitz) or via the Internet" (Cubbison 2005:48). Yet, fandubbing groups in
the 1990s were still mainly engaged in parodic dubbings and not in 'serious fandubs',
i.e. those undertaken to overcome linguistic barriers and not for humoristic purposes."

The discontinuation of animated series as well as the linguistic barrier that meant to see anime in a foreign language were also a reason for the origin of fandubbing. By his side, Orrego (2013: online) mentions other factors that influenced the origin of fandubbing and fansubbing: "The distribution of online audiovisual material by means of nonprofessional performances can be answered from different factors: lack of distribution from the provider, long times waiting for the premier worldwide, lack of distribution due to political, religious or any other type of banning, among many other reasons that limit users to access specific material in a certain time. To overcome these barriers, some users took in their hands the labor of distributing the audiovisual material, but also, translating such a material."

Fandubbing has been consolidated in the 2000s, something not so far, when this audiovisual modality received a huge boost to reach its fans or to recruit fandubbers thanks to the invention of the internet and the advances in digital technology which took place at the end of the XX century and the beginning of the XXI century. Rocio Baños (2019: online) coins that "Such an engagement has been remarkably influenced by the ability to upload, download, stream and share digital media content, as well as by the popularity of video sharing sites such as YouTube. Anime fandubbing groups in the 21st century no longer need to resort to VHS technology and wait for fan conventions to take place to share their creations or to meet other like-minded fans to collaborate with them. Instead, they can post recruitment ads on Facebook or their websites, collaborate with others online in the comfort of their own home, and use YouTube or Vimeo to upload their fandubs."

This short overview about the origin of fandubbing highlights two things: the first one, this translation practice is being integrated, by little, to AVT modalities, but also, it is starting to be studied for some formal and academic studies; and the second one, this translation modality is becoming solid and used more frequently thanks to technological advances.

II.4.2.2 CONCEPTUALIZATION OF FANDUBBING

Once developed the historical overview of this subordinate translation, now, it will be displayed the conceptualization of this amateur translating procedure. For organization purposes, the few quantities of concepts are going to be presented in separate paragraphs:

❖ Daniela Jaramillo and Camilo Suárez (2013: 78 - 80) mentions that: "Obtaining the expressive definition of *fandub* is something difficult. It is better to surf on internet forums that users created

or look for other contributions giving examples as in YouTube. Thus, it is the only way to increase the knowledge of this practice. What it really is: *an internet content production phenomenon which grows depending on the tendency of culture consuming as well as potential changes in technological tools."* With this information, these authors define fandubbing as "a phenomenon which is shown due to the content production in the physical and perceptible plane through individual and unique instances, having also social and cultural sense online from the consumption and communication of such a production."

❖ Wang and Zhang (2016:173; en Baños, 2019: 3) define fandubbing as "the activity performed by Internet users who edit and dub video clips selected from some original contents [sic] (mostly TV programs and films) and share these self-made productions on video-streaming websites".

❖ Chaume makes two definitions about this topic:
(2018:87; in Baños, 2019: 3) defines fandubs as: "home-made dubbings of television series, cartoons (particularly the anime genre) and trailers for films that have not yet been released in the target language country or region. Fandubs are usually translated and recorded by fans of the said genres; they download the film texts from the Internet and use a digital sound editing program to manipulate or eliminate the soundtrack of the original version, to then insert a newly dubbed track which they record at home using a microphone […]. They are sometimes referred to as *fundubs*, when the main function of the 'creative translation' is parody; another name for them is *gag dubbing*, because of the witty and humorous nature of this type of home-developed dubbing."
(2016; In Magazine cTPcba: 14) points out that "*Fansubbing* (also named *subbing*) is the amateur television series, films or cartoons (especially *anime*) subtitling process made by fans before making the corresponding distribution inside fans´ country. A similar definition can be done with *fandubbing* (or *fundubbing*, when the dubbing process has a comedian purpose), which is the amateur trailers and cartoons dubbing process not present in fans´ country."

❖ Orrego (2013: 309) coins that fandubbing "is a similar activity to *fansubbing*. In this case, instead of talking about subtitling, it is a dubbing process performed by fans. The original material is taken from the internet for the posterior dialogue translation. In this process, fans record audiovisual dialogues using their own voices for a later replacement in the target language product. An extended group of skills is required in *fandubbing* processes more than in *fansubbing* processes. Apart from knowing how to search the accurate material on the internet as well as to translate the content, but also to edit the video and audio is a task that must be developed with specialized computer programs […]. In order to record the dialogues it is also

needed a good external microphone, and generally, fandub groups try to look for people skilled in voice imitation in order to fandub the original product."

II.4.2.3 PRINCIPAL CHARACTERISTICS OF FANDUBBING

In this understanding, similar to the previous subsection, a classification about this translating modality will be described. The following table presents information from two academic works (Nord, KhoshSalighe, and Ameri (2015) and Navarro´s (2015)[36]) and one scientific article (Jaramillo and Suarez's (2013)) centered in fandubbing:

Typology of *fandubs* (Nord, Khoshsaligheh and Ameri, 2015:4-12; Navarro, 2015:7; in Miquel-Vergés, 2015: online).

	Fundubbing	*Fandubbing*	*Quasi-professional dubbing*
Duration	Between 1 minute and 6 minutes.	Between 25 seconds and 7 minutes, some tapes are 40 minutes long.	Feature film, full chapters.
Characteristics	The soundtrack is completely recreated. Search for humor supported by cultural references. Vulgar, coarse, eschatological, or sexual language.	Two groups: *amateurs* and a knowledgeable group, technicians, screenwriters, a dubbing director, and voice actors. Free availability *online*. Voice quality fair to fair. Decent recreation of the soundtrack Uncensored.	Knowledgeable group technicians, screenwriters, a dubbing director, and voice actors. Free availability *online*. Acceptable vocal quality. Decent recreation of the soundtrack. It follows operational standards of professional dubbing. Uncensored.
Translation	It is not translated. a new, distinct soundtrack is created in sync with the image	Use of official dubbing and subtitling translations. Poor and very literal translations.	Translations are consistent with the original product and acceptable to the target audience.
Motivation	Make the public laugh with cultural references.	Interest in dubbing Practicing voice acting skills.	Interest in dubbing. Practicing voice acting skills.

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[36] This author makes a reference to another classification of fandubs in his work contextualizing the previous table to the country where the research was developed.

Summing up, fandubbing nowadays is studied academically thanks to the progress on researching translation as well as audiovisual translation modalities. Since, oral and written translation have been studied thousands of years ago; then, the first attempts of dubbing in 1920; next, the systematization of translation denominated as traductology in 1950; and finally, about studies of fandubbing in 1980.

CHAPTER III
PROPOSITIVE SECTION

III.1 METHODOLOGY

The main purpose of this section is to display an overview about the boundaries of this work. Since, the main focus within this paper was the translation field, especially talking about the practical side of it, performing a fandubbing process taking the first four scenes of the film "Cementerio de los Elefantes". In this respect, to achieve such a purpose this paper pretends to evaluate the practicality of Alsina and Herreros's dubbing model proposal to fandub the Bolivian film "Cementerio de los Elefantes" finding out the functionality of this performance. In this part, it is imperative to remark that this paper is purely *qualitative - interpretative*[37], because it is going to show "fresh, natural and complex" (Hernández, Fernández, and Baptista, 2010: 20) information about the core phenomenon within this paper, since, the purpose of this paper is not getting statistics or any other quantitative information, on the contrary, it pretends to cover "deep data, good interpretation, environment contextualization, details, and unique experiences" (ibid.).

III.1.1. EPISTEMOLOGICAL FOUNDATIONS

At the moment of developing any type of research, whether the author is conscious or not, an *epistemological* and *methodological* structure is needed. In this regard, Xavier Vargas Beal (2011: 12) coins that:

> The word *epistemology* should not be considered strange or remote, because it is just covered in the field of philosophy and sciences, which studies, long ago, what we should understand by knowledge and the possibility to have access to it or not. […]
> The word *methodology*, certainly is more accessible for all of us, which has to do with the concrete methods though which is assumed the task of structuring knowledge. Any methodology shelters a narrowing process: methods, units of analysis, techniques, instruments and field strategies.

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[37] According to Perez (2004; in Martinez, 2013: 4) "the interpretative paradigm arose as… « an alternative to the rationalism paradigm, since disciplines linked to social issues had different difficulties, affairs and restrictions which cannot be explained nor understood at all, in the quantitative methodology. These new statements emerge principally from anthropology, ethnography, symbolic interactionism, etc. Different perspectives and approaches have contributed to the development of this new era, which have coincided with the hermeneutic, interpretative-symbolic or phenomenological paradigm. »"

As this author mentions, a research must have a structure to follow, so that, throughout the time different scholars have formulated several scientific approaches to dissipate the research labor as well as to formulate a guidance for the researcher in the long way to support scientifically their academic work. It is so, as a result of this long way to find out the knowledge, distinct research paradigms[38] were formulated. According to Jurgen Habermas (2000; in Vargas, 2011: 14) the principal research paradigms are summarized in the following diagram:

Research paradigms (Jurgen Habermas, 2000; in Vargas, 2011: 14)

Source: Own creation

RESEARCH PARADIGMS

Positivist	Hermeneutical -Interpretivism	Critical
Research designs: ✓ Experimental ✓ Statistics ✓ Descriptive ✓ Fact reconstruction ✓ Conceptual deductive ✓ Hermeneutic-interpretative	**Research designs:** ✓ Hermeneutic ✓ Ethnographic ✓ Ethnomethodological ✓ Phenomenological ✓ Symbolic interactionism ✓ Grounded theory ✓ Theoretical research ✓ Action research (AR)	**Research designs:** ✓ Participatory Action Research (PAR) ✓ Social Actions ✓ Race studies ✓ Gender studies ✓ Participatory design.
Research method: Quantitative	**Research method:** Qualitative	**Research method:** Qualitative

The paradigm aforementioned that better fits with the goal of this research is the *Hermeneutical-Interpretivism*, since, as it was mentioned before, this work pretends to develop a *qualitative-interpretative* research searching "a subjective knowledge which gives sense to the reality" as well as the context of dubbing and fandubbing performances in our country "embracing a chained relationship" (Vargas, 2011) between the evaluation of the practicality of Alsina and Herreros's dubbing model

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[38] According to Vasilachis (1997: 80) a paradigm is "… the theoretical - methodological frame used by the researcher to interpret the social phenomena context of a certain society".

proposal and the fandub process of the Bolivian film "Cementerio de los Elefantes" finding out the feasibility as well as the easiness of this performance showing that in our country is possible to create new audiovisual translation products. In addition, the Hermeneutical-Interpretivism paradigm has as an epistemological basis the concept of Constructionism coined by Seymour Papert based on Piaget's constructivist theory, where: " people learn through an interaction environment with the physical, social and cultural world, where they are part of it. Thus, the knowledge will be a product of our own intellectual labor as well as the result of the people's experiences since birth." (Martinez, 2013: 4).

III.1.2. RESEARCH METHOD

In the diagram previously displayed the different research paradigms have a research method inside its boundaries which describe the origin of a certain knowledge, so that this work will take a *qualitative* tendency For instance, many books identify two types of research methods or study approaches while others identify three types. In the book "Methodology of Research" (Hernandez, Fernandez and Bautista, 2010) there are three types of research methods: qualitative, quantitative, and mixed. For a better understanding, the characteristics of the first two methods are going to be presented in the following table, due to, the third one is a mixture of both of them:

	Quantitative	Qualitative
Characteristics	✔ It measures phenomena ✔ It uses statistics ✔ It proves hypotheses ✔ It makes cause-effect analyses.	✔It makes a deep exploration of the phenomena. ✔It is carried out in natural environments. ✔ Meanings are taken from the data. ✔ It is not based on statistics.

As it can be seen the **qualitative method accomplishes the purpose** of this work, developing a deep exploration of the performance of fandubbing the first four scenes of the film "Cementerio de los Elefantes" as well as explaining each of the dubbing stages that were taken from the dubbing model proposal, getting important data and information of this intercultural communication process, expanding the knowledge without contemplating statistics, measuring the phenomenon or making a cause-effect analysis. Furthermore, this tendency was chosen because it is less precise how the knowledge is obtained, as it is mentioned by Ruedas et al (2009; in Martinez, 2013: 5)

> The hermeneutic system is inverted in the strategy to know facts, processes
> and phenomena in general, without limiting them to their quantification
> from some of their elements. A process is established in order to give a
> particular tone to the observations. This is a process of mutual interrelation,

and a generalization of its conclusion is not important, but it is the peculiarity
of the studied phenomenon displayed in the essential elements; dependent,
dialogical and participatory relationships, where the researcher is immersed
in the reality, to grasp and understand it.

III.1.3. VALIDITY

Usually qualitative researches are stigmatized because these do not recover the standards to be considered serious for scholars. Thus, according to Hidalgo (online) validity as well as reliability are considered as:

> Intrinsic constructs in research taken from a positivist perspective giving
> exactitude and needed consistency to instruments and information in order
> to generalize the achieved results obtained by analyzing the study variables.
> These processes have been focused differently in qualitative research, which
> mainly covers understanding the phenomena reality in a specific context as
> it is, in a « frame of the real world where the researcher does not try to
> manipulate the studied phenomenon (Patton, 1982 p.39). »

For instance, in order to show that the results are objective in any research, it needs to be validated and have reliability. According to Hansen (n/d; in Perez, 1988: 80) "validity in research and in a qualitative evaluation, refers to « the precision that the obtained results reproduce effectively the empiric reality and the conceived constructs which really features the human being experience.»". On the other hand, Cortés (1997: 78) points that validity is "understanding the reality […] it is not necessary the generalization of the results, otherwise, the capacity of explaining the phenomenon deeply, and this is basically achieved through a critical idea by the researcher in the context […]". In addition, Cortés (ibid.) coins that:

> Reliability refers to the possibility to find out similar results if the study
> would be replied to. […] Nevertheless, the social reality situation can be
> replicable and the complexity in variable interactions enquires a simple
> vision from a certain phenomenon, isolating it artificially. But, in social
> sciences it is not possible for absolute replicability, since the vision of a
> holistic and complex reality does not allow for a variable isolation nor its
> measure. […]

The aforementioned information shows us that qualitative research can be validated but they do not have reliability due to different factors, because as Cortés (ibid.) states "[…] As instruments used in quantitative research are under statistical controls to guarantee their reliability, in qualitative research, the human instrument –the researcher- can guarantee its reliability through training and techniques

analysis.". So that, as this paper took a *qualitative* tendency, there is not a hypothesis formulation to refute, which lets us know that this paper does not need reliability. The reason is because the mayor of qualitative researches are unstructured in the process of research, because as the researcher sees the context and the reality of the phenomenon the data changes all the time, so that, the research a) is not linear and systematic, but it is subjective; b) the reality has a structure and is systemic; and c) the reality is complex and it is interpretable, as it was made with the description of the stages inside of this paper where it was seen the whole process of fandubbing.

In this regard, the validity of this paper can be seen in the performance of the fandubbing procedure as well as in the development of this paper itself, since this performance shows contextualized information of a fandubbing performance in our context, through the evaluation of a dubbing model proposal carrying out three stages (see III.2 project proposal development) proposing a way of doing fandubbing in our context, in a feasible and simple way, apart from, there are other countries worldwide which perform fandubbing professionally. Moreover, because there is a product from this process, which is the final fandubbed version of the first four scenes of the film "Cementerio de los elefantes".

III.1.4. SAMPLE

As this paper is based on the performance of a fandubbing process through the evaluation of a dubbing model proposal there are not people, communities, or any other human that would be the unit of analysis, thus, to develop the current project the main instrument taken into account was the audiovisual product. And to be specific, the film script is the sample within this intercultural communication process from the first four scenes of the aforementioned Bolivian film. The reason why the script is the sample of this work is better explained in the following list:

➢ As this paper thinks about the translation field, specifically talking about audiovisual translation, the principal instrument to work with is the film script, owing to, it has to be translated using different translation techniques to get a good translation as well as to transmit the same sense from the original film.

➢ The film screenplay shows the use of colloquial language, which also denotes that the translation techniques that will be used had to be selected carefully.

➢ As the film is shot in La Paz city the film script is influenced by a regional factor, since Bolivia has different dialects (eastern and western), and the one which influences the film screenplay is the western one. This factor is also going to be taken into account at the moment of developing the translation process.

➢ The idioms found in the film script are also a factor to be considered in the translation process.

III.2 PROJECT PROPOSAL DEVELOPMENT

In this section, a detailed description of the whole fandubbing process performance will be develop, from the obtaining the copyrights film permission to the conclusion of the fandubbing process of the first four scenes of the film "Cementerio de los Elefantes", based on the table presented in Chapter I.
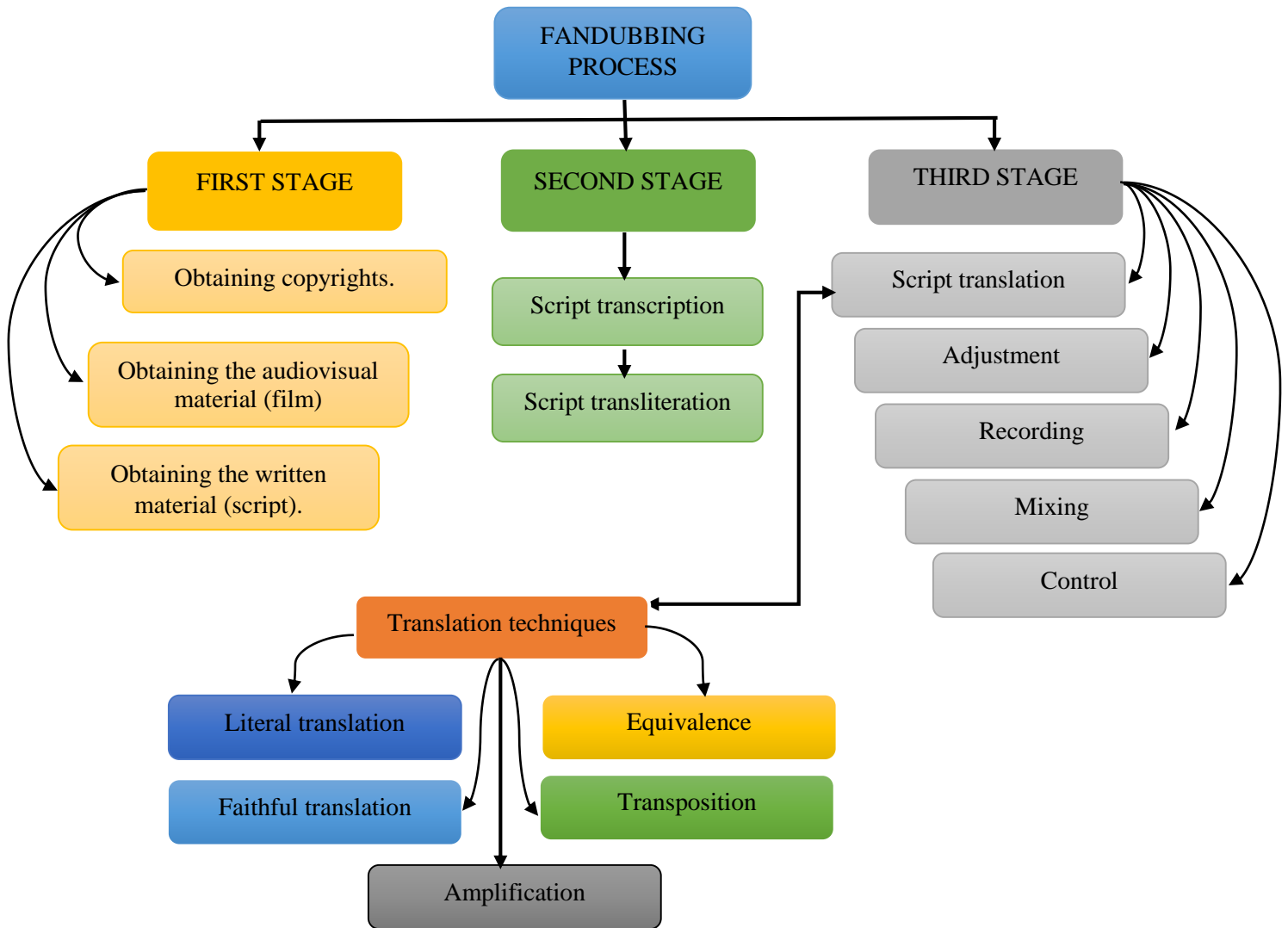
III.2.1. FIRST STAGE

a) **Obtaining copyright.**

In this sub- stage it was gotten in touch with the film director through social networking, specifically talking about Facebook and Messenger which was the easiest way to let him know the idea and desire to perform a dubbing process from his film but also to get an answer without investing so much time and economic resources due to the large territorial distance. A few days after sending the message, an answer was gotten from the film director who kindly was up to

listen to the proposition of making a dub from his film. He cordially mentioned that the film was not produced just by him, in contrast, it was a co-production work, besides, he honestly said that there was a kind of fear on his part that the dubbing of his film would not cause the same effect and impact that it did in the original language, misplacing the essence of the film as well as misinterpreting the translation of the screenplay at the moment of performing this translating process. However, the film director mentioned an alternative option, mentioning, as he was the owner of the half part of the film, he could be able to provide the copyrights permission of four scenes of the film which from his point of view it was enough to take into account in this project, due to, he wanted to preserve the essence and sense of the film. Thus, once considering what the film director said the course of this work was redirected to perform a fandubbing process, which has similar characteristics. Indeed, in order to validate the petition the film director needed to have a permission letter as well as a letter directed to him, where the requesting for this work must be mentioned. Then, both letters were sent to him requesting the copyright permission from the first four scenes of the film. Once receiving the email, he said that they were okay signing the permission letter and sending it back to us through courier. This permission letter will be presented in the section of annexes for any verification and backup of this project, consistently sealed by the institution where this project is going to take place, "Fundación Cinemateca Boliviana".

b) Obtaining the written material (script).

As it had already gotten in touch with the film director the written material was requested as well, being it was essential for the development of the translation process for the fandubbing procedure of the film. The petition was made again throughout social media networking due to the geographical distance, sending him a message through Messenger. A few days later, a message from the film director was received back, where he kindly answered to the request sending pictures of the shooting script[39], explaining he was sending pictures of this screenplay because he did not have it in a digital document, Word or Pdf, owing to the time that passed

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[39] In order to understand better about this type of script the web page www.estudiosdedoblaje.com mentions that "Shooting screenplay is the book used as a base in film shooting. It is incomplete in content, since generally, it does not have all those phrases that along with the film shot are added. It is unusual to get this type of screenplay, but when the dubbing studio obtains this script for dubbing it is a drawback, especially for translators who have to complete this screenplay compared with the dialogue from the copy of the film. In dubbing terminology, this process is named "remove by ear". Sometimes, there are films that, closest to its premier, are dubbed while the film shooting is being developed, in this case, the dubbing process is performed taking this screenplay type, which is being completed by dripping.".

since the production and shot of the film, and it can be something almost impossible getting the screenplay final version due to this reason. The pictures of the screenplay are shown in Annexes as Annex 1.

c) Obtaining the audiovisual material (film)

The first thing done in this stage was asking the film director how it can be possible getting the audiovisual material in an available format. Thus, he said, it had to be obtained by the people who are developing this project and that copies of the film can be found at "Fundación Cinemateca Boliviana", owing to, as director of the film he had a profit for each unity of film sold but also he could not go against the cinematographic regulation, disserving him as well as the co-producer in the sense of copyrights. Knowing the place a query was made to the secretary of Fundación Cinemateca Boliviana requesting the film in mp4 format, but it was not possible because the secretary did not have such an information since another person was in charge of this type of data, who pitifully was not at that moment of the request. Unfortunately, the audiovisual material could not be requested since the world was facing a complicated situation for the appearance of an epidemic disease, and Bolivia declared quarantine owing to the alarming rise in cases of infection. This situation made different institutions close their doors for public attention, and Fundación Cinemateca Boliviana was one of these. Therefore, this project could not be passive waiting for personal attention, because it was unknown how long the quarantine would last, then, the first four scenes of the film were downloaded from YouTube for continuing working. A screenshot is shown in annexes as Annex 2.

III.2.2. SECOND STAGE. Script transcription and transliteration.

These two processes were carried out because as it was described before, the screenplay was obtained through pictures and it needed to be digitalized for posterior adjustments and processes.

Script transcription

The transcription process was made into a Word document because having it digitally would be easier to make adjustments at the moment of doing the respective translation but also it was developed because when the pictures were received from the film director, it was noticed that there was a description of the scene, giving to the characters a context as it can be seen in Annex 1.

This process was important for the development of this project because it was useful explaining to the students who replaced the voices, to feel the film character situation but also to give them the context in each scene. The transcription was made from the first four scenes.

Script transliteration.

This process was performed because once finishing the last process a translation trial was done, comparing the transcription and the film itself. In this trial, it can be identified that both the script text and the film text did not have coincidence in content. Thus some changes had to be made in the transcript screenplay. For a better understanding the following table was formulated to show the adjustments done in this process:

SHOOTING SCRIPT	FILM
SCENE NO. 1	
Hoy es un día especial, para mí, solo para mí, aún estoy sobrio, no hay vuelta atrás. No hay nada ni nadie que me ate a este mundo, los recuerdos son como cuchillos que me penetran la cabeza, mi historia es aburrida, lo de siempre, nunca conocí a mi verdadero padre. En la escuela me apodaron negrito, otros Borja por ser hincha del bolívar, después de los 12 el tajo. Rumoreaban que fui producto de aventura juvenil de mi madre, ella nunca quiso tocar el tema. Mi padre el que me crio, se llamaba Carlos, de mal genio, y mal tipo, alguna vez cruzo por mi mente liquidarlo. Nunca pude llevarme bien. Pegaba a mi madre y maltrataba a sus hijas, mis hermanastras. Quería que fuese albañil como el, yo odiaba el olor a cemento, a yeso a cal.	Hoy es un día especial para mí, solo para mí, <u>aún estoy sano pero durará poco, debo cumplir un pacto, un pacto de hermanos, un pacto conmigo mismo, un pacto de sangre,</u> no hay vuelta atrás. No hay nada ni nadie que me ate a este mundo, <u>Pobre infeliz. Son los Recuerdos los que me lastiman</u> son como cuchillos que me penetran la cabeza. <u>No me dejarán vivir en paz.</u> Mi historia es aburrida, lo de siempre, nunca conocí a mi verdadero padre, <u>soy el producto de una aventura de mi madre con un extranjero, ella nunca quiso tocar el tema.</u> En la escuela me apodaron <u>(omisión)</u> Borja, por ser Hincha del Bolívar, a los 12 años…<u>el ceja cortada</u>, por mi cicatriz que me la hizo mi padrastro. Carlos se llamaba, mal tipo y de mal genio, alguna vez corrió por mi mente liquidarlo nunca me puede llevar bien con él, pegaba a mi madre y a sus hijas… mis hermanastras. Él quería que fuera albañil como él, yo odio el olor a cemento, a yeso, a cal.
ESCENA NO.2	

La pregunta que me hago al despertar después de la borrachera habitual, en mi media hora de lucidez, ¿será el destino el que te lleva por los caminos de la vida, o tú haces tu destino?	Al despertar después de cada borrachera, y mi media hora de lucidez, me pregunto, ¿será que tu destino esta ya marcado o tú haces tu destino?, una pregunta que no halla respuesta

ESCENA NO.3

Ayer cumplí 34 años, nadie me cree, parezco de más de 54, a mis 14 ya tenía la experiencia de uno de 24, no está mal, tengo la edad exacta, 44 años de experiencia en la vida. Solo estaré ebrio un rato más, debo apurarme, las manos me empiezan a temblar y también las piernas.	Ayer cumplí 33 años, la misma edad de Cristo, por las apariencia nadie me cree, parezco de 50, a mis 14 ya tenía la experiencia de uno de 30, estoy en la edad exacta, 50 años de experiencia en la vida, debo apurarme solo estaré sano un rato más, las manos y las piernas me empiezan a temblar

ESCENA NO.4

	JUVENAL Doña Matilde **MATILDE** Juve
JUVENAL Doña Matilde, los sueños me persiguen, preciso la Suite Presidencial.	**JUVENAL** Los sueños me persiguen, necesito… la Suite presidencial.
MATILDE Juve, las reglas las conoces, son 50 pesos por balde, lleno de preparado especial, si quieres más, Martincito verá que no te falte, pero todo consumo es por adelantado. El balde vacío cuesta 5 pesos, ese es para tus necesidades, no hay comida porque me vomitan y ensucian todo, y 10 pesos para los camilleros.	**MATILDE** Don Juve las reglas ya las conoces, son 50 pesos por balde, lleno del preparado especial, y… son 5 pesos por la lata vacía, eso es para tus necesidades. Otra cosa, aquí yo no doy comida, porque me vomitan y me ensucian todo, y 10 pesos es para los camilleros. Y aquí todo, todo pago es por adelantado Juve, tú sabes eso.

JUVENAL	**JUVENAL**
Hice un buen laburito, me pagaron bien, aquí tiene sus 100 pesos adelantados por dos baldes, 10 para los camilleros y 5 por el balde vacío, y estito mas para adelantar un medio baldecito, por si falta.	He hecho un buen <u>trabajito</u>, me han pagado bien, aquí… aquí tiene para… para dos baldes, para la lata, los camilleros y… y para medio baldecito, por si hace falta.
MATILDE	**MATILDE**
Nada de gritar, especialmente por las noches, nadie te escuchara, ahora vamos, acompáñame, esto para ti, mi cariño por ser buen cliente.	<u>Ya, espérame un ratito… Este es mi cariño… ya. Otra cosa, no vas a gritar, nadie te va a escuchar, nada de escándalos, ni nada de eso. Ven por aquí, acompáñame</u>

The underlined sections in the table are the ones that were changed with this process, due to, the translation of the four scenes of the film "Cementerio de los Elefantes" would fail, affecting the fandubbing process if they were left as they were.

III.2.3. THIRD STAGE. Dubbing process

To describe clearly and systematize the steps taken within this stage, it was reviewed one more time the literacy obtained when formulating the theoretical framework. This reviewing was made in the section of **the principal characteristics of fandubbing**, where it is displayed the table about **Typologies of fandubbing** formulated by Nord, Khoshsaligheh, and Ameri (2015) and Navarro´s (2015) (in Miquel-Vergés, 2015: online), which shows the main factors of a fandubbed product, but this table does not show a procedure, steps or even a process that must be followed at the moment of performing fandubbing, and unfortunately there are no academic papers or works that talk about this process and the boundaries of this subordinate audiovisual translation. For this reason, to fulfill the purpose of this work the information gotten about the process of dubbing was extrapolated, taking Alsina and Herreros´s (2015) dubbing model proposal which was the closest one owing to the following parameters: a) this proposal was most appropriate to this work because just four scenes of the Bolivian film "Cementerio de los elefantes" were taken; b) this contribution shows the process of dubbing simple as well as simplified to be developed; and c) this proposal shows the principal steps that must be taken into account in the process of dubbing without removing core elements within this process.

Once explaining the first steps taken in this stage, it is important to highlight that before starting the fandubbing process and on account that Bolivia was in a quarantine phase, all the equipment used in this process were recovered previously, all of this to avoid putting the integrity of the people who participated

in this process at risk. Thus, for this process was used: a laptop; an smartphone app named SMART RECORDER for making the recording of the voices (performing the recording rehearsal as well as the official voice recording); and finally, a computer program named SONY VEGAS PRO 13 which had relevant adjusting and editing features, thanks to the advice made by a classmate and friend, Diego Armando Maidana Quispe who also downloaded this computer program from internet with the advantage that it had a free trial license of 30 days.

a) **Script translation**

This sub-stage began with a short analysis of the text that would be face-off (at the translation level, not at the audiovisual level), in order to identify the boundaries of it, considering Peter Newmark's proposal of Text Analysis. This proposal mentions that inside of a text to be translated, different components need to be analyzed to perform a good translation: a) function of a text; b) style; c) register, and d) tone. This analysis was made from the translated script text, presented in the following table:

FUNCTION OF A TEXT:	Author: Expressive
	Receptor/addressee: vocative
	Message/ Content: narrative
STYLE:	Narrative
REGISTER:	Informal
TONE:	Neutral

In order to get a good translation, the following translation techniques were used in this process: the literal translation, which is the closest to get a product with similar characteristics as the source language (SL) script without affecting the sense and essence of the film. And, to avoid falling into a translation failure due to the colloquial language used in the film, other translation techniques were considered at the moment of translating: faithful translation, equivalence, transposition, and amplification.

Continuing, the following table will show and describe the detailed translation process. This table is made up of two columns, the first one is addressed to display the source language (SL) screenplay and the second one the target language (TL) script. Each scene of the film was divided into different *takes* (*tomas* in Spanish) because it is a requirement at the moment of performing a dubbing process. For this reason, this table is going to have several rows showing a short description of the translation process in each take:

SCRIPT IN SPANISH	SCRIPT IN ENGLISH
SCENE NO. 1	
TAKE 1 Hoy es un día especial para mí, solo para mí, aún estoy sano pero durará poco, debo cumplir un pacto, un pacto de hermanos, un pacto conmigo mismo, un pacto de sangre, no hay vuelta atrás.	Today is a special day for me, just for me, I am sober, but it will not last for so long, I must fulfill a pact, a brother's pact, a pact with myself, a blood pact, there is no way back.
DESCRIPTION: Due to the information presented before, in this shot two translation techniques. Literal translation (green) which predominates and transposition (yellow) since a literal translation of this phrase distorted the sense and it did not fit naturally in the target language (TL).	
TAKE 2 No hay nada ni nadie que me ate a este mundo, pobre infeliz. Son los Recuerdos los que me lastiman son como cuchillos que me penetran la cabeza. No me dejarán vivir en paz.	There is not anything nor anyone that ties me in this world, poor wretch. Memories hurt me, they are knives that penetrate my mind, and they will not let me live in peace.
DESCRIPTION: In this shot were used the same translation techniques as in the previous take, both the literal translation (green) and the technique of transposition (yellow). This last one was used to avoid affecting the TL translation, finding a better grammatical structure that would express the same as in the SL text.	
TAKE 3 Mi historia es aburrida, lo de siempre, nunca conocí a mi verdadero padre, soy el producto de una aventura de mi madre con un extranjero, ella nunca quiso tocar el tema.	My story is boring, as usual, I never met my biological dad, because I am the result of a love chance affair of my mother and a foreigner, she never wanted to talk about it.
DESCRIPTION: The translation techniques taken into account within this shot were the literal translation (green) which is predominant, and amplification (light blue) owing to that at the moment of translating the sentence was not well connected, thus a connector was added to join both phrases to make it sound natural without losing the sense and meaning of the sentence.	
TAKE 4 En la escuela me apodaron Borja, por ser Hincha del Bolívar, a los 12 años…el ceja cortada, por mi cicatriz que me la hizo mi padrastro.	In school my nickname was Borja, because I was a Bolivar soccer team's fan, when I was 12 years old, my nickname was "el Ceja cortada" because of the scar that my stepfather made me.
DESCRIPTION: There was an interesting use of translation techniques in this shot to avoid losing the sense in the TL text. As it can be seen, the predominant technique is the literal technique (green) to keep the sense of the sentence in the TL. Then amplification was used (light blue), in the first instance, because	

it had to be transmitted the context of the word "Bolivar" to the receptor, for this reason, was added "soccer team", something that cannot be omitted because at the moment of rendering the film it would be caused a plot and misinformation in the receptor, and in a second instance, this technique was used to formulate a grammatical cohesion with the first phrase (In school my nickname was Borja). Finally, the last translation technique used was the faithful translation (pink) because in both cases proper nouns were faced and both of them did not have an equivalence in the TL, thus it was decided to keep them, but also because these proper nouns gave to this shot a different emphasis proper of the original film, and if they would be changed the sense and essence of the film in the TL would be affected.

| TAKE 5 | Carlos se llamaba, mal tipo y de mal genio, alguna vez corrió por mi mente liquidarlo nunca me puede llevar bien con él, pegaba a mi madre y a sus hijas… mis hermanastras. | His name was Carlos, a bad guy with a bad temper, sometimes it came to my mind killing him, I could never get along with him, he hit my mother and his daughters, my stepsisters. |

DESCRIPTION: The translation techniques taken into account were the literal translation (green) to avoid getting too far from the SL text, and the technique of transposition (yellow) owing to this phrase was not following the grammatical rules in the TL, obviously, the emphasis was lost due to this change.

| TAKE 6 | Él quería que fuera albañil como él, yo odio el olor a cemento, a yeso, a cal. | He wanted me to be a bricklayer like him, I hate the cement, the plaster, and the lime smell. |

DESCRIPTION: the only translation technique used in this shot was the literal translation since this technique is the most used in this process to avoid distorting the sense and meaning of the film in the SL text.

| SCENE NO. 2 |

| TAKE 1 | Al despertar después de cada borrachera, y mi media hora de lucidez, me pregunto, ¿será que tu destino está ya marcado o tú haces tu destino?, una pregunta que no halla respuesta | Waking up after going on a binge, and a half-hour of lucidity, I ask myself: Is it that your destiny is already marked or did you make your destiny? A question that has no answer. |

DESCRIPTION: In this shot was used the same translation technique as in the previous take to avoid affecting the essence, sense, and meaning of the SL.

| SCENE NO. 3 |

T A K E 1	Ayer cumplí 33 años, la misma edad de Cristo, por las apariencia nadie me cree, parezco de 50, a mis 14 ya tenía la experiencia de uno de 30,	<mark style="background:lime">Yesterday I turned 33 years old, the same age as Christ,</mark> <mark style="background:yellow">nobody believes me because of my appearance,</mark> <mark style="background:lime">I look like 50 years old, when I was 14, I had the experience of a 30 years old man,</mark>

DESCRIPTION: Owing to the information aforementioned, two translation techniques were used, the literal translation (green) to keep the sense, meaning, and essence of the script in the SL, and the technique of transposition (yellow) due to the literal translation of this phrase affected the script in the TL but also the meaning and sense were distorted into the TL.

T A K E 2	estoy en la edad exacta, 50 años de experiencia en la vida, debo apurarme solo estaré sano un rato más, las manos y las piernas me empiezan a temblar	<mark style="background:lime">I am at the exact age, 50 years of experience in life, I must hurry, I will just be sober for a while, my hands and legs are shivering.</mark>

DESCRIPTION: The translation technique that predominated at the moment of translating this shot was the literal translation, to not affect the sense of the film.

<div align="center">SCENE NO. 4</div>

T A K E 1	**JUVENAL** Doña Matilde **MATILDE** Juve **JUVENAL** Los sueños me persiguen, necesito… la Suite presidencial.	**JUVENAL** <mark style="background:magenta">Doña Matilde</mark> **MATILDE** <mark style="background:magenta">Juve</mark> **JUVENAL** <mark style="background:lime">Dreams haunt me, I need the presidential suite.</mark>

DESCRIPTION: The two translation techniques used within this shot were the faithful translation(pink) because once again proper nouns were faced (Juve and Matilde), and the word "Doña" was kept because at the moment of changing with its equivalent in the TL (Ms.) the essence in the SL was affected and distorted. And the second translation technique used was the literal translation (green) to keep the sense and meaning of the SL script.

T A K E 2	**MATILDE** Don Juve las reglas ya las conoces, son 50 pesos por balde, lleno del preparado especial, y… son 5 pesos por la lata vacía, eso es para tus necesidades.	**MATILDE** <mark style="background:magenta">Don Juve,</mark> <mark style="background:lime">you know the rules,</mark> <mark style="background:lime">it is 50</mark> <mark style="background:silver">bis</mark> <mark style="background:lime">per bucket, filled with the special mix,</mark> <mark style="background:lime">And… it is 5</mark> <mark style="background:silver">bis</mark> <mark style="background:lime">for the empty can, which is for your crap.</mark>

DESCRIPTION: Three translation techniques were used in this shot. The first one the faithful translation (pink) because it was faced with the same issue as in the previous take, first, the proper noun, and second,

the word "Don", keeping them as they are to avoid distorting and affecting the SL text. The second translation technique used was the literal translation (green) to keep the sense and meaning of the SL script. And finally, the third translation technique used was the technique of equivalence (gray), due to, a colloquial monetary term was being faced off and the best way to translate this kind of word is finding their nearest equivalence in the TL.

T A K E 3	Otra cosa, aquí yo no doy comida, porque me vomitan y me ensucian todo, y 10 pesos es para los camilleros. Y aquí todo, todo pago es por adelantado Juve, tú sabes eso.	Another thing, here, I do not serve food, because people barf and they dirty everything, and 10 bis are for the stretcher bearer. And here, absolutely everything is paid in advance Juve, you know it.

DESCRIPTION: Two translation techniques were used in this shot. The literal translation (green) to avoid distorting and affecting the sense and meaning of the SL text. And the second was the technique of equivalence (gray) for the same reason expressed in the previous take.

T A K E 4	**JUVENAL** He hecho un buen trabajito, me han pagado bien, aquí… aquí tiene para… para dos baldes, para la lata, los camilleros y… y para medio baldecito, por si hace falta.	**JUVENAL** I did good work, they paid me well, And here… here you have… for two buckets, for the empty can, the stretcher-bearers and … and for a half bucket, if necessary.

DESCRIPTION: It was taken into account two translation techniques. The first one was the literal translation (green) to avoid affecting and distorting the sense and meaning of the SL text. And the second translation technique was the technique of amplification (light blue) since at the moment of translating there was not a good connection between phrases, thus a proposition (and) and an adjective (empty) was added correspondingly, to show the same structure and meaning that was displayed in the scene No. 2.

T A K E 5	**MATILDE** Ya, espérame un ratito… Este es mi cariño… ya. Otra cosa, no vas a gritar, nadie te va a escuchar, nada de escándalos, ni nada de eso. Ven por aquí, acompáñame	**MATILDE** Okay, just a moment … this is my affection okay. Another thing, do not scream, nobody will listen to you, noise or any other thing. Follow me over here.

DESCRIPTION: For instance, in this shot I took into account three translation techniques. The first one was the technique of equivalence (gray) since the word "ya" in the SL script context has the meaning of affirmation, thus it was decided to find out the nearest equivalence of this term in the TL. The second translation technique used was the technique of transposition (yellow), in the first phrase (just a moment) because it did not fit well in the text and the sense was being affected, thus it was done the necessary

adjustment to say the same thing in other words, and in the second case (noise or any other thing. Follow me over here) because it happened the same thing as in the first case, it did not fit naturally and the sense of the SL text was being affected. And finally, the last translation technique taken into account was the literal translation (green) to avoid affecting and distorting the sense and meaning of the SL script.

Additionally, at the beginning of the original film "Cementerio de los elefantes", it is displayed a text, as a way of introduction of the film, describing what an elephant's graveyard is, thus this text was also translated, to present a good dubbed product. The text in both language versions is displayed in the following table:

SPANISH	ENGLISH
El cementerio de elefantes, de acuerdo con la mitología africana, era un lugar ubicado en África en donde se creía iban a pasar sus últimos días los elefantes moribundos. El lugar se buscó durante el siglo XIX por el supuesto marfil que se encontraría en aquel fantástico lugar.	According to African mythology, elephants' graveyard was a place located in Africa where it was believed the dying elephants were going to spend their last days. This place was searched during the XIX century for the assumed ivory that would be found in such a fantastic place.

b) **Adjustment**

In this sub-stage was done the verification of the script translation and the feasibility to be used at the moment of recording the voices. For this reason, a recording rehearsal was performed in order to identify the possible and potential failures presented at the moment of performing the official recording sub-stage. In this instance, as was already mentioned, a smartphone app was used for performing the voice recordings without putting the integrity of the people who helped in the replacement of the voices at risk, and with the advantage to get the recordings in the distance. Then, the translated script was sent to the college student that replaced the female character's voice (Doña Matilde) for the recording rehearsal because the replacement of the male character's voice was performed by the person who is developing this project. It is important to highlight that the college student who performed the female character's voice was Melany Alejandra Nallar Donaire, a linguistics and languages department student. Thus, once getting in touch with Melany through a Whatsapp calling, and before performing the recording rehearsal the script was read making a short-acting performance of the female voice to find and explain some sections of voice raising intonation or sectors that needed emphasis among other elements that could be noticed from the original film.

After reading the script and performing the acting trial with Melany, the next step was performing the recording rehearsal using the smartphone app, Smart Recorder. Once getting the recordings from this student, they were listened to make the respective adjustments to get a female voice as similar as it could be possible from the original film. This process took a long time to be carried out since more actions had to be take into account at the moment of making the adjustments as well as the recordings working in the distance, however, it was very useful because one thing is to listen to the voice face to face and another thing is to listen to it in a recording. Next performing the recording rehearsal it could be noticed that some takes from the script needed to be adjusted, for example, in scene 4 was needed to take into account a better voice synchronization. The adjustments in the script are going to be presented in the following tables:

TRANSLATED SCRIPT		ADJUSTMENT
SCENE NO. 1		
T A K E 1	Today is a special day for me, just for me, <u>I am</u> sober, but it will not last for so long. I must fulfill a pact, a brothers pact, a pact with myself, a blood pact, there is no way back.	Today is a special day for me, just for me, **I'M** sober, but it will not last for so long, **BECAUSE** I must fulfill a pact, a brothers pact, a pact with myself, a blood pact, there is no way back.

In scene No. 1 – take 1, two words were adjusted. The first one was the contraction of the verb "to be" in present tense (**I'M).** And the second adjustment was the addition of the conjunction "**BECAUSE**", owing to, at the moment of making the recording rehearsal, this word added fluency to the expression in the TL, moreover this word improve the continuity to the phrase avoiding the silent transitions from one phrase to the other one.

TRANSLATED SCRIPT		ADJUSTMENT
SCENE NO. 1		
T A K E 2	There <u>is not</u> anything nor anyone that ties me in this world, poor wretch. Memories hurt me, they are knives that penetrate my mind, and they <u>will not</u> let me live in peace.	There **ISN'T** anything nor anyone that ties me in this world, poor wretch. Memories hurt me, they are **SUCH** knives that penetrate my mind, and they **WON'T** let me live in peace.

Three adjustments were done within this shot. The first one was the contraction in the negative tense "**ISN'T**". The second adjustment was the addition of the connector **SUCH** for a better fluency in

the phrase. And finally, the contraction of the auxiliary modal verb in future tense was adjusted **WON'T.**

	TRANSLATED SCRIPT	ADJUSTMENT
	SCENE NO. 1	
T A K E 5	His name was Carlos, a bad guy with a bad temper, sometimes it came to my mind killing him, I could never get along with him, he hit my mother and his daughters, my stepsisters.	His name was Carlos, a bad guy with a bad temper, sometimes it came to my mind killing him, **BECAUSE** I could never get along with him, he hit my mother and his daughters, my stepsisters.

The only adjustment in this shot was adding the conjunction **BECAUSE** due to an abrupt changing of phrases was noticed during the recording rehearsal.

	TRANSLATED SCRIPT	ADJUSTMENT
	SCENE NO. 1	
T A K E 6	He wanted me to be a bricklayer like him, I hate the cement, the plaster, and the lime smell.	He wanted me to be a bricklayer like him, **BUT** I hate the cement, the plaster, and the lime smell.

Owing to the information previously mentioned, the only adjustment was the addition of the conjunction **BUT,** which gave the text a fluent change of perspectives in the sentence, besides that it emphasizes better the sentence.

	TRANSLATED SCRIPT	ADJUSTMENT
	SCENE NO. 3	
T A K E 1	Yesterday I turned 33 years old, the same age as Christ, nobody believes me because of my appearance, I look like 50 years old, when I was 14, I had the experience of a 30 years old man,	Yesterday I turned 33 years old, the same age as Christ. **I LOOK LIKE 50 YEARS OLD BUT NOBODY BELIEVES ME BECAUSE OF MY APPEARANCE**. when I was 14, I had the experience of a 30 years old man,

Two adjustments were performed in this take. The first one was a translation adjustment because at the moment of making the recording rehearsal the underlined sentence expressed an incomplete idea, for this reason, the translation technique used was modulation. But also was added the conjunction **BUT** for a better fluency in this sentence.

TRANSLATED SCRIPT	ADJUSTMENT
SCENE NO. 4	
T **O** **M** **A** **3** Another thing, here, I do not serve food, because people barf and they dirty everything, and 10 bis are for the stretcher bearer. And here, absolutely everything is paid in advance Juve, you know it.	Another thing, here, I **DON'T** serve food, because people barf and they dirty everything, and 10 bis are for the stretcher bearer. And here, absolutely everything is paid in advance Juve, you know it.

The only adjustment made in this shot was the contraction of the auxiliary verb of the simple present tense **DON'T,** to add fluency and diction to the phrase.

TRANSLATED SCRIPT	ADJUSTMENT
SCENE NO. 4	
T **A** **K** **E** **4** JUVENAL I did good work, they paid me well, And here… here you have… for two buckets, for the empty can, the stretcher bearers and … and for a half bucket, if necessary.	JUVENAL I did good work, they paid me well, And here… here you have… for two buckets, for the empty can, the stretcher bearers and … and for a half bucket, if IT**'S** necessary.

In this shot, the only change was the contraction of the present tense of the verb "to-be" in third person singular **IT'S,** due to, in the first screenplay version this aspect was not contemplated.

TRANSLATED SCRIPT	ADJUSTMENT
ESCENA NO. 4	
T **A** **K** **E** **5** MATILDE Okay, just a moment … this is my affection okay. Another thing, do not scream, nobody will listen to you, noise or any other thing. Follow me over here.	MATILDE Okay, just a moment … this is my affection okay. Another thing, **NOBODY WILL LISTEN TO YOU, DON'T SCREAM, MAKE A NOISE OR ANY OTHER THING.** Follow me over here.

Owing to the information, the adjustment in this shot was done at the translation level, since at the moment of performing the recording rehearsal the voice replaced was not being reflected as in the visual code, thus it had to be fixed using the translation technique of modulation to make a grammatical reordering of the underlined phrase, and thus make the correct synchronization of the image with the replaced voice.

c) **Recording**

To perform this sub-stage was used a laptop, the recording app, Smart Recorder, and the computer program Sony Vegas. This process started in the same way as the last sub-stage, performing a new short recording rehearsal with the student Melany through a Whatsapp calling with the purpose to let her know the adjustments made in the previous sub-stage. Since, the male voice was done by the person who is developing this project, this sub-stage as well as the last one was performed in the same way, by performing recording rehearsals. This process took too much time to be performed because the voice recording performance had to be tried several times, owing to some parts of the script was no natural in the recordings. After all, the college students were not actors and it had to be tried and tried until getting a good voice recording product, but also because at the moment of listening to both students' recordings, it was noticed that some parts of the recording must be recorded again because the voices were too low to be heard, or the diction from some recordings in the TL were not well pronounced. Once having repeated several times the voice recording process they were copied into the laptop to prove them into the computer program and see if the recordings were well for the next process. The only aspects noticed at the moment of listening to the recordings of the female as well as the male voice were the background noise produced by the natural environment sound and the volume of the recordings, since the recordings were not recorded in a soundproof room as it is used to do in dubbing processes. But it was not a big problem, because these aspects were fixed using the computer program Sony Vegas which has different advantages in video and sound edition, as can be seen in Annex 3.

d) **Mixing**

The first thing made within this sub-stage was to collect all the recordings into a file with the respective name of them to not miss any audio or having any other problem. Afterward, the computer program Sony Vegas was opened creating an edition project, uploading the first four scenes of the film "Cementerio de los Elefantes". The computer program automatically divided the audiovisual product into two cells, one for the visual channel and the second to the acoustic channel. This process was time-consuming, because a new surround track had to be built up due to that the acoustic channel had to be chunked into pieces to make the respective voice replacement, quieting

the actor´s voices. Then, in order to fix this problem some audio sections from the original surround track were taken linking them in the silent sections building up an entire and new surround track. Nevertheless, it was not the only adjustment carried out when building up the new surround track due to that in scene No. 4 a silent section had as background a song, which was a great trouble since the technical aspect of this scene can be affected. Thus, in order to fix this aspect a new song version was downloaded which, fortunately, fitted well with the characteristics in the scene. Once, the whole new surround track was edited and adjusted; the next step was rendering it, as it can be displayed in Annex 4.

Successively rendering the new surround track, both the new surround track and the voice recordings were mixed. This process was easy to perform but also time consuming, on one hand, because the first three scenes did not need synchronism adjustments, but on the other hand, the scene No.4 needed this type of adjustments, because in this scene were used different camera focusing and the dialogue of the characters needed to be treated carefully, thus, the needed time was took for synchronizing the voice recordings, as it can be seen in Annex 5.

e) **Control**

In this sub-stage was performed a control process of the final version film, looking for some weaknesses in the film as well as the render procedure. The rendering process can be defined as resembling the adjustments along the fandubbing process at both levels, in the acoustic and the visual one using a computer program. Well, this process took almost an hour and a half for rendering the first four scenes, then, the final version video was watched from the beginning to the end where it was noticed that two aspects needed to be adjusted. The first one was the volume of the film that was too low, and the second aspect was the surrounding track of scene N° 4, because the song within this scene was high in volume and the actors' voices were affected. Once making the pertinent adjustments, the film was rendered again in order to identify if the adjustments were done correctly, thus, after watching the film again none adjustment should be done concluding with the fandubbing process of the first four scenes of the film "Cementerio de los elefantes".

CHAPTER IV
CONCLUSIONS AND RECOMMENDATIONS

IV.1 CONCLUSIONS

The present project has been developed to put into practice the information related to audiovisual translation, performing a voice replacement process of four scenes from the Bolivian cinematographic product titled "Cementerio de los elefantes" at "Fundación Cinemateca Boliviana". The principal objective stated was to evaluate the practicality of Alsina and Herreros's dubbing model proposal in order to establish a practical and simple model of performing fandubbing a Bolivian film which in fact is effective and valid to put into practice by any professional or student that wants to perform any intercultural communication process, adding or reducing stages inside of this model. The indicators taken to make the evaluation of the aforementioned dubbing model proposal and its practicality were three: the contrast of three dubbing models proposals; the delimitation of dubbing stages to fandub a Bolivian film; and finally the performance of the fandubbing process itself.

This paper presented contextualized information about the reality of dubbing and fandubbing in our nation displaying that these subordinate translation modalities are not produced due to the disinterest in authorities, professionals and people in general about these topics, but also because fandubbing is seen as an amateur performance owing to it does not have as much academic information as dubbing has, affecting its prestige as well, so that, this work was development to rectify this vision innovating the idea of performing new audiovisual translation practices. In order to achieve such a purpose, Alsina and Herreros's contribution was the most appropriate dubbing model proposals because it had the principal and relevant stages that a dubbing process must have, in contrast to the other models which had a variety of stages overloading this procedure as well its feasibility. In addition, as this work just wanted to perform a fandubbing of the first four scenes of the Bolivian film "Cementerio de los Elefantes" the extrapolation of this dubbing model made easier and practical this labor, since each stage was carried out without any difficulty and the development of these stages were didactic in the process.

Moreover, the performance of the fandubbing process, made this paper acquire the following experiences: how to translate a cinematographic screenplay; how to make adjustments to the translated script contrasting the visual as well as the acoustic channel; how to perform the recording process, making rehearsals and diction adjustments; how to edit the material that was created previously joining them to build up surround tracks as well as rendered video tracks; and finally how to control the final product in order to see the strength and weakness of it. All this process and the experiences obtained show that even if there are not academic materials in our country about how to fandub an audiovisual

product we can extrapolate information and start experimenting on new practices, achieving important results in the field of translation.

Last but not least, even though there are plenty of papers related to translation we can point out that the lack of information about dubbing and fandubbing in our country should not be a limitation for the development of this process, on the contrary, these type of intercultural communication processes should be performed, promoted and implemented to different institutions encouraging students, professionals and people in general to develop this type of processes, and then we can be part of the short list of the countries that perform dubbing and fandubbing processes in South America.

IV.2. RECOMMENDATIONS

After concluding the current project in which was performed a fandubbing process of the first four scenes of the Bolivian film "Cementerio de los Elefantes", the author of this paper may suggest the following recommendations:

- To get contextualized firsthand information that you consider relevant for your work, try to get in touch with people, institutions, or any other entity office linked to your research object in your country.

- It is dispensable to practice the diction of the target language to avoid delays in the recording voice replacement process. But for a better result it is more advisable to have a native speaker to perform such a task, since this person has a better language competence.

- It is advisable that a translator would be updated in translation technological resources which are used in Audiovisual translations, such as: computer programs, apps, online web pages, editing computer programs and so on.

- In Bolivia there are no academic works which contemplate audiovisual translation processes as research topics. Thus, it is advisable that cinematographic as well as government offices in charge of promoting audiovisual products can provide information, policies, norms and articles supporting dubbing and fandubbing performances, encouraging future professionals to develop audiovisual translation processes and give them the experience in this field not only to generate knowledge but also to open new job opportunities to linguists and other professionals who are part of this process.

- The linguistic and languages department at UMSA is the only academic institution in La Paz city which has translation as a subject. Thus, it would be important that this institution may enhance audiovisual translation performances through workshops, seminars, inter-institutional agreements with international universities among many other aspects, keeping in mind the implementation of this translation procedure within the linguistic and language department's curricula to make students gain more experience with the translation processes and all the resources involved in it.

- It is advisable that linguistic and languages department modifies its thoughts adapting new technology to improve audiovisual translations performances as well as students training through showing dubbed or fandubbed audiovisual products in order to improve their "translation competence", that will motivate students to work or see translation as an opportunity to improve and go beyond their limits, motivating them to get more specialized in translation techniques rather than applied linguistics and teaching processes.

To conclude the recommendations above should be considered by other researchers when working with dubbing and fandubbing processes, that is the only way that we as professionals can develop new knowledge and new opportunities for the future Linguists generation and provide them with some new researching experiences.

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ANNEXES

Cementerio de los Elefantes

EXTERIOR, PG, LA PAZ AMANECER, FUNDIDO

ESCENA NO. 1

EXTERIOR, SUBURBIO LA PAZ, DÍA

JUVENAL de 30 años, camina lentamente por la calle de un barrio populoso de la ciudad de La Paz.

Se detiene ante un grupo de personas que rodean un cuerpo de un hombre tirado en la calle, Juvenal solo puede divisar los pies sin zapatos con los calcetines agujeros. La gente rodea al infortunado, murmuran, dicen que esta muerto.

Juvenal moreno, de buena estatura. Por su apariencia parece de 50 años, viste una vieja chamarra, chompa, pantalón de tela oscuro sucio, zapatos viejos, lleva una chalina. Esta todo sucio, desaliñado. Lleva en el brazo un paquete pequeño de color papel madera.

Juve recorre lentamente la calle, se agacha y recoge un pucho, lo fuma, por su cabeza recorren mil confusos recuerdos, mientras camina, evade autos, gente, empujones

                    VOZ EN OFF
          Hoy es un día especial, para
          mi, solo para mi, aun estoy
          sobrio, no hay vuelta atrás.
          No hay nada ni nadie que me
          ate a este mundo, los
          recuerdos son como cuchillos
          que me penetran la cabeza, mi
          historia es aburrida, lo de
          siempre, nunca conoci a mi
          verdadero padre.

Cementerio de los Elefantes

> En la escuela me apodaron
> negrito, otros Borja, por ser
> hincha del Bolívar, después
> de los 12 el *mulata bajo*
> rumoreaban que fui producto
> de una aventura juvenil de mi
> madre, ella nunca quiso
> tocar el tema.

> Mi padre el que me crió

Mira a un viejo que cruza la calle

> Se llamaba Carlos, de mal
> genio, y mal tipo, alguna vez
> cruzo por mi mente
> liquidarlo. Nunca pude
> llevarme bien. Pegaba a mi
> madre y maltrataba a sus
> hijas, mis hermanastras.
> Quería que fuese albañil como
> el, yo odiaba el olor a
> cemento, a yeso a cal.

CORTE

ESCENA NO. 2

EXTERIOR, CALLE, DÍA

Juvenal cruza la calle, saluda a una doñita que vende
café., sigue caminado

VOZ EN OFF.

> La pregunta que me hago al
> despertar después de la
> borrachera habitual, en mi
> media hora de lucidez,
> ¿será el destino el que te
> lleva por los caminos de la
> vida, o tú haces tu
> destino?

*habla con un borracho
se dio cuenta buenos por
morir, pasa de golpes,
Lupe. La calle.*

CORTE.

Cementerio de los Elefantes

ESCENA NO. 3

EXTERIOR. FRENTE A UN VIDRIO, DÍA

En la vitrina refleja su rostro se toca la cara y la
vicaria.

> VOZ EN OFF
> Ayer cumplí 16 años, dable mi
> cien, parecen de mas de 60, a
> mis 16 ya tenia la
> experiencia de uno de 60, no
> esta mal, tengo la edad
> exacta, 60 años de
> experiencia en la vida.

Juvenal apura el paso

> VOZ EN OFF
> Solo estare sobrio un rato
> mas, debo apurarme, la manos
> me empiezan a temblar y
> tambien las piernas,

Juvenal apura el paso,

                                        CORTE

A Christian Castillo

Leaving La Paz
EL CEMENTERIO DE LOS ELEFANTES,

Recorrido de las calles de la Paz en color destenido, va
Juve apresurado por callejuelas, gente etc., Van los
créditos de inicio,

ESCENA NO. 4

INTERIOR, LOCAL DE MATILDE, DÍA,

Juvenal entra al boliche, el barra borracho o el no como
algunos lo llaman, es de doña MATILDE, el boliche esta
medio vacio, de las 12 pasos solo 7 estan ocupadas, un
borracho duerme la mona en un rincón del local,

Cementerio de los Elefantes

En una de las mesas están los clientes habituales.
Juvenal es reconocido y saludado. Tres antillanos
(alcohólicos terminales) y dos mujeres ebrias, beben. El
boliche es de mala muerte, Doña Matilde es una chola de
50 años muy enjoyada, la apodan la puñatedi cada vez que
sonríe brillan sus dientes de oro. Ella es quien atiende
el local. Juvenal se acerca.

                    JUVENAL
            Doña Matilde, los sueños me
            persiguen, preciso la Suite
            Presidencial.

                    MATILDE
            Juve, las reglas las conoces.
            son 50 pesos por balde lleno
            del preparado especial, si
            quieres más, Martincito vera
            que no te falte, pero todo
            consumo es por adelantado.
            El balde vacío cuesta 5
            pesos, ese es para tus
            necesidades, no hay comida
            porque me vomitan y ensucian
            todo, y 10 pesos para los
            camilleros.

                    JUVENAL
            Hice un buen laburito, me
            pagaron bien, aquí tiene sus
            100 pesos adelantados por dos
            baldes, 10 para los
            camilleros y 5 por el balde
            vacío, y estito mas para
            adelantar un medio baldecito,
            por si falta.

                    MATILDE
            Nada de gritar, especialmente
            por las noches, nadie te
            escuchara, ahora vamos,
            acompáñame. Esto para ti, mi
            cariño por ser buen cliente

Le entrega una cajetilla de cigarros y encendedor.

                                        CORTE

CEMENTERIO DE ELEFANTES (Pelicula
completa en español).

1649 vistas · Hace 1 año

👍 20   👎 0   ➡ Compartir   ⬇ Descargar   🗐 Guardar

FmTv Tube
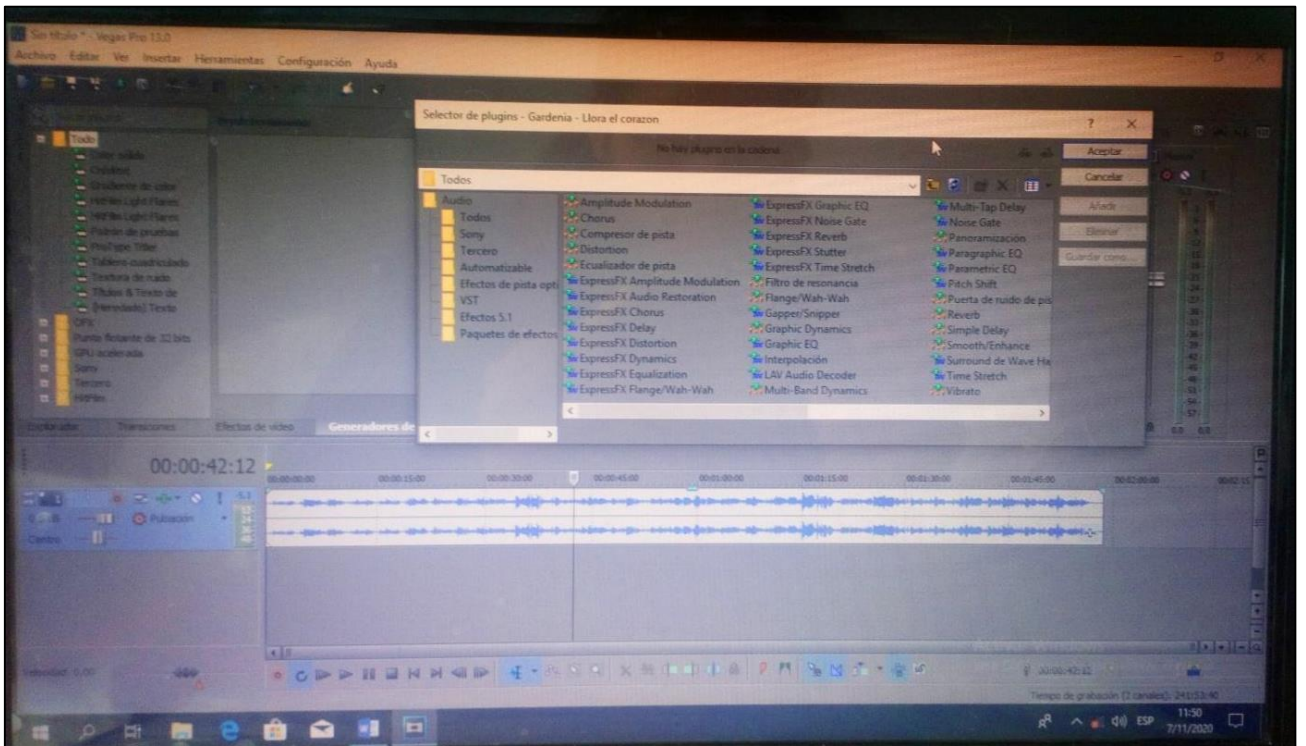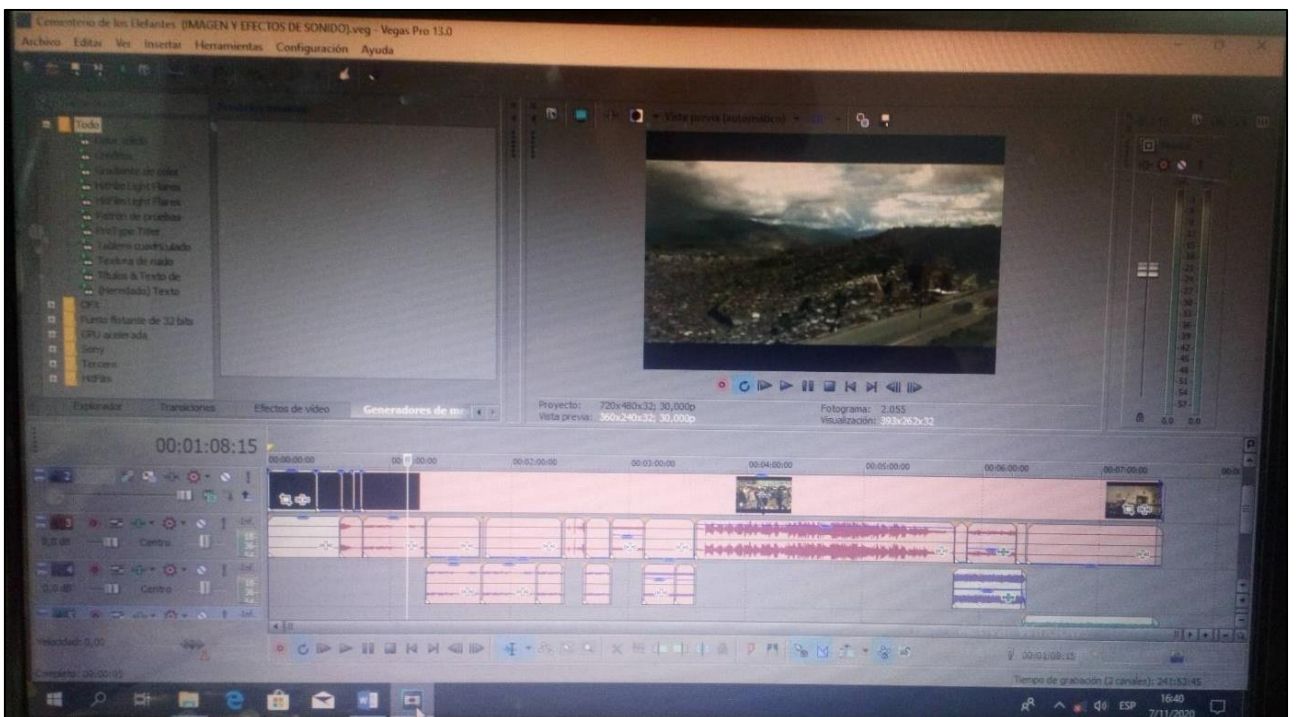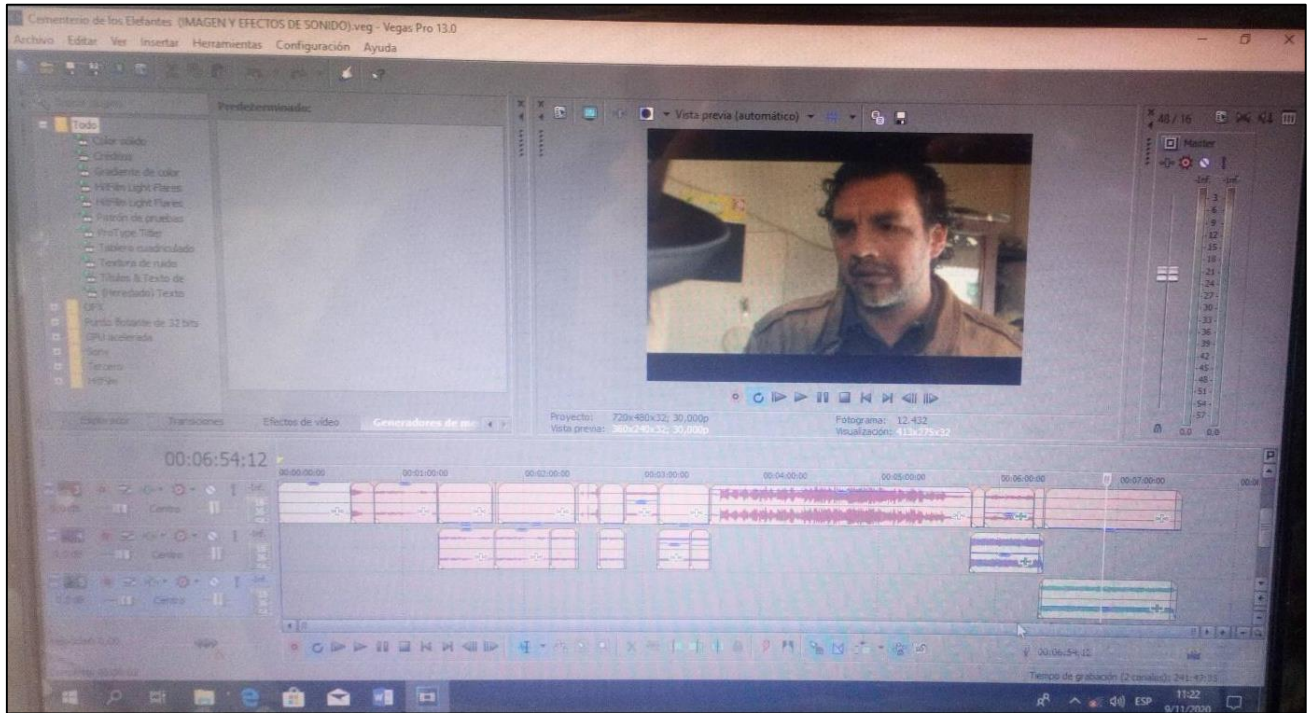19,600 suscriptores   **SUSCRIBIRSE**

Comentarios 3

ANNEX 3

ANNEX 4

ANNEX 5

ADDITIONAL ANNEXES

ANNEX 6

Screenplay (Spanish and English version)

SCREENPLAY (SPANISH VERSION)

Cementerio de los elefantes

EXTERIOR, PG, LA PAZ AMANECER, FUNDIDO

ESCENA NO. 1

EXTERIOR, SUBURBIO LA PAZ, DÍA

JUVENAL de 30 años, camina lentamente por la calle de un barrio populoso de la ciudad de La Paz.

Se detiene ante un grupo de personas que rodean un cuerpo de un hombre tirado en la calle, juvenal solo puede divisar los pies sin zapatos con los calcetines agujeros. La gente rodea al infortunado, murmuran, dicen que está muerto.

Juvenal moreno, de buena estatura. Por su apariencia parece de 50 años, viste una vieja chamarra, chompa, pantalón de tela oscuro sucio, zapatos viejos, lleva una chalina. Está todo sucio, desaliñado. Lleva en el brazo un paquete pequeño de color papel madera.

Juve recorre lentamente la calle, se agacha y recoge un pucho, lo fuma, por su cabeza recorren mil confusos recuerdos, mientras camina, evade autos, gente, empujones.

VOZ EN OFF

> Hoy es un día especial, para mí, solo para mí, aún estoy sano pero durará poco, debo cumplir un pacto, un pacto de hermanos, un pacto conmigo mismo, un pacto de sangre, no hay vuelta atrás.
>
> No hay nada ni nadie que me ate a este mundo, pobre infeliz.
>
> Son los Recuerdos los que me lastiman son como cuchillos que me penetran la cabeza, No me dejarán vivir en paz.
>
> Mi historia es aburrida, lo de siempre, nunca conocí a mi verdadero padre, soy el producto de una aventura de mi madre con un extranjero, ella nunca quiso tocar el tema.
>
> En la escuela me apodaron Borja, por ser Hincha del Bolívar, a los 12 años el ceja cortada, por mi cicatriz que me la hizo mi padrastro.

Juvenal ve la calle en ambas direcciones para poder cruzar

> Carlos se llamaba, mal tipo y de mal genio, alguna vez corrió por mi mente liquidarlo, nunca me puede llevar bien con él, pegaba a mi madre y a sus hijas, mis hermanastras, él quería que fuera albañil como él. Yo odio el olor a cemento, a yeso, a cal

ESCENA NO. 2

EXTERIOR, CALLE, DÍA

Juvenal cruza la calle, saluda a un señor que está sentado, se sienta en una grada detrás de él y enciende un cigarro.

VOZ EN OFF

Al despertar después de cada borrachera, y mi media hora de lucidez, me pregunto, ¿será que tu destino esta ya marcado o tú haces tu destino?, una pregunta que no halla respuesta

ESCENA   NO.   **3**

EXTERIOR,   FRENTE A UN VIDRIO, DÍA

En la vitrina admira su rostro, se toca la cara y la cicatriz.

VOZ EN OFF

Ayer cumplí 33 años, la misma edad de Cristo, por las apariencia nadie me cree, parezco de 50, a mis 14 ya tenía la experiencia de uno de 30, estoy en la edad exacta, 50 años de experiencia en la vida, debo apurarme solo estaré sano un rato más, las manos y las piernas me empiezan a temblar

Juvenal   acelera   el paso

A Christian castillo

Leaving La Paz

EL CEMENTERIO DE LOS ELEFANTES

Recorrido de las calles de La Paz en color desteñido, va Juve apresurado por callejuelas, gente ven, van los créditos de inicio.

ESCENA NO. 4

INTERIOR, LOCAL DE MATILDE, DÍA.

Juvenal entra al boliche, algunos lo llaman, es de doña MATILDE. El boliche está medio vacío, de las 12 mesas solo 2 están ocupadas, un borracho se encuentra en el rincón del local.

En una de las mesas están los clientes habituales, Juvenal es reconocido y saludado. Tres artilleros (alcohólicos terminales) y dos mujeres ebrias beben. El boliche es de la mala suerte, Doña Matilde es una chola de 50 años muy enjoyada, la apodan, la punateña, cada vez que sonríe brillan sus dientes de oro, ella es quien atiende el local. Juvenal se acerca.

JUVENAL
Doña Matilde

MATILDE

Juve

JUVENAL

Los sueños me persiguen, necesito la Suite presidencial.

MATILDE

Don Juve las reglas ya las conoces, son 50 pesos por balde, lleno del preparado especial, y… son 5 pesos por la lata vacía, eso es para tus necesidades. Otra cosa, aquí yo no doy comida, porque me vomitan y me ensucian todo, y 10 pesos es para los

camilleros. Y aquí todo, todo pago es por adelantado Juve, tú sabes eso.

JUVENAL

He hecho un buen trabajito, me han pagado bien, y aquí… aquí tiene para… para dos baldes, para la lata, los camilleros y… y para medio baldecito, por si hace falta.

MATILDE

Ya, espérame un ratito…. Este es mi cariño ya. Otra cosa, no vas a gritar, nadie te va a escuchar, nada de escándalos, ni nada de eso. Ven por aquí, acompáñame

Le entrega una cajetilla de cigarros y encendedor.

SCREENPLAY'S TRANSLATION (English version)

Elephants' cemetery

OUTSIDE, PG, LA PAZ SUNRISE, MOLTEN

SCENE NO.1

OUTSIDE, SUBURB OF LA PAZ, MORNING

Juvenal of 30 years old, walks slowly through the street of a popular neighborhood from La Paz city.

He stops before a group of people surrounding a man's body lying on the street, Juvenal can just make out the body's barefoot with riddled socks. People are surrounding the misfortune man whispering he is dead.

Juvenal dark, average height. By his appearance, he seems 50 years old, he is wearing an old jacket, sweater, dark dirty trousers, old shoes and a scarf. He is filthy and disheveled. He carries a small package wrapped in wood-colored paper on his arm.

Juve walks slowly on street picking up a cigar and later smoking it, on his mind thousands of confuse memories goes around. While he is walking, he eludes cars and pushing people.

VOICE-OVER

> Today is a special day, for me, just for me, I am sober,
> but it would not last so long, I must conclude a pact, a
> brothers pact, a pact with myself, a blood pact, there is
> no way back.
> There is not anything nor anyone that ties me in this
> world, poor wretch.
> Memories hurt me, they are knives that penetrate my
> mind, and they will not let me live in peace.
> My story is boring, as usual, I never met my biological
> dad, because I am the result of a love chance affair of
> my mother and a foreigner, she never wanted to talk
> about it.
> In school my nickname was Borja, because I was a
> Bolivar soccer team's fan, when I was 12 year old, my
> nickname was "el ceja cortada" because of the scar that
> my step father made me.

Juvenal sees the street in both directions to cross it.

> His name was Carlos, a bad guy with a bad temper,
> sometimes it came to my mind killing him, I could
> never get along with him, he hit my mother and his
> daughters, my step sisters, he wanted me to be a
> bricklayer like him. I hate the cement, the plaster and
> the lime smell.

SCENE NO. 2

OUTSIDE, STREET, MORNING

Juvenal crosses the street, he greets an old man who is sat down, he sits down on a stair behind the old man and lights a cigar.

<div align="center">

VOICE-OVER

</div>

> Waking up after going on a binge, and a half of hour of lucidity, I ask myself: is it that your destiny it is already marked or did you make your destiny? , a question that has no answer.

SCENE NO. 3

OUTSIDE, IN FRONT OF A WINDOW, MORNING

In front of the window he looks at his face, he touches it and the scar.

<div align="center">

VOICE-OVER

</div>

> Yesterday I turned 33 years old, the same age as Christ, nobody believes me because of my appearance, I look like 50 years old, when I was 14, I had the experience of a 30 years old man, I am at the exact age, 50 years of experience in life, I must hurry, I will just be sober for a while, my hands and legs start shivering.

Juvenal speeds up the steps.

To Christian Castillo

<div align="center">

Leaving La Paz

ELEPHANTS' CEMETERY

</div>

Overview of the streets of La Paz city in faded color, Juve rushes down through alleys, credits go from the beginning.

SCENE NO. 4

INSIDE, MATILDES'S BAR, MORNING

Juvenal comes into MATILDE's bar. The bar is somehow empty, from the 12 tables just 2 are occupied, a drunkard stays in the corner of the bar.

Usual customers are at one of the tables, Juvenal is recognized and greeted by them. Three end-stage drunkard men and two women are drinking. The bar is the worst, Ms Matilde is a 50 years old chola, very bejeweled, her nickname is "la punateña", every time she smiles her golden teeth shine, she is the one who serves the customers in the bar. Juvenal approaches her.

                              JUVENAL
                              Ms Matilde

                              MATILDE
                              Juve

                              JUVENAL

        Dreams haunt me, I need the presidential suite.

                              MATILDE
        Don Juve you know the rules, it is 50 bis per bucket,
        filled with the special mix, and… it is 5 bis for the
        empty can, which is for your crap. Another thing,
        here, I do not serve food, because people barf and
        they dirty everything, and 10 bis are for the stretcher
        bearer. And here, absolutely everything is paid in
        advance Juve, you know it.

                              JUVENAL

        I did good work, they paid me well, and here… here
        you have… for two buckets, for the empty bucket,
        the stretcher bearers and … and for a half bucket, if
        necessary.

                              MATILDE

        Okay, just a moment … this is my affection okay.
        Another thing, do not scream, nobody will listen to
        you, noise or any other thing. Follow me over here.

She gives Juvenal a pack of cigars and a lighter.

CEMENTERIO DE LOS ELEFANTES --- ELEPHANTS' CEMETERY		
00:01:18	Juve	Today is a special day for me, just for me, I am sober, but it will not last for so long, I must fulfill a pact, a brother's pact, a pact with myself, a blood pact, there is no way back.
00:01:35	Juve	There is not anything nor anyone that ties me in this world, poor wretch. Memories hurt me, they are knives that penetrate my mind, and they will not let me live in peace.
00:01:47	Juve	My story is boring, as usual, I never met my biological dad, because I am the result of a love chance affair of my mother and a foreigner, she never wanted to talk about it.
00:01:59	Juve	In school my nickname was Borja, because I was a Bolivar soccer team's fan, when I was 12 year old, my nickname was "el ceja cortada" because of the scar that my stepfather made me
00:02:07	Juve	His name was Carlos, a bad guy with a bad temper, sometimes it came to my mind killing him, I could never get along with him, he hit my mother and his daughters, my step sisters.
00:02:20	Juve	He wanted me to be a bricklayer like him, I hate the cement, the plaster, and the lime smell.
00:02:38	Juve	Waking up after going on a binge, and a half of hour of lucidity, I ask myself: Is it that your destiny is already marked or did you make your destiny? A question that has no answer.
00:03:08	Juve	Yesterday I turned 33 years old, the same age as Christ, I look like 50 years old but nobody believes me because of my appearance.
00:03:19	Juve	When I was 14, I had the experience of a 30 years old man, I am at the exact age, 50 years of experience in life.
00:03:28	Juve	I must hurry, I will just be sober for a while, my hands and legs are shivering
00:06:23:29	Juve	Doña Matilde
00:06:25:18	Matilde	Juve

00:06:27:15	Juve	Dreams haunt me, I need the presidential suite.
00:06:34:12	Matilde	Don Juve you know the rules, it is 50 bis per bucket, filled with the special mix, And… it is 5 bis for the empty can, which is for your crap.
00:06:45:27	Matilde	Another thing, here, I do not serve food, because people barf and they dirty everything. And 10 bis are for the stretcher bearer.
00:06:55:20	Matilde	And here, absolutely everything is paid in advance Juve, you know it.
00:07:01:13	Juve	I did good work, they paid me well, and here… here you have… for two buckets, for the empty can, the stretcher bearers and … and for a half bucket, if necessary.
00:07:15:07	Matilde	Okay, just a moment …
00:07:20:14	Matilde	This is my affection okay... Another thing, do not scream, nobody will listen to you, noise or any other thing. Follow me over here.