

**UNIVERSIDAD MAYOR DE SAN ANDRÉS**  
**FACULTAD DE HUMANIDADES Y CIENCIAS DE LA**  
**EDUCACIÓN**  
**CARRERA DE LINGÜÍSTICA E IDIOMAS**



**REVITALIZATION OF BOLIVIAN CINEMATOGRAPHIC HERITAGE**  
**“YAWAR MALLKU” THROUGH THE AUDIOVISUAL**  
**TRANSLATION: SUBTITLING FROM QUECHUA TO ENGLISH**  
**LANGUAGE BY USING THE EXPLICITATION AND CULTURAL**  
**CONTEXT TECHNIQUE**

**FUNDACIÓN - GRUPO UKAMAU**

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

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## **DEDICATORY**

To myself for moving forward, for trying and not giving up.  
To every tear for getting me out of depression and continuing with one of my many goals, which was to achieve this one.

To my beloved family: my father, Freddy Delgado Ortuño, my mother Margoth Imaña Perez and my two brothers, Mijail and Johannes, for the infinite love, understanding and unconditional support at all times of my existence.

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## **LIST OF ABBREVIATIONS**

1. **UMSA:** Universidad Mayor de San Andrés.
2. **UKAMAU:** Aymara word (that's how it is). It is the name of a film that later was adopted for the name of the cinematographic foundation "Grupo Ukamau".
3. **SL:** Source Language.
4. **TL:** Target Language.
5. **ST:** Source Text.
6. **TT:** Target Text.
7. **L1:** First Language.
8. **L2:** Second Language.
9. **OL:** Oral Language.
10. **AVT:** Audiovisual Translation.
11. **VHS:** Video Home System.
12. **JVC:** Japan Victor Company.
13. **DVD:** Digital Video Disc.
14. **SDH:** Synchronous Digital Hierarchy.
15. **SP:** Spanish.
16. **ENG:** English.
17. **UNESCO:** United Nations Educational, Scientific and Cultural Organization.

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## RESUMEN

Preservar un patrimonio cinematográfico de valor histórico cultural se ha convertido en una necesidad. ‘*Yawar Mallku*’ es la película de gran importancia para Bolivia, América Latina y el mundo entero por su aporte a la conciencia nacional. Esta película ayudó a cambiar la actitud imperial que estaba presente en las comunidades; la película reclama los derechos y valores de la gente de la comunidad.

Este trabajo supervisado trata de la traducción audiovisual: subtitulado de la película “*Yawar Mallku*” del idioma Quechua al Inglés, en la Fundación Grupo UKAMAU. El propósito es renovar el material cultural para los requerimientos sociales. El método de traducción utilizado para traducir los enunciados es el método "Oblicuo" de la dicotomía "Directo vs Oblicuo", dado que los términos culturales requieren la interpretación del traductor y un análisis profundo teniendo en cuenta el contexto. Posteriormente, se utiliza la técnica de explicitación para el subtitulado, logrando del significado implícito del texto origen, un significado explícito en el texto de destino. Como resultado, se entrega el DVD (la película subtitulada al Inglés), el corpus transliterado, la traducción y las fichas de análisis de los referentes culturales.

Los materiales audiovisuales se traducen para que sean accesibles a otras comunidades además de la primera prevista. Una de las modalidades de traducción es el subtitulado, que consiste en mantener el audio original e introducir una traducción sincronizada del mismo en la parte inferior de la imagen. Además, es importante tener en cuenta que los materiales audiovisuales contienen elementos como referencias culturales que representan un desafío para los traductores.

**Palabras clave:** Traducción audiovisual, subtitulación, referencia cultural, contexto.

## ABSTRACT

The need to preserve cinematographic heritage of historical and cultural value is getting more and more significant. The *'Yawar Mallku'* film is important for Bolivia, Latin America and the entire world because of a significant contribution to the national consciousness. This film helped to change the imperial attitude that was present in communities; the film complains against the rights and values of the community people.

This supervised work deals with audiovisual translating: subtitling "*Yawar Mallku*" film from Quechua to English language, carried out at Fundacion Grupo UKAMAU. The purpose is to renew the cultural material in order to assign new function for social requirements. The translation method used to translate the utterances is the "Oblique" from dichotomy "Direct vs Oblique" method, because the cultural terms require the translator's interpretation and a deep analysis taking into account the context. Subsequently, the explicitation technique is used for the subtitling process, making the implicit ST meaning, explicitly in TL. As a result, the DVD (film subtitled in English), transliterated corpus, translation document and cards analysis of cultural references are handed.

Audiovisual materials are translated in order to be accessible to other communities apart from the one first intended. One of the translation modalities is subtitling, which consists of keeping the original audio and introducing a synchronized translation of it in the lower part of the image. Moreover, it is important to bear in mind that audiovisual materials contain elements such as cultural references that present a challenge for translators.

**Key words:** Audiovisual translation, subtitling, cultural reference, context.

## INTRODUCTION

Nowadays, audiovisual materials are widely spread in our society; everyone uses them in one way or another. For instance, watching TV series, documentaries or films. Most of these materials come in different languages and they should go through a translation process in order to be comprehensible to the target community. Therefore, translation is an important tool here because it connects different languages and facilitates communication among communities. The most common way of translating is by subtitling.

For some time, it has been possible to observe a growing interest in conserving historical and cultural films as a means of revitalizing the value of cinematographic heritage. *Yawar Mallku* is a film from 1967 produced in Quechua language by the Foundation Grupo Ukamau. However, a problem makes people less interested in watching the production. This is the language, or more specifically, the native audio. The written transfer is essential for the target audiences to increase interest in cultural films.

The main need of the foundation is the renewal of the material according to the law of Bolivian cinematographic and audiovisual art N° 1134<sup>1</sup>, which estates that established national heritage production should be protected, preserved, renovated and diffused by public or private institutions with the purpose of contributing to the development, promotion and protection of cinematographic activity. To identify the needs, some instruments, techniques and documents were used, such as the diagnostic survey questionnaire for the foundation's authorities, and the observations and current information.

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<sup>1</sup> BOLIVIA. Asamblea Legislativa. 2018. Ley N° 1134: Ley del Cine y Arte Audiovisual Boliviano. Diciembre 2018. CAP IV. 12p.

The aim of the project is audiovisual translation; a topic that raised the interest in subtitling the '*Yawar Mallku*' film<sup>2</sup> from Quechua into English language. This initiative enables the development of the foundation by revitalizing and restoring its heritage history. In turn, this allows improving the promotion and diffusion of the material. On the other hand, some viewers find it useful to learn languages.

Subtitling is not only concerned with technology, but also with the linguistic field, cultural history, sociopolitical reason and ethnic literature. The criteria that are considered for the subtitling is linguistics. It involves intralingual (a change in the channel from speech to written text within the same language) and interlingual (a shift from the SL to the TL, from spoken to written language) translation. Besides, the translation can not be separated from the context in which it is done. It is not possible to find the denotation or connotation, forgetting the cultural references between source and target language. Additionally, the explanatory translation technique is appropriate for this kind of film to achieve the goal of the project. All these parameters above are essential to support the transference of the target language.

This work consists of six chapters. Chapter One presents the information about '*Grupo UKAMAU*' Foundation and the diagnosis of the needs to carry out the project. Chapter two includes the proposal section (justification, beneficiaries, objectives, indicators, scope and delimitation, technological material and human resources, strategy of action and work planning). Chapter three describes the theoretical foundation. Chapter four describes the development of the proposal (the work schedule, the methodology, the sequence of activities, the achievements and experiences). Chapter five comprises the results of the proposal and, finally, the last chapter deals with conclusions and recommendations; annexes are attached (the corpus of the transliteration, list of cultural terms, all the translation document, cards of analysis and the subtitle files).

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<sup>2</sup> Why film and not movie? Both have the same meaning but different uses. Film is more often used in the written format, while movie is used in the spoken language. <http://www.differencebetweenfilm/movie.net>.

## CHAPTER I

### IDENTITY OF THE GRUPO UKAMAU FOUNDATION

#### 1.1. INSTITUTION DESCRIPTION

A group of filmmakers, headed by Jorge Sanjinés, created the cinematographic foundation 'Grupo UKAMAU'. He is the director and screenwriter of the foundation. He wanted to be part of some political party in order to participate in the social transformations of the 1952 revolution, but as he did not find out about this objective, he created his own party through cinema. Then he organized a group with the goal of compromising the development of communities through revolutionary political cinematography to rescue Bolivian culture. The aim was to generate consciousness in 'indigenas' people about their own values and cultural richness through cinema production. The main interest was due to the people's complaints, reasons for exploitation and massacre, and also to know the real history that was always negated as "the secret culture" belonging to the power.

After the filming of Ukamaú, they adopted the name for the foundation. Sanjinés with the 'Grupo UKAMAU' and the cinematography with the community are new resistances for a millenary culture. The work that they did was to build cinematography with an overturned face toward the indigenous world. The foundation is characterized by political cinema, a cinema that tries to participate in the process of liberating Bolivian communities. After many experiences, they saw the necessity of building their own narrative. *Jorge Sanjines* used cinema as a research tool in two main lines: the creation of an artistic language that led to transmit the huge beauty of the 'cosmovision andina' and the unjust political reality, the dramatic consequences against indigenous people. Besides, he made cinema with and for the community; the idea was to generate

a close language, the logical narration of 'campesino indigena boliviano' to create a cinematographic product.

One of the central objectives of the film production 'Grupo UKAMAU' led by *Jorge Sanjinés*, has been to create memory through images to influence the surrounding socio-political context: to think about them and with them about history, culture, politics and identities.

### 1.1.1. Mission of the foundation

SP<sup>3</sup>: *“Preservar las obras cinematográficas del Grupo Ukamau, dirigidas por Jorge Sanjinés. Difundirlas entre el público nacional e internacional, fomentar su estudio y conocimiento es tarea fundamental de la fundación. Las muchas tradiciones estéticas y narrativas del audiovisual boliviano, en especial, y latinoamericano, en general, tienen gran valor para todos nosotros, por su riqueza, variedad, propuesta y/o discurso, y también porque son una gran muestra de la amplia diversidad de Bolivia y Latinoamérica. Por esto es necesario y adecuado ayudar a la creación del clima propicio que estimule la libertad de pensamiento, de expresión de la imaginación y de cuestionamiento, pero que también facilite las condiciones físicas y materiales para que el trabajador audiovisual pueda liberar su talento creativo.*

*Establecer y desarrollar programas con el impulso económico propio o de donaciones nacionales e internacionales, fomentos nacionales e internacionales, cooperaciones de gobiernos, recursos privados o gubernamentales nacionales y/o del exterior del país, que sean implementados por la Fundación Grupo Ukamau, en asociación, sociedad o co-producción, según el caso, con otras instituciones o individuos que estén calificados para tal efecto”<sup>4</sup>.*

ENG: To preserve the cinematographic works of the *Grupo Ukamau* directed by Jorge Sanjinés. Disseminating them to the national and international public and promoting their study and knowledge is a fundamental task of the foundation. The many aesthetic

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<sup>3</sup> The acronym SP means Spanish information and ENG means English translation.

<sup>4</sup> BUSTILLOS. M. Documento de la fundación. En: <[ukamaucine@gmail.com](mailto:ukamaucine@gmail.com)> 19 de abril de 2019 <[zorkadelgado@gmail.com](mailto:zorkadelgado@gmail.com)> [consulta: 19 enero 2019].

and narrative traditions of the Bolivian audiovisual arts, especially, and Latin American in general have great value for all of us, for their richness, variety, proposal, or discourse, and because they are a great sample of the wide diversity of Bolivia and Latin America. For this reason, it is not only necessary and appropriate to help the creations of the favorable climate that stimulates freedom of thought, the expression of imagination and questioning, but it also facilitates the physical and material conditions for the audiovisual worker to release his creative talent.

To establish and develop programs with their own economic resources or national and international donations, cooperation from governments, private or national government resources, or from abroad that are implemented by the *foundation 'Grupo Ukamau'* in association, partnership, or co-production, as the case may be, with other institutions or individuals that are qualified for this purpose.

### **1.1.2. Constitution**

*SP: "La **Fundación Grupo Ukamau** se organiza para que artistas, profesionales, académicos, trabajadores del audiovisual, estudiantes y cualquier individuo pueda desarrollar su creatividad y talento en las diferentes áreas del audiovisual y adquirir formación. Se deja también claramente establecido que la **Fundación Grupo Ukamau** se funda para facilitar las condiciones físicas y materiales donde el trabajador audiovisual pueda desarrollar su talento".*

ENG: The *Foundation 'Grupo Ukamau'* is organized for the development of artists, professionals, academics, audiovisual workers, students and many individuals' creative talents in the different audiovisual areas. 'Grupo Ukamau' was founded to facilitate the physical and material conditions which the audiovisual worker can develop his talent.

### **1.1.3. General Objective**

*SP: "Formar a artistas, profesionales, académicos, trabajadores audiovisuales, estudiantes y/o cualquier individuo para que puedan desarrollar su creatividad y talento en las diferentes áreas audiovisuales, a través de la adquisición de educación y formación que les facilite y permita la superación laboral, social y económica".*



ENG: To prepare artists, professionals, academics, audiovisual workers, students, or any individual in order to develop their creativity and capacities in different audiovisual areas through the acquisition of education and formation that facilitate and allow them to improve their work, social and economic resources.

#### **1.1.4. Specific Objectives**

*a) Difundir y promover la obra cinematográfica del Grupo Ukamau por todos los medios existentes y por existir, dentro y fuera del país.*

a) To diffuse and promote the cinematographic work inside or outside the country.

*b) Difundir y reconocer la excelencia artística.*

b) To diffuse and recognize artistic excellence.

*c) Proveer oportunidades para que estudiantes, trabajadores audiovisuales y individuos desarrollen sus talentos.*

c) To provide opportunities for students, audiovisual workers and individuals in order to develop their capacities.

*d) Demostrar y reconocer la excelencia artística.*

d) To demonstrate and recognize the artistic excellence.

*e) Asistir en la creación, producción, presentación y/o exhibición de trabajos innovadores para que, con el paso del tiempo, se conviertan en nuevas formas o propuestas artísticas audiovisuales de valor permanente.*

e) To assist in the creation, production, presentation, or exhibition of innovative work so that they will become new audiovisual artistic proposals of permanent value.

*f) Asegurar, preservar y difundir nuestro patrimonio audiovisual.*

f) To ensure, preserve, and diffuse our audiovisual heritage.

*g) Incrementar la participación y exhibición, haciendo accesible la cultura cinematográfica a la mayor cantidad de gente en Bolivia.*

g) To increase participation and the exhibition, making the cinematographic cultural experience accessible to the greatest number of people in Bolivia.

*h) Profundizar el entendimiento y la apreciación del audiovisual.*

h) To deepen the understanding and appreciation of the audiovisual.

*i) Ampliar el espectro audiovisual para nuevas generaciones.*

i) To expand the audiovisual spectrum to the new generations.

*j) Estimular y alentar programas que sean parte de la educación audiovisual.*

j) To encourage and stimulate programs to be part of audiovisual education.

*k) Proveer información sobre el área audiovisual y actividades referentes.*

k) To provide information about the audiovisual area and related activities.

*l) Desarrollar y incrementar intercambios educativos de difusión en programas audiovisuales con Latinoamérica y otros países del mundo.*

l) To develop and increase educational exchanges of diffusion in audiovisual programs with Latin-American and other countries of the world.

*m) Contribuir a la formación de una conciencia nacional entre sus estudiantes y destinatarios en general, mediante el subrayado de los valores tanto culturales como espirituales de Bolivia, y de la Cultura andino/amazónica.*

m) To contribute to the formation of a national conscience among its students and addressers in general by underscoring the cultural and spiritual values of Bolivia, and the Andean Amazonian culture.

*n) Contribuir mediante su acción docente y su producción audiovisual al fortalecimiento de la identidad cultural nacional sin chauvinismos, mejorando la autoestima interna.*

n) To contribute through their teaching actions and their audiovisual production to the strengthening of the national cultural identity without chauvinism, improving internal self-esteem.

*o) Trabajar para enriquecer la Memoria Colectiva del país.*

o) To work in order to enrich the collective memory of the country.

### **1.1.5. Location**

The most valuable possession of the FUNDACIÓN GRUPO UKAMAU is the white and blue building. This is located in the 'Plaza Reosinio' La Paz city at Sanauja street number 651. It is near the touristic Jaen Street at the left side of the square. You can find more information about this foundation in <http://ukamau.org.bo/>. If you want a particular information, visit [ukamaucine@gmail.com](mailto:ukamaucine@gmail.com) or call the telephone number 2228154.

### **1.1.6. Organization of the Grupo Ukamau foundation**

- ❖ **Director -Executive Producer:** Jorge Sanjines
- ❖ **Executive Producer:** Mónica Bustillos Troche [bustillosmonica@hotmail.com](mailto:bustillosmonica@hotmail.com)
- ❖ **Sales Manager:** Pedro Lijeron Vargas [pedro@entrecruzar.com](mailto:pedro@entrecruzar.com)
- ❖ **Website:** <http://ukamau.org.bo/>
- ❖ **Facebook:** <https://www.facebook.com/fundaciongrupoukamau>
- ❖ **Instagram:** <https://www.instagram.com/fundaciongrupoukamau>

## **1.2. NEEDS DIAGNOSIS OF THE FOUNDATION**

### **1.2.1. Swot Analysis**

In order to obtain reliable information about the needs of the foundation. The SWOT analysis technique was carried out at the UKAMAU Foundation which consisted of making internal and external analysis.

*Chart 1: Internal and External environment of the foundation.*

| SWOT     | POSITIVE/ HELPFUL  | NEGATIVE/HARMFUL  |
|----------|--|---|
| INTERNAL | <p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• A recognizable foundation produces native films based on Bolivian history.</li> <li>• The foundation has a pleasant work environment when producing new audiovisual materials. Polite and well-prepared people are part of the foundation.</li> <li>• The foundation has the support of the Andean School of Cinematography for the production and audiovisual development of Bolivian.</li> <li>• The foundation allows that their works construct the conscience of the nation involved with Bolivian communities, a society that is more and more inclusive and less colonized.</li> </ul> | <p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• There is a lack of strategies to preserve films.</li> <li>• Materials need the translation into foreign languages.</li> <li>• The foundation needs a bilingual or multilingual translator.</li> <li>• There is a lack of translation methods, techniques and procedures.</li> <li>• There is a lack of promotion and diffusion of audiovisual materials.</li> </ul>   |
| EXTERNAL | <p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• A recognized cinematographic foundation in creating native films that led to seeking agreements with other institutions.</li> <li>• A strong national and international relationship with the film presentations of the Bolivian identity.</li> <li>• Young and foreign people watch native films due to the subtitling.</li> </ul>   | <p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Film productions from other countries make people less interested in Bolivian ones.</li> <li>• Younger generations do not watch native films as much as foreign ones.</li> <li>• There is no subtitling material in the target language.</li> <li>• A poor translation can lead to erroneous versions.</li> <li>• Bolivian cinematographic, audiovisual law art. N° 1134 and the supreme decree 29067 establish that it is necessary to renew the material.</li> </ul> |

Source: Personal construction based on the interview to UKAMAU staff, documents and website.

### 1.2.2. Needs Analysis

According to (Tintaya, 2014), a guided work may be oriented towards interfering with the global problem or only one dimension or area of the diagnosed institution, taking into account practical issues such as time, the material and human conditions that are available as an area of interest and the purposes they have. Therefore, the selected issue for the project is the audiovisual material that is the heritage of the foundation. The instruments used to identify the needs are the information taken from the Ukamau foundation, a questionnaire for the head and the managers, and direct observation.

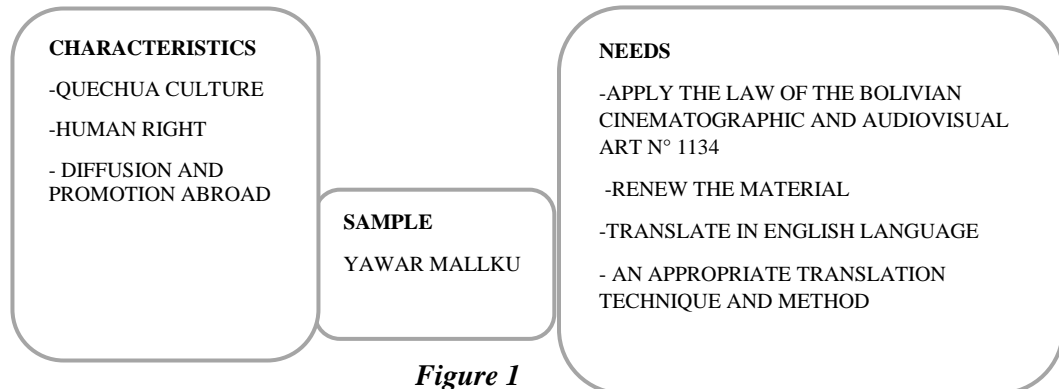
Focusing on the internal aspects, the UKAMAU Foundation needs to renew the film. As this is Bolivia's cinematographic heritage, it needs to be preserved and revitalized. They must focus on the diffusion and promotion of the '*Yawar Mallku*'. Therefore, the film needs to be improved to achieve future development.

Focusing on the external aspects, the law of Bolivian cinematographic and audiovisual art N° 1134 identifies that national heritage production should be protected, preserved, renovated and diffused by public or private institutions with the purpose of contributing to the development, promotion and protection of cinematographic activity. In addition to this, the foundation reflects the absence of renewed material that makes people and younger generations less interested in watching them. In this case, the use of the same material as in the original version would cause boredom and unintelligibility of the real message. Thus, considering the law, it is required to translate and subtitle the film from the original version in the Quechua language to the English language with an adequate audiovisual translation technique.

On the other hand, this will be useful to take advantage of the national and international agreements that the foundation has to present the audiovisual '*Yawar Mallku*' film to English speakers. It is vital to provide them with new material to make

them interested in learning about the value of the heritage that represents the history and culture of Bolivian Quechua communities.

### 1.2.3. Identifying Needs



*Figure 1*

As has been noted, a very elementary problem really needs to be solved. It is the lack of renewed material translated into an accessible language to be understood by people, especially the younger generation. Due to this fact, the foundation can neither promote nor diffuse the film. Consequently, the film is not known or consumed by people. Likewise, if the material is not translated or subtitled in English, the foundation will not be able to make international presentations.

For that reason, the Ukamau foundation requires a subtitling of the *Yawar Mallku* film in English language that allows the foundation to fulfill the law of Bolivian cinematographic and audiovisual art N° 1134. Therefore, it is necessary to consider aspects such as translation and subtitling techniques and a careful study of cultural reference words. In fact, it is very important to take into account the explicit meaning on the screen for better understanding by viewers.

Therefore, this work pretends to help the foundation for the revitalization of the film, which is a heritage of the Bolivian Cinematography.

## CHAPTER II

### PROPOSAL SECTION

#### 2.1. PROPOSAL

The purpose of this work is the revitalization<sup>5</sup> of Bolivian cinematographic heritage, '*Yawar Mallku*'<sup>6</sup> through audiovisual translation: subtitling from Quechua to the English language by using explicitation and cultural context technique.

The proposal aims to accomplish the identified needs at the foundation Ukamau and contribute to the process of revitalizing the film. Likewise, this work pretends to achieve the objectives set by the cinematographic audiovisual Law.

Therefore, this project has the purpose of renewing the material by subtitling the film into English language from the Quechua one.

In this chapter, the justification, the beneficiaries, the objectives, the achievement indicators, the scope and delimitation, the resources, strategy of action, and work planning are described.

#### 2.2. JUSTIFICATION

The Bolivian cinematographic and audiovisual law of art. N° 1134 establishes policies that contribute to the **development, promotion, and protection of cinematographic activity**. In chapter IV, the audiovisual field and heritage establish

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<sup>5</sup> “Revitalization is the process of making something stronger, more active or more health”. From the Oxford Advanced Learner’s Dictionary. “The act or process of giving new life or fresh vitality or energy to someone or something”. Dictionary.com unabridged, INC. 2022.

<sup>6</sup> Yawar Mallku is the name of the film in Quechua language produced by Jorge Sanjines (1969). Fundación Grupo Ukamau.

that national heritage production should be protected, preserved, renovated and diffused by the public or private sector.

Likewise, the “Supreme Decree 29067”<sup>7</sup> establishes Bolivian Cinema Day every March 21. All national films must be compulsorily shown on Bolivian television channels, especially those films related to human rights and communities. The rest of the year, activities for the diffusion of national films and audiovisual materials should be programmed in schools, universities and learning centers in urban and rural areas in coordination with the government, municipality, public and private institutions.

*‘Yawar Mallku’* a film produced by Grupo Ukamau, is considered Bolivia’s audiovisual heritage and one of the best films among 100 others by UNESCO. For that reason, it is necessary to preserve the film by creating new material according to the people’s interests. Therefore, in compliance with the law and as a result of the need to preserve the film for diffusing and promoting it, there is an agreement between the Linguistics and Languages Department and the foundation that allows the development of audiovisual translation: subtitling in the English language.

This project is important for the foundation because it is a big contribution that helps the film be presented at the international events that the foundation has. Furthermore, the explicit translation of cultural terms allows the English-speaking public to get a great, easily understandable message from the film. Besides, it allows people who are interested in Bolivian documents to become aware of, revive, and rescue the values of the culture and history that the film shows.

Another important aspect of this work is its novelty and originality. First, neither the foundation nor the Linguistics Department have ever translated and subtitled this kind of film into English. Secondly, the cases of cultural references are explained on

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<sup>7</sup> BOLIVIA: Decreto Supremo N° 29067. 21 de marzo de 2007: Cine Boliviano.  
<https://www.derechoteca.com/gacetabolivia/decreto-supremo-29067-del-21-marzo-2007>.



analysis sheets. Finally, this work allows the foundation to diffuse the material for the first time. Thus, this work helps to preserve and protect Bolivian culture and history through the renewed film.

Nowadays, audiovisual research has been growing all over the world. Particularly, (Diaz Cintas, *Audiovisual Translation*, 2015)<sup>8</sup> considers that subtitling is applicable to audiovisual media, for instance, cinema or television. The peculiarity of subtitling is that the translation of the message from the source language to the target language also includes some interaction with images and sounds.

In this sense, the subtitling and translation processes depend on the linguistic and cultural context. Therefore, it would depend on translators to make a deep analysis of the source language message using some instruments, such as translation techniques, that facilitate the correct subtitling.

### **2.3. BENEFICIARIES**

The direct beneficiary of this project is the foundation '*Grupo UKAMAU*'. The application of the audiovisual translation in the '*Yawar Mallku*' film is a great contribution to the foundation. With the English subtitling of the Quechua language, the foundation can increase its diffusion and the promotion of the renewed material that will allow them to revitalize it.

The indirect beneficiaries of this proposal are the professionals who are interested in translation. Since it will contribute to improving translation with respect to audiovisual materials. They could search for a better technique for this kind of material in order to reduce the difficulties that are presented, such as in translating

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<sup>8</sup> Diaz Cintas, J. (2015) in the book of '*Audivisual Translation*', based on his previous publishment of '*theory and practice of subtitling*' (2003) (2007).

cultural reference words from a native language to a foreign one. These aspects will contribute to a better audiovisual translation.

## **2.4. OBJETIVES**

### **2.4.1. General objective**

- To revitalize the Bolivian cinematographic heritage, '*Yawar Mallku*', through audiovisual translation: subtitled from Quechua to English language using the explicitation and cultural context translation technique at the '*Grupo UKAMAU*' foundation.

### **2.4.2. Specific objectives**

To transliterate the soundtrack of the film, that is in the Quechua language considering the context in which the statement is.

To analyze the cultural context of the '*Yawar Mallku*' film in order to assess the equivalences between the source and target language.

To explain the translation process of cultural references through the analysis cards.

To subtitle the '*Yawar Mallku*' film from Quechua to English language in the "Subtitle Workshop" software.

## **2.5. ACHIEVEMENT INDICATORS**

Indicators are concrete references that allow observing and verifying the achieved objectives and obtained results (Tintaya, 2014, p. 457).

Chart 2: Indicators.

| OBJETIVES   | INDICATORS  | MEANS OF VERIFICATION   |
|---|---|---|
| <p><b>General objective:</b> To revitalize the Bolivian cinematographic heritage, 'Yawar Mallku' through audiovisual translation: subtitled from Quechua to English language using the explicitation and cultural context translation technique at the 'Grupo UKAMAU' foundation.</p> | <p>The DVD in English version as a new material is handed to the Ukamau Foundation for its diffusion and promotion.</p> | <p>Subtitling the translated document of a 70minutes, 29second film from Quechua oral language to English written language.</p> |
| <p><b>Specific objective:</b> To transliterate the soundtrack of the film that is in Quechua language considering the context in which the statement is.</p>  | <p>The transliterated corpus is left as a reference that facilitates the easy interpretation.</p>                       | <p>Transliterating the statement of speakers by listening the film.</p>   |
| <p><b>Specific objective:</b> To analyze the cultural context of the 'Yawar Mallku' film in order to assess the equivalences between the source and target language.</p>  | <p>The list and classification of cultural terms are left as a corpus for analyzing the context.</p>                    | <p>Identifying all the source cultural terms.<br/>Translating the source film into the target written text.</p>                 |
| <p><b>Specific objective:</b> To explain the translation process of cultural references through the analysis cards.</p>   | <p>Analysis cards are presented as samples of the explicitation work done in the translation process.</p>               | <p>Collecting cases of explicitation applying the translation and subtitling techniques.</p>                                    |
| <p><b>Specific objective:</b> To subtitle the 'Yawar Mallku' film from Quechua to English language in the "Subtitle Workshop" software.</p>   | <p>The subtitled file in English language is presented to the editor of the foundation.</p>                             | <p>Transcribing all the translated text of the film in the "Subtitle Workshop" software that is saved in the Notepad.</p>       |

Source: Own creation.

## **2.6. SCOPE AND DELIMITATION**

This work is conducted to translate and subtitle a document that belongs to the cinematographic institution ' *Grupo UKAMAU* ' fundación in order to help them achieve their main objectives of preservation, diffusion and promotion of audiovisual heritage material through national and international media. This work focuses on cultural audiovisual translation. Therefore, it requires an adequate translation method, technique and procedures. The film has many cultural expressions that need explanation in the subtitling. Thus, each word and sentence are previously analyzed in order to finish the subtitled document from Quechua to English language from August 2019 to July 2022.

## **2.7. TECHNOLOGICAL, MATERIALS AND HUMAN RESOURCES**

It is important to describe the materials used in developing audiovisual translation, as described below:

### **2.7.1. Technological Resources**

A number of new technologies have been developed during the last decade. Thus, these resources have been taken into account in this work.

- DVD player
- Televisor
- A Laptop
- Cellphone
- Listeners
- Subtitle Workshop (Software)
- Internet connection (Wi-Fi)

### **Online Resources**

- Reverso Dictionary Free translation <https://www.reverso.net/>

- Lingue Dictionary <https://www.linguee.com/>
- Word Reference Dictionary <https://www.wordreference.com/es/>
- Google translate <https://translate.google.com/>

### **2.7.2. Material Resources**

The materials are designed to translate and provide explanations of cultural references. The materials areas follow:

- The original DVD ‘*Yawar Mallku*’ from the foundation.
- Bilingual dictionary (Quechua- Spanish) (Spanish - English)
- Books related to translation and subtitling.
- Translated text in drafts (the film)

### **2.7.3. Human Resources**

The participants in charge of the whole process of the development work for this film audiovisual translation were as follow:

- Graduate Zorka Margoth Delgado Imaña who developed this project and resources.
- Institution advisor: Pedro Lijeron and Monica Bustillos who supervised and evaluated the translation process at ‘*Grupo UKAMAU*’- cinematographic foundation.
- Tutor adviser: Rodolfo Duran who supervised this Guided Work.

## **2.8. STRATEGY OF ACTION**

According to Tintaya (2014, p. 457), the action strategy describes each element of the proposal that is applied (stages, tasks or activities, methods, techniques, tools and

materials). Therefore, some strategies have been considered in two phases to achieve the particular goal of this work. The first phase is about the translation process, in which translation methods, techniques and procedures are taken into account for translating the written text of the cultural film. The second phase is about the audiovisual translation (subtitling) process in which different techniques were applied for developing the subtitling.

### **2.8.1. Phase of the translation process**

This phase demonstrates a group of stages that reflect the entire translation process of the film.

**First stage:** A transliterated corpus has been created through the auditory comprehension of the film. In other words, the investigator has to listen to the spoken message of the film and write it as it is said.

**Second stage:** The original dialogues have been read and analysed.

**Third stage:** Once the document has been transliterated, the cultural words are recognized and listed.

**Fourth stage:** The first draft of the translation has been prepared using different translation techniques: Literal, borrowing, transposition, adaptation, modulation, omission, amplification, compensation.

**Fifth stage:** The whole translation has been revised and corrected. It has been verified if the TL text keeps the meaning of the ST.

**Sixth stage:** The contextual mistakes have been edited. They were revised to improve the translated document by ensuring that the correct cultural terminology was used.

**Seventh stage:** The translated document has been revised looking for spelling, grammar, syntax and punctuation errors.

**Eighth stage:** Analysis cards have been created as a sample of explicitation work in the translation process.

### **2.8.2. Phase of the subtitling process**

This phase demonstrates a group of stages that reflect the entire subtitling process.

**First stage:** Subtitle files have been created by adapting the source film into the “Subtitle Workshop” software.

**Second stage:** The dialogues have been transcribed by reproducing the video. Then, the created text files were saved.

**Third stage:** The subtitles have been segmented in the “Notepad” to capture the pauses better by watching the video.

**Fourth stage:** The timing of the entry and exit of each subtitle has been synchronized by playing the video.

**Fifth stage:** The subtitles on the video screen have been reviewed.

**Sixth stage:** The target subtitled file has been delivered.

## **2.9. WORK PLANNING**

The following plan of action is divided in two stages. Each one illustrates and describes the sequence of activities, as shown in the charts below.

Chart 3: Work planning of Translation phase.

| OBJECTIVES   | STAGES  | ACTIVITIES  | METHOD  | RESOURCES  | MOMENT  | RESPONSIBLE |   |
|--|---|---|---|--|---|-------------|---|
| To transliterate the soundtrack of the film that is in Quechua language considering the context in which the statement is.             | <b>First stage</b>  | Creation of the transliterated corpus through the auditory comprehension of the film, the spoken message in Quechua language. | Perception of the visual and auditive message.                        | -The DVD of 'Yawar Mallku' film.<br>-Quechua/ Castellano dictionary. | June to August 2019   | Applicant   |   |
| To analyze the cultural context of the 'Yawar Mallku' film in order to assess the equivalences between the source and target language. | <b>Second stage</b>   | Reading and analysis of the original film text.   | Text analysis (function, style, register and tone)                    | -The transliterated corpus   | August to September 2019  |             |   |
|  | <b>Third stage</b>  | Recognition of cultural terms and phrases.  | Identifying and classifying the source cultural references.           |  |   |             |   |
|  | <b>Fourth stage</b>   | Translation of the 1 <sup>st</sup> draft.   | Translation techniques.   | - Translation books  | September to October 2019                                       |             |   |
|  | <b>Fifth stage</b>  | Revising and correcting the whole translation. Verifying if the TL text keeps the meaning of ST.                              | Review the semantic cohesion and coherence.                           | - Bilingual dictionaries   |   |             |   |
|  | <b>Sixth stage</b>  | Editing by checking the contextual mistakes for improving the translated document.  | Correction of contextual mistakes.                                    | -First draft translated document                                     |   |             |   |
|  | <b>Seventh stage</b>  | Proofreading involves checking the translated document for spelling, grammar, syntax and punctuation errors.                  | Reading the completely first draft.                                   | - The DVD.<br>-Translation books                                     | November to December 2019                                       |             | Applicant<br>Foundation advisor<br>Academic advisor |
|  | To explain the translation process of cultural references through the analysis cards. | <b>Eighth stage</b>   | Analysis cards as a sample of the explication in translation process. | Collection of data analysis.   | First draft translated document.<br>List of cultural references |             | February to March 2020                              |



Chart 4: Work planning of subtitling phase.

| OBJECTIVE   | STAGE               | ACTIVITIES                                   | METHOD   | RESOURCES  | MOMENT            | RESPONSIBLE        |
|---|---------------------|--|--|--|-------------------|--------------------|
| To subtitle the “Yawar Mallku” film from Quechua to English language in workshop application. | <b>First stage</b>  | Creating the subtitle files.                 | Adapting the source film into the Subtitle Workshop Software.    | -Subtitle Workshop Software.                           | April to May 2022 | Applicant          |
|   | <b>Second stage</b> | Transcribing the dialogues.                  | Opening the video, reproducing and saving the created text file. | -Computer<br>- Laptop                                  |                   |                    |
|   | <b>Third stage</b>  | Segmenting the subtitles.                    | Watching the video to capture the pauses better.                 | Subtitle Workshop<br>-Notepad<br>- Computer<br>-Laptop | May to June 2022  | Applicant          |
|   | <b>Fourth stage</b> | Synchronizing time spotting.                 | Playing the video, the entry and exit of each subtitle.          |  |                   | Applicant          |
|   | <b>Fifth stage</b>  | Reviewing the subtitles on the video screen. | A simulation session, a screening with the video subtitles.      | Subtitle Workshop<br>-Notepad<br>- Computer<br>-Laptop | June 2022         | Applicant          |
|   | <b>Sixth stage</b>  | Delivery of the target subtitled file.       | Saving the document in an agreed format.                         | -Notepad   | July 2022         | Foundation advisor |

Source: own creation based on (Tintaya, 2014)

## CHAPTER III

### THEORETICAL FOUNDATION

According to Tintaya (2014), “the theoretical foundation must describe and explain the conceptual structure; the theoretical, social and epistemological foundations; as well as the definition of terms applied in the proposal” (p. 456).

Based on that, this section describes the revised and analyzed theories concerned with the processes of inverse translation<sup>9</sup> and English subtitling, and some theories related to cultural reference translation, which support this Guided Work. Then, it is necessary to carry out a review of the bibliography related to the translation and audiovisual translation.

Translation can be approached from different angles, so this session discusses the different definitions that support the development of the work.

It is important to start by distinguishing between “Translation” and “Traductology” (Hurtado A. , 2001) states that translation is a practice, an expertise; meanwhile, traductology is a theoretical reflection, a knowledge. Taking that as a starting point, a translation professional involved with traductology carries out research on translation. In *The Nature of Translation Studies* (Holmes, 1988) already pointed out three branches within this discipline: theoretical, descriptive and applied branches.

Traductology as a theoretical discipline needs to establish relationships with many other disciplines. One of them is Linguistic, as well as historical, sociological, anthropological, cinematographic studies or literary. In this way, considering these

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<sup>9</sup> In translation studies, the term "inverse translation" is used when referring to **the act of translating from one's mother tongue into another working language.**

previous concepts, this work is really focused on translation, but it requires theories to follow the development of the translation process in the subtitling.

### **3.1. TRANSLATION**

Translation is the process of changing something that is written or spoken into another language, but it does not tell us much about the process of changing from one language into another or about the conditions. Some authors give us a suitable definition of translation as (Nida, 1969) “reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and, secondly in terms of style” (p. 12). Alternatively, the definition given by (House, 1982), “translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language” (p. 29).

The key aspect in the above definitions is the concept of equivalence between a unit of text in one language, and a unit of text in another. As translation is a complex act of communication, many elements intervene to achieve the transfer of a text from one language and one culture to another. We could talk about a double intercultural communicative situation: the production and reception of the original text. As Nida mentions, “those who translate from one language to another should be aware at all times of the cultural differences that each language reflects” (p. 83).

In addition, we could talk about the context, a notion that has become one of the most used in translation studies within sociocultural theories. With this term, we refer here not only to the linguistic environment of an element (words, sentences and paragraphs with which it is related) or complete text (the language in which it is written and its mode of use at a given moment), but also to the extra-linguistic environment in which the language is used.

Undoubtedly, translation is not an easy process. That is why a translator should now have the ability to translate the text, considering aspects such as: the type of text, the addressee, terminology and culture. In particular, the equivalence should be considered because there are no identical languages, either in the meaning of symbols or in the way in which the phrases and sentences are arranged.

Therefore, (Nida, 1964, p.159) divides equivalence into two types: formal and dynamic. These are used in subtitling which is what this guided project is focused on. “Formal equivalence emphasizes the message’s type and content, the message in the receptor language should match as closely as possible to the original language concerning the linguistic features, such as vocabulary, grammar, syntax and structure.”. While dynamic equivalence emphasizes the importance of meaning rather than grammatical form, dynamic equivalence has been defined as a sense-for-sense translation while formal equivalence has been defined as word-for-word translation.

### **3.1.1. Text Analysis**

According to (Newmark, 1988) “text analysis is considered important because of the understanding of the source language. Text constitutes the first phase of translation, an ideal preparation stage since the translator perceives the difficulties relating the theory with the practice”. Below, Newmark describes important elements for textual analysis.

#### **Reading the text**

The translator starts by reading the original text for two purposes: first, to understand what it is about, second, to analyze it from a 'translator's point of view, which is not the same as a linguist's or a literary point of view. After that, the translator has to determine the source text’s intention and the way it is written in order to select a suitable translation method and to identify any particular or recurrent problems during the translation. Newmark (1995, p. 27-35).

### **Style of the Text**

Following Nida, it is distinguished in four types of (literary or non-literary)<sup>10</sup> text:

- a) *Narrative* is a dynamic sequence of events in which the emphasis is on verbs.
- b) The *Descriptive* emphasis on linking verbs, adjectives and adjectival nouns.
- c) The *Argumentative* is a treatment of ideas that uses abstract names (concepts), verbs of thought and mental activity (“I consider”, “I maintain”, etc.).
- d) The *Dialogue* where the colloquial and the formal are emphasized.

### **Function of the Text**

There are three: the expressive, the informative (or “representation”) and the vocative (or “appeal”).

- a) *Expressive*, the nucleus is the mind of the author of the statement, who uses it to express his impressions without taking into account the possible answers at all. Eg: serious imaginative literature (poetry, lyrics, stories, novels and plays).
- b) *Informative*, the nucleus is the external situation, the facts of the content, the extralinguistic reality. As far as translation is concerned, the “informative” texts are those related to any area of knowledge (technical report, collaboration in a newspaper or magazine, scientific article, thesis, minutes, agenda of a meeting).
- c) *Vocative*, the nucleus is the reader, the addressee. The vocative term is used in the sense of “calling” or “inviting” the reader to actually act, think or feel so that he “reacts” as the text wants. They are typically vocative texts: signs, instructions, advertising and persuasive writing (applications, theses).

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<sup>10</sup> Literary text reflects the author’s life, society, and feelings through language and words. Like drama, novels, prose. Not only should the original meaning of the article be translated, but also the historical environment, the language habits of the country, the author’s life background and other factors.

Non-literary texts are formal textual forms, including laws, medicine, news, science, economy, business, technology, and other types.

Almost no text is merely expressive, informative, or vocative. Most cover all three functions, even if only one stands out.

### **Register of the text<sup>11</sup>**

It refers to the way that the language is used. There are four types of varieties of language:

- a) **Formal** works with more elaborated grammatical structures and conservative vocabulary. Passive voice, perfect tenses, present tenses, compound nouns are presented for the technical style of academic productions.
- b) **Technical** uses specific terms for a specific field of study.
- c) **Neutral** uses of basic vocabulary.
- d) **Informal** uses simple grammatical structures, idiomatic expressions, simple vocabulary, and more metaphors.

### **Tone of the text**

It refers to the use of a specific word that changes the meaning of the text. It has four subtypes to locate a text:

- a) **Hot or strong** deals with strong emotions and expression with the use of intensifiers.
- b) **Warm** focuses on the way that the author's feelings are expressed in the text.
- c) **Neutral or objective**, it deals with no emotional affective expression.
- d) **Cold** is based on facts.

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<sup>11</sup> It is also known as “Stylistic Scales” and “The escale of formality”, compounded by official, formal, informal, colloquial, slang and taboo. Newmark (1988).

### **3.1.2. Translation Methods and Techniques**

Before starting, it is appropriate to specify what a translation method and technique means. Thus, it is necessary to carry out a review of the bibliography related to these concepts.

According to Molina (2002), the translation method refers to “the way of a particular translation process that is carried out in terms of the translator’s objective” (p. 37), while according to Newmark (1988) translation methods refer to “how a source language text is translated into a target language, which affects the complete text” (p. 81). In the words of (Martí, 2006)) translation methods are “the result of the conscious or unconscious use of translation rules and techniques, which make up the methodological option chosen by the translator (p. 29). Finally, Hurtado (2001) defines the notion of the translation method as “the way in which the translator deals with the original text as a whole and develops the translation process according to certain principles” (p. 241).

In the same way, (Molina, 2002; Hurtado A., 2001) define translation techniques as “procedures to analyze and classify how translation equivalence works and propose a categorization based on how they affect the result of the translation” (p. 509). Meanwhile, Newmark (1988) defines translation techniques as procedures that affect sentences and smaller linguistic units. The procedure of translating entails analyzing the SL text content in terms of finding sentences, transferring them into the TL.

Despite the clear definitions given above, there is some uncertainty definition about what translation method should be used. For that, it is necessary to analyze the following dichotomies proposed by authors in order to decide which one is accurate:

## Dichotomous Proposals

Many theorists discuss the dichotomies of translation methods: “literal vs. free”, “direct vs. oblique” or “semantic vs. communicative”.

- First, supporters of *literal translation* regard the correspondence of translation to the spirit of the native language and the habits of the domestic reader. While supporters of *free translation* insist, that is more important to accustom the reader to perceive a different way of thinking and a different culture.
- Second, according to (Vinay & Darbelnet, 1995) *Direct translation* method refers to word-by-word translation while keeping the original message in the target language; it includes three subtypes: borrowing, calque, and literal translation. The *Oblique translation* method refers to the translator’s interpretation of the original text; it includes transposition, modulation, reformulation or equivalence, adaptation and compensation.
- Finally, *semantic translation* remains within the original culture at the author’s linguistic level, respects the context, interprets and even explains metaphors; it is used for “expressive” texts; it includes subtypes: word-for-word, literal, faithful, adaptation, free and idiomatic translation techniques. *Communicative translation* focuses on producing an equivalent effect on the target readers. It is used for “informative” and “vocative” texts and it includes reverse, prose poetry, informational, cognitive and academic translation. Newmark (1988:47).

These dichotomies seem a little excessive and confusing, but it depends on the translator’s objective and the purpose of the translation. As the goal of this work is to look for a better translation, we are going to mix the three proposals in the process of translation, but we are going to emphasize the Vinay & Darbelnet (1995) proposal.



### **Direct Translation Method**

This method refers to word-by-word translation, keeping the original message in the target language. In other words, it is present between two or more languages that have exact and perfect equivalence between them. This method has the following techniques:

- 1. Borrowing.** This technique is simple, in which the word from the source language (SL) is used directly with or without a loan word in the target language (TL). In other words, it involves the use of foreign phrasing in the target text and the most common borrowed words are proper nouns. Besides, it is expressed with the use of some markers such as commas, italics, bold, etc.
- 2. Calque.** It occurs when the TL borrows an expression from the SL by translating literally each of the original elements.
- 3. Literal translation.** It is also known as *word-by-word translation* because it does not change the linguistic system of the source language. It relies on the direct transfer of a text from the source text (ST) into a grammatical and meaningful text in the target language (TT) (Hurtado (2001, p. 252).

### **Oblique Translation Method**

It refers to the translator's interpretation of the original text. Thus, translators interpret and summarize the explicit contents of the original source text. Transposition, modulation, equivalence, adaptation and compensation are all part of it.

- 1. Transposition.** It refers to the replacement of one word with another without changing the meaning of the text. In other words, it is to say something equal, but with the use of other words while keeping the meaning and sense. Therefore, there are various types of transposition, including verb–noun, adverb–verb, noun–adverb, noun–preposition, etc.

2. **Modulation.** It involves changing the form of the message through a change in perspective and with transposition. In some cases, modulation may be optional, while in others it is obligatory because in some contexts, a literal or transposed translation still sounds awkward in the TL despite being a grammatically correct utterance. According to Vinay and Darbelnet (1995), modulation is a method by which translators try to maintain naturalness by changing the point of view. This procedure is usually chosen when translators find that a literal translation would result in an awkward or unnatural translation.

### **Types of Modulation**

- a) ***Abstract for Concrete:*** concrete words are recognized more quickly than abstract words.
- b) ***Explicative Modulation:*** it tends to make the implicit meaning explicit, transforming something explicitly into an implicit meaning. The explicative modulation type includes the cause for the effect, the means for the result, the substance for the object, or vice versa.
- c) ***Part-whole:*** it is when a specific word, term, or phrase in ST is translated into a more general term. It is also called synecdoche.
- d) ***Part-another-part:*** it happens when a certain part of something is translated into another part.
- e) ***Negation of opposite:*** it is positive for double negative (or 'double negative for positive'), and it is a concrete translation procedure that can be applied in principle to any action (verb) or quality (adjective or adverb).
- f) ***Inversion of terms or points of view:*** it is a type of modulation where there is a change when an interval phrase is translated into a limit symbol.

3. **Compensation.** This technique is used for two possible facts or problems that a translator can face: the difficulty of finding the correct and natural equivalent term or the loss of content or deviation of a version. It is necessary to modify the TT, a

process called *stylistic translation technique* by which a nuance that can not be put in the same place as in the original is put at another point of the phrase, thereby keeping the overall *tone*.

4. **Equivalence.** It is also known as “*reformulation*”, and it produces an equivalent text in the target language by using completely different stylistic and structural methods. The translations of exclamations and expletives, the phraseological repertoire of idioms, clichés and proverbs, nominal or adjectival phrases, onomatopoeias, and more, are some typical and common examples of equivalence. Therefore, translating proverbs is a good example of employing equivalence for rendering more elaborated structures between the SL and TL.
5. **Adaptation.** It is a specific kind of situational equivalence because it is used when the type of situation mentioned in the SL message does not fit or function in the target language TL culture. Thus, the translator must recreate a situation that can be regarded as more or less equivalent between both cultures.

Additionally, Newmark (1988) points out that “adaptation 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 converted to the TL culture and the text rewritten.”

In the previously mentioned translation, methods proposed by authors around 1958, since those times until ours, the direct and the oblique translation methods have been very useful for making any kind of translation. These translation methods are used to avoid some problems of misunderstanding for the target audience or readers.

### 3.1.3. Linguistics and Translation

Throughout the ages, translation as well as linguistics have attracted comments and speculation. The father of modern linguistics’ (Saussure, 2016) stressed the importance of a *synchronic approach*, the study of language at a given point in time

unrelated to its past, which is the pursuit of historical or *diachronic linguistics*. Another part of Saussure's theoretical framework was the distinction between *langue*, the underlying set of rules of a language and *parole*, the actual use of language by individual speakers. This distinction is still not given sufficient importance in translation theory.

Jakobson (1959/2000) in "On the Linguistic Aspects of Translation" points to three different kinds of translation.

- a) ***Interlingual*** translation entails the transfer of content as well as of form from one language to another.
- b) ***Intralingual*** translation entails the process of rewriting in the same language for classification purposes.
- c) ***Intersemiotic*** translation transfer a written text to another medium, such as film or music. The superficial structure and focusing on speakers' *competence*, the internalized set of rules that speakers have about their language.

#### **3.1.4. Cultural Translation**

"The concept of culture is essential considering the implications for translation. Even though there are different opinions on whether language is part of culture or not, the two concepts of culture and language cannot be separated" (Supardi, 2018).

In the 1970s, translation was seen as "vital to the interaction between cultures". Considering this statement, it is precisely to study cultural interaction (Bassnett & Lefevere, 1990) that is useful, since a comparison of the original and the translated text not only shows the strategies employed by translators but also reveals the status of the two texts in the several literary systems in which they are embedded.

In 1964, Nida pointed out the problems in translation and the importance of linguistic and cultural differences between the source language (SL) and the target language (TL). He concluded that cultural differences might cause more complications than language structure. The main problem that cultural translation must solve is the preservation of the cultural source content and meaning in the target text. However, the translator not only translate the text from one language to another but also the cultural aspects that are codified as a set of knowledge and characteristic features that distinguish a society. This includes language, ways of life, customs, values, traditions, etc.

Newmark defined culture as the way of life of a community that uses a particular language as its means of expression. Each language group has its own specific cultural features. During the cultural translation process, it is necessary to take into account the following cultural categories:

- 1) Ecology: Flora, fauna, hills, winds and plains.
- 2) Material culture: Food, clothes, houses, towns and transport.
- 3) Social culture: Customs, activities and procedures.
- 4) Organizations: Political and administrative; religious; artistic.
- 5) Gestures and Habits: Non-cultural (Newmark 1988, p. 123).

On the lexical level, one of Nida's primary concerns when solving translation problems is the difficulty of interpretation. To determine the correct meaning of a word in the source text, it is important to recognize whether it is synonymous with another word that has a different *connotative* rather than a *denotative* or referential meaning.

### **Connotation and Denotation**

Connotation and Denotation are two key ways to describe the meanings of words. "I know what you said, but what did you mean?" The meaning of language is continually shifting, and is influenced by historical, cultural, and economic contextual factors.

**Denotation** refers to the literal meaning, “dictionary definition” of a word. For instance, the definition of the word “snake” in a dictionary is “any of numerous scaly, legless, sometimes venomous reptiles having a long, tapering, cylindrical body and found in most tropical and temperate regions.” In grammar, a word’s denotation is whatever it directly refers to, which is roughly equivalent to its lexical definition. Therefore, the word “atheist” denotes a person who disbelieves in or denies the existence of gods.

**Connotation** refers to the emotional associations connected to a particular word. Most words naturally carry a range of positive and negative connotations, and poets use them to further develop or complicate the meaning of a poem. Non-native speakers may struggle with connotation, while native speakers may use words appropriately without conscious awareness. For instance, the word "snake" may suggest danger or evil, and the word "atheist" may connote immorality depending on the speaker or listener.

Translation plays a significant role in the development of cultures, and without it, there would be no history of the world. The rise of civilizations such as the Roman, Italian, French, English, German, and Russian depended on translation.

### **3.1.5. Pragmatics**

In the words of, (Gumperz, 1922-2013), in recent years, communicative pragmatics has emerged as an approach to intercultural and interpersonal communication. This approach recognizes the importance of the specific situation when choosing a language.

According to (Crystal, 1985) Pragmatics is the study of the factors that govern someone's choice of language when they speak or write, and it involves understanding the profound meaning of words without resorting to complex terminology. (Hatch, 2012) Seemed to have a pragmatic meaning of "that which comes from context rather than from syntax and semantics" (243).

“Pragmatics is essential in translation, especially as descriptions move from the physical to the mental and moral, and it also plays a crucial role in subtitling.” (Newmark, 1991, p. 15). “The interdisciplinary framework of pragmatics makes it possible to understand how communicators use language in ways that cannot be predicted from linguistic knowledge alone.” (Aitchison, 1996).

## **3.2. SCREEN TRANSLATION**

With globalization, translation studies have experienced significant growth over the past two decades. Screen translation has emerged as a new field due to its crucial role in disseminating popular culture through audiovisual media. Eithne O'Connell has emphasized the impact of technology on translation and provides a historical overview of dubbing, subtitling, and revoicing, creating an excellent opportunity to reflect on the enormous impact of technology on translation in the last decade. However, screen translation is not solely concerned with the study of technological advances; interdisciplinary fields, including linguistics, pedagogy, culture, and politics, are also critical to its success.

### **3.2.1. What is Screen translation?**

In an increasingly globalized world, text production processes are no longer confined to one language and one culture; this also applies to all human practical interactions, particularly the use of technology.

Currently, screen translation is the term used for translation of a wide variety of audiovisual texts displayed on various screens. It is typically related to the subtitling and lip-synch dubbing of audiovisual material for television and cinema, its range is actually much greater, covering as it does the translation of television, programmes, films, videos, CD-ROMs, DVDs, operas and plays. Dubbing, voice over, narration and free commentary are examples of revision methods for delivering a translated voice track, whereas

subtitling outlines the main methods for delivering the voice track in written form. (O'Connell, 1999).

### **3.2.2. History of screen translation**

“The history of screen translation began with Al Jolson made his sound debut on screen with *The Jazz Singer* in 1927; a new era in film history began.” Although *silent films* continued to be made until the early 1930, the *talkies* quickly became the norm. The visible though not audible, linguistic element of early films was often supplemented by the intermittent use of intertitles which helped to clarify dialogue and plot development. (Kuhiwczak & Littau, 2007).

From the early 1930s, with the development of technology for subtitling, smaller European countries have opted for subtitling rather than dubbing in order to reduce costs. Subtitling is the process and result of translating the dialogue from a film, opera or other work that will be shown on the screen. Meanwhile, dubbing is the oral version of the translation that is included in a film. For larger European countries such as France, Spain and Germany, they are predominantly dubbing countries, while the smaller neighbors such as Belgium, Portugal and Denmark have traditionally relied much more on subtitling. (O'Connell, 2007: p. 123)

Screen translation gained academic recognition in the mid-1990s and now it is one of the most flourishing branches of translation. This success could be attributed to its close connection to technology and constant development (Diaz Cintas & Neves, 2015).

## **3.3. AUDIOVISUAL TRANSLATION**

### **3.3.1. What is Audiovisual Translation?**

Audiovisual translation (AVT) is a variety of translation that is characterized by the particularity of the texts as objects of linguistic transfer, as defined by (Chaume, 2004,



pg. 30). These texts provide information through two communication channels that transmit encoded meanings simultaneously:

- *Acoustic channel*, through which we receive words, paralinguistic information, a soundtrack and special effects: dialogues and utterances of the characters corresponds to verbal elements.
- *The visual channel*, through which we receive images, scenery and written texts like posters or labels.

The sound effects and instrumental music of a film correspond to the non-verbal acoustic elements.

AVT encompasses different translation practices applicable to audiovisual media, for instance, cinema or television. The peculiarity is that the translation of the message from the source to the target language also includes some interaction with images and sounds. Other terms have been gaining relevance in English, for instance, “screen translation”; which refers to the translation distributed via a screen. This designation also includes other screen products like computer games or web pages.

Another term that is frequently used is “multimedia translation”, where the translated element is spread through media and channels. However, “audiovisual translation” is the most frequent designation and has become the standard referent (Díaz Cintas and Remael 12). The most common and well-known practices of audiovisual translation among audiences are ‘dubbing’ and ‘subtitling’. However, there are others, such as ‘voice-over’, ‘interpreting’, ‘narrating’ and ‘partialdubbing’.

### **3.3.2. Origins of audiovisual translation**

Audiovisual translation research is considered a relatively new area within translation studies. Other fields of study, such as literary translation or Bible translation, already have decades of history. It can be said that studies in audiovisual translation are

little more than twenty years old. As a category within professional translation, audiovisual translation deals with the transfer of multimodal and multimedia products from one language and/or culture to another.

The origins of audiovisual translation date back to the very beginnings of cinematography. Silent movies already used verbal language to convey the message to viewers. The intertitles that described sounds or the plot by means of frames with text written between scenes are considered the predecessors of the subtitles. The first movie to use intertitles was *Uncle Tom's Cabin* in 1903. At the time, it was also common for storytellers to be used in film theaters, telling the story to the audience while the action was on screen.

In the 1970s, an important change began in the audiovisual industry. The appearance of Betamax, produced by Sony, and VHS, produced by JVC, began to create a market parallel to cinema and television. Viewers could then decide when to watch the audiovisual material and control the entire playback process. In addition, one of the great technological changes of the 1990s was the expansion of the storage capacity of digital media. The arrival of the DVD as a digital storage device expanded the opportunities for user selection as well as the possibilities for audiovisual translation. Home video playback systems are in constant evolution.

In the 1980s, the practice of fansubbing (fan-made subtitles) began in the United States without computers or the internet, thanks to people's interest in anime. Initially, the production of subtitles was a tedious, costly and labor-intensive task, mainly due to the technical limitations of the time. The audiovisual material required special equipment to integrate the subtitles. However, the technological advances of recent decades have caused significant changes on the audiovisual models. Computer programs, the internet and digital devices made the subtitling process faster.

### **3.4. SUBTITLING**

Subtitling is one of the important areas of translation studies, referring to texts that appear on the screen in either the same language as the audio-visual work (intralingual subtitling) or in another target language (interlingual subtitling).

According to Chaume (2004, p. 277), subtitling is one of many audiovisual language transfer methods. While (Perego, May 2003) defines subtitling as the translation of spoken source language text of an audiovisual product, typically film dialogues, into a written text that is superimposed onto the image of the original product, usually at the bottom of the screen.

Subtitling consists of translating the source language text (ST) and presenting it generally on the lower part of the screen. In this type of audiovisual translation, a variety of different elements appear, such as the original dialogue of the speakers, discursive elements of the images (i.e., letters, inscriptions), and other information included in the soundtrack (i.e., songs and voice-off) (Díaz Cintas & Remael, 2007). Subtitles on their own would be incomprehensible and would not convey the meaning of the film. An audiovisual text is multimodal, comprising different semiotic modes, including spoken and written language, music, moving and still images, sound effects, and more.

#### **Benefits of using subtitles**

Nowadays, subtitles are widely used in our society for a number of reasons. (Borghetti, 2011, p. 112) notes that subtitles serve as a “motivational stimulus, visualization of the foreign language and culture, memory power, among others.” However, the most important reason is that they are highly beneficial for learning and practicing a language, especially in language teaching, as they aid in acquisition. They help improve abilities such as spelling, writing, listening, note-taking, and translation skills, among others. Additionally, they facilitate cultural and intercultural learning, promoting open-mindedness towards other attitudes and cultures.

### **3.4.1. Characteristics of the subtitles**

According to (Bravo G. , 2004), subtitling differs from other practices due to its unique characteristics, focusing on the voices of the characters, the image, and the subtitles themselves. Meanwhile, Diaz Cintas and Anderman (2009) state that subtitling has specific features that set it apart from other types of translation, such as the economy of subtitling due to the limited space available on the screen. And (Ivarsson, 1992) note that subtitling professionals should take into account the linguistic diversity and cultural awareness of the target audience.

### **3.4.2. Guidelines for subtitling**

There are a series of conventions for doing subtitles. Most of the professionals in the field and most of the producers accepted these conventions.

- Longer:
  - ❖ No more than two lines.
  - ❖ 40 characters per line.
  - ❖ 70 characters per subtitle, including spaces and another type of punctuation.
  
- Length:
  - ❖ These two lines can occupy different spaces on the screen.
  
- Timing:
  - ❖ 5 or 6 seconds.
  - ❖ There is a quarter of a second between one subtitle and the next one.
  - ❖ The translator can use an ellipsis to make the link between them clear.
  
- Grammar:
  - ❖ To indicate that the sentence is finished, full stops are needed.
  - ❖ Punctuation norms.

- ❖ The speaker is marked with a dash at the beginning.

- Font aspects:

- ❖ Capital letters are limited for the translation of written elements on the images and are not used for the dialogue of the characters.
- ❖ Another norm applied is that words in italics present the translation of what is said on voices-off, including songs.
- ❖ Finally, to make the subtitle as short as possible, abbreviations and figures are included (Bravo M. , 2008).

According to (Zojer, Jan 2011) a subtitler may need to intentionally omit certain parts of the ST, such as referential cohesion (i.e., personal and demonstrative pronouns), as they do not convey any meaning. However, Zojer (2011, p. 401) argues that such omissions can impact the meaning, and she quotes an example from the Oprah Winfrey Show as follows:

Speech: It's what I call the vicious cycle syndrome. You start with drug A and then they put you on drug B, and drug C, and pretty soon you are taking a handful of pills, all because of the first drug.

Subtitle: It's a vicious cycle. You start with drug A, then drug B, then soon you are taking a handful of drugs.

### **3.4.3. The subtitling processes**

According to (Martín Llorente, 2018), the subtitling process involves several steps:

- Production and distribution: The client, the producer and the distributor of the material
- Copies: The company makes a copy of the video to work on.
- Translation: Translation procedures are specifically used in the subtitling.
  - ❖ Natural translation of the dialogues.
  - ❖ Through the scheduling of the translated segments, the translated dialogue fragments are matched to the moment when they should appear in the audiovisual.
  - ❖ Reformulation and reduction of the translated material to adjust it to the restrictions of subtitling, a process that (Neves, 2004) calls triple adaptation.
  - ❖ The client usually uses a subtitling company to do the translation.
  - ❖ The dialogue list is not always attached and the translator should work without it from his own transcription of the soundtrack.
  - ❖ The translators should work without access to the images, just from the paper, or, as mentioned before, without the written dialogue, just using the soundtrack on many occasions.
  - ❖ After doing the translation itself, the translator normally watches the film to determine the possible difficulties.
  - ❖ “If there are very strict deadlines, more than one subtitler may work on the same file, especially when it is very long. In this case, the reviewer must strive to produce a consistent and coherent final text” (p. 265).
  - ❖ When the translation is finished, the product is sent to the subtitling company by email.

➤ Subtitling:

- ❖ Once the translation is done, the subtitler starts the subtitling process.
- ❖ When the subtitling is finished, the product is sent to the subtitling company.

➤ Peer review process:

- ❖ The subtitling company watches the film to confirm that the copy is not damaged.
- ❖ The person in charge should do the “spotting”, i.e., determine the precise moments when each subtitle should appear and disappear, according to the soundtrack, subtitle length and time limitations.
- ❖ After that, the company revises it to detect possible mistakes.
- ❖ Then, she approves the possible corrections that have been made (Díaz Cintas and Remael, 2007, pp. 30, 33).

When everything is prepared, the company performs a simulation of the film with the subtitles in the presence of the client. After some possible changes at this stage by the client, the subtitles are inserted into the celluloid. Finally, the complete film is sent to the client for distribution (Díaz Cintas and Remael, 2007 p. 34).

#### **3.4.4. Classification of subtitles**

Díaz Cintas and Remael (2007) argue that “it is difficult to classify subtitles because, as they are connected with technology and its constant development, the different types often changed” (p.13-23). In their book *Audiovisual Translation: Subtitling*, the authors establish different types of subtitling based in the following four criteria:

### 1. Linguistic Criteria

Perego (2003) identifies two kinds of subtitling based on Jakobson's (1959, p. 114) theory: “inter-lingual or standard subtitling, which occurs when the source text (ST) is different from the target text (TT) (i.e., a change of languages), and intra-lingual subtitling, which occurs when the ST and TT are the same (i.e., no exchange of languages)” (p. 5).

From this perspective we can find intralingual, interlingual and bilingual subtitles. In the first case, there is a change in the channel used, from speech to written text, but within the same language. Intralingual subtitles are used for the deaf and hard of hearing (SDH) and for language learning purposes. They are also used when a dialect appears in the recording, and the subtitles are presented in the standard variety.

Subtitles: types and uses

|                      | INTRA-LINGUAL SUBTITLING  |   | INTER-LINGUAL SUBTITLING   |  |
|----------------------|---|---|--|--|
| DEFINITION           | Subtitles in the <i>same</i> language as the original ( $SL = TL$ ) |   | Subtitles in a language <i>different</i> from that of the original ( $SL \neq TL$ )              |  |
| ADDRESSEES           | Deaf, hard of hearing   | Foreign language learners                                       | Hearing audience   | Foreign language learners                                    |
| DISTINCTIVE FEATURES | Written and simplified transcription of the original dialogues      | Unabridged, simultaneous transcription of the original dialogue | Standard: Film dialogues in L2, subtitles in L1  | Reversed: Film dialogues in L1, subtitles in L2              |
| FUNCTION             | Main or auxiliary means to access audio(visual) information         | Supporting tool in different language learning contexts         | Written means to access foreign film through the reproduction and the adaptation of SL dialogues | Fostering the (incidental) acquisition of foreign vocabulary |

Figure 2.

Source: (Caimi & Perego, 2002).



## ***2. Technical criteria***

Regarding this classification, subtitles can be either opened or closed. Open subtitles cannot be turned off by the viewer, while closed subtitles can be activated or deactivated.

## ***3. Methods of projecting subtitles***

There are different methods of projecting subtitles, depending on how they are introduced in the image. The most common way is with a laser, which carves the subtitles into the positive copy. However, electronic subtitling is another method that is sometimes used and is cheaper than laser subtitling.

## ***4. Distribution format***

The last criterion used to classify subtitles is the distribution format, which depends on the medium used to distribute the audiovisual material. This includes cinema, television, video, DVD, and the Internet. The reading speed may change depending on the screen size. Based on these types, the subtitles used in our analysis can be classified as interlingual, pre-prepared, closed, electronic, and cinema subtitles.

### **3.4.5. Subtitling problems**

There are some situations that subtitlers find especially difficult to capture.

- It could be because the dialogue is faster than usual.
  - ❖ In this case, the problem is to leave the subtitle a limited time for the viewers to read because it should be synchronized with the audio.

- Several characters are speaking at once.
  - ❖ If this is the case, as aforementioned, a dash is used to indicate the change of speaker.
  - ❖ However, readers find it difficult to follow the subtitles. Therefore, it may be better to compress two lines of the dialogue from different characters into one subtitle. The result of this could be a confusion about who the addresser is. (Bravo, 2002).

### **3.5. CULTURAL REFERENCES IN THE SUBTITLING**

In the words of (Franco, 1996), cultural items, as he calls them, are those restricted, distinctive or singular elements belonging to a particular culture that can cause a translation problem when transferred to a different culture. Likewise, these problems can arise when a specific phrase, word or, expression in the source language lacks a direct, or literal translation in the target culture. Either because there is no appropriate equivalent, or if there is, because it does not have the same cultural value, meaning or linguistic connotation as the original term.

Another definition of cultural reference is the one proposed by (González Davies, 2005, p.166). From a pedagogical point of view, the author defines cultural referent as shown below:

Any kind of expression (textual, verbal, non-verbal, or audiovisual) denoting any material, ecological, social, religious, linguistic, or emotional manifestation that can be attributed to a particular community (geographic, socioeconomic, professional, linguistic, religious, bilingual, etc.) Such an expression may, on occasion, create a comprehension or a translation problem.

Cultural references are included in films and Gupta defines them as cited in (Whitman, 2005) defines them as "material or ideological concepts that are unique to a community or shared with others." The producers or writers of the original audiovisual text assume that the intended audience will understand them because of their background experiences (Whitman, 2005, p. 147). The translation of these concepts is a difficult task because they do not have a referent in the target language. In order not to lose the deeper meaning, these cultural references should be treated in the translation process.

Nowadays, it is clear that translating the words of the source language for translation purposes is not enough; it is also necessary to convey their meaning within a cultural context. As (Leppihalme, 1997) indicates, cultural references have a meaning that goes beyond the words that compose them and largely depend on the prior knowledge shared between the author and receiver to acquire meaning. Therefore, it may be the case that a cultural referent makes sense in its culture of origin but not necessarily in others, as people's cultural backgrounds differ according to the cultural system to which they belong.

One of the most challenging tasks for a subtitler is translating cultural references. Cultural references are always related to culture-specific contexts such as geography, sociolinguistic aspects, and history, among others (Cómitre Narváe & Valverd, 1992). Cultural references include not only culture-bound terms but also signs, gestures, and symbols among many others.

### **3.5.1. Classification of cultural references**

The classification focuses on extra-linguistic cultural referents and is divided into four main groups that include different submodalities.

- a) **Geography:** This group consists of all aspects of geographical features such as meteorology, biology (flora, fauna), and cultural geography (regions, cities).
- b) **History:** This group comprises buildings (monuments, castles), events (wars, memorable days) and historical characters.
- c) **Society:** This classification covers five subcategories: industrial and economic conditions (businesses, industries), social organizations (military service, judicial system, local and central authorities), political conditions (state administration, ministries, political parties, electoral system), social conditions (social groups, living, conditions, subcultures), social life and customs (food, clothing, types of housing).
- d) **Culture:** This category is subdivided into four groups: religion (churches, rituals, and saints), education (schools, universities, and academies), media (television, newspapers, radio, and magazines); art culture and leisure (theatres, cinemas, restaurants, museums, literature, hotels and literary works).

### 3.5.2. Translation strategies of cultural references

Generally, authors tend to classify the translation strategies of cultural references oriented towards either the source culture or the target culture. As (Venuti, 2000) explains:

The *Domesticating* method refers to the ethnocentric reduction of the foreign text to the target language and cultural values, bringing the author back home, while the *foreignization* process refers to the linguistic and cultural difference of the foreign text, sending the reader abroad.

Therefore, the translator must decide which method to use, taking into account the cultural elements of the source language (foreignization) or the substitution of others in the target language (domestication or familiarization). Regardless of the translator's

preference, the main priority remains to offer a successful final product that is as faithful as possible to the original version and respects the intention and meaning.

In short, cultural references pose a big challenge for translators, and appropriate strategies need to be adopted such as retention, specification, direct translation, generalization, substitution, and omission.

- a) Retention:* Retention occurs when the original cultural reference appears without any alteration in the TT (Pederson, 2005).
- b) Specification:* The translator can either make the implicit content explicit or they can add items and information in order to explain it. This can happen through explicitation or addition. This can take place when translating acronyms or names by adding first or last name to clarify the meaning. Addition happens when the translator adds some information that is latent to the ST for clarification purpose.
- c) Direct translation:* This is used for translating names of institutions and common names. It is a word-for-word translation, which is subdivided into calque and shift. Calque is a kind of exotism that conveys and intact literal translation.
- d) Generalization:* Where the specific item is converted into a more general one that is more comprehensible for the target community.
- e) Substitution:* Change the original cultural reference for one that is more familiar to the target community.
- f) Omission:* Omission is used when there is no option to translate the cultural reference or it will make the final understanding of the subtitle confusing.

One of the challenges faced by a translator is the transference of cultural references. One problem with translating cultural references is decoding the ST meaning, as it is sometimes difficult to figure out the meaning of the ST subtitles. Another problem is sometimes the ambiguity and lack of coherence of some verbal texts such as speeches which need to be rendered faithfully (Zojer, 2011).

### **3.6. EXPLICITATION IN THE SUBTITLING**

In the field of Translation Studies, the concept of explicitation was first introduced by Vinay and Darbelnet in 1958. They defined it as the process of adding information in the source text (ST) that was previously only implicit but can be inferred from the context or situation. According to them, it is a stylistic translation technique that aims to make explicit what was implicit in the source language (SL) in the target language (TL), (Vinay and Darbelnet, 1995, p. 324).

On the other hand, Nida (1964) views explicitation as a specific type of addition. While he doesn't use the term "explicitation", he considers it as one of the three main adjustment techniques used in the process of translation, alongside subtraction and alteration. Its primary purpose is to clarify ambiguous semantic elements in the SL.

Explicitation involves adding information to the TL that is not explained by structural, stylistic, or rhetorical differences between the two languages, as explained by Séguinot (1998). It is used to make explicit what is presented as implicit in the SL. Klaudy (1998) also notes that explicitation occurs when essential semantic elements that are implicit in the SL require explicit identification in the TL.

#### **3.6.1. Classifications of explicitation in the translation for subtitling.**

Types of explicitation in subtitling, based on the models of Perego (2003) and Klaudy's (1998) are the following:

- a) ***Obligatory explicitation*** produces grammatically correct sentences in the target language and is used to account for morphological, syntactic and semantic differences between the source and target language.

- b) **Optional explicitation** produces more natural sentences in the target language. It is optional because the machine-translated sentences are still grammatically correct, but unnatural. The translator may be more explicit due to stylistic preferences, including the addition of connecting elements.
- c) **Pragmatic explanation**, also known as “cultural explicitation” is used for cultural differences. Since the audience of the target language may not share the same cultural knowledge or geographical and historical information. The translator explains certain implicit cultural information or concepts that do not have an exact equivalent in the target language.
- d) **Translation by addition** means that “something is added to the translated text TT that is not present in the source text”. The translator may translate culturally specific elements by adding more information for target readers from different cultures.

### **Ways of explanation for audiovisual translation**

A model focused on the cognitive approach considered in the cases of explicitation for audiovisual translation: subtitling. (Ferriol, 2006, p. 115).

- a) **Amplification** provides precise details that are not expressed explicitly in the ST. This may include adding information and explanatory phrases.
- b) **Particularization** is used to create a precise and concrete scenario or to focus on a particular scene in the viewer`s mind.
- c) **Generalization**, on the other hand, evokes a more general scenario.
- d) **Description** replaces a term or expression with a description of its form and function.
- e) **Modulation** involves a change in point of view, focus, or category of thought about the source text's formulation.
- f) **Discursive creation** establishes an ephemeral equivalence that may be out of context, due to pragmatic or other reasons.

## CHAPTER IV

### PROPOSAL DEVELOPMENT

According to Tintaya (2014), it integrates a series of procedures and activities making use of a defined methodology that allows to achieve the objectives and goals in the most efficient and effective way. Therefore, the sequence of the activities, the initial achievements and the experiences will be exposed in this chapter. In brief, the entire work schedule will be detailed from the beginning to the end.

#### 4.1. WORK SCHEDULE

The chart illustrates the general chronological activities by month. It is divided into three parts.

*Chart 5: Work Schedule.*

|   | ACTIVITIES                      | TASKS  | MONTHS  |
|---|---------------------------------|--|---|
| 1 | Planing Project                 | <ul style="list-style-type: none"><li>• Collecting information</li><li>• Need analysis</li><li>• The degree profile, guided work.</li><li>• The agreement of both institutions</li></ul> | March to May (2019)<br>May to June (2019)       |
| 2 | Aplying knowledge in practice   | <ul style="list-style-type: none"><li>• Translation work</li><li>• Subtitling work</li></ul>   | July to December (2019)<br>April to July (2022) |
| 3 | Execution of the written report | 6 chapters   | February (2021) to July (2022)                  |

Source: (own creation).



The present guided work started by collecting information about the UKAMAU foundation from March to May. Through the need analysis that helped find and apply solutions, the profile was elaborated and presented to the Linguistic Department at the Universidad Mayor de San Andrés in May, where it was approved in June. At the same time, the agreement was handed over to the foundation, and it was sent to the Linguistic Department in July.

The agreement establishes 1000 hours, 600 hours inside the institution, and 400 hours outside the institution. Then, the work developed inside the foundation comprised 620 hours, working 4 hours per day from Monday to Friday; besides, the work developed outside the foundation comprised around 700 hours. The work was divided into two groups: the first was focused only on the whole translation process as it developed from July 8 to October (2019); the second focused on the subtitling processes from April to July (2022).

The following chart illustrates the work schedule, showing two phases of guided work with the purpose of defining the time.

*Chart 6: Work schedule for two phases.*

| PHASES OF THE GUIDED WORK | TASKS               | MONTHS (2019) |   |   |   |   |   | (2020) |   | (2022) |   |   |   |
|---------------------------|---------------------|---------------|---|---|---|---|---|--------|---|--------|---|---|---|
|                           |                     | J             | A | S | O | N | D | F      | M | A      | M | J | J |
|                           | <b>First stage</b>  |               |   |   |   |   |   |        |   |        |   |   |   |
|                           | <b>Second stage</b> |               |   |   |   |   |   |        |   |        |   |   |   |
|                           | <b>Third stage</b>  |               |   |   |   |   |   |        |   |        |   |   |   |
|                           |                     |               |   |   |   |   |   |        |   |        |   |   |   |

|                     |                      |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|---------------------|----------------------|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
|                     | <b>Fourth stage</b>  | Translation of the 1 <sup>st</sup> draft.                                       |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| TRANSLATION PROCESS | <b>Fifth stage</b>   | Revision and correction of the whole translation.                               |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Sixth stage</b>   | Editing by checking for contextual mistakes.                                    |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Seventh stage</b> | Proofreading by checking the translated document.                               |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Eighth stage</b>  | Elaboration of card analysis as samples of explication work in the translation. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     |                      |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| SUBTITLING PROCESS  | <b>First stage</b>   | Creating the subtitle files.  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Second stage</b>  | Transcribing the dialogues.   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Third stage</b>   | Segmenting the subtitles.   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Fourth stage</b>  | Synchronizing time, spotting.   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Fifth stage</b>   | Reviewing the subtitles on the video screen.                                    |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|                     | <b>Sixth stage</b>   | Delivery of the target subtitled file.  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

Source: Own creation.

## 4.2. METHODOLOGY

The main focus of this work was the audiovisual translation: subtitling the original “Yawar Mallku” film, the practical side of it. It seems to be a very easy task, since when someone hears the word “translation” they think it is just “moving a message from a source language to a target language.” That person is not really aware of the complexity of translating. Translation is not an empirical<sup>12</sup> process; translation is a methodological process. In this work, the methodological<sup>13</sup> intervention is remarkable because it constituted a set of processes, methods, techniques, strategies and units of analysis.

This work used a qualitative method to analyze data. Qualitative research involves data collection procedures that result mainly in open, non-numerical data which are then analyzed primarily by non-statistical methods (Dornei, 2007, p. 24). Specifically, this study used a method of content analysis involving any kind of analysis where communication content (speech, written text, interview, images, etc.) is characterized and classified. Likewise, this work was based on descriptive research, which “describes a situation or phenomenon, detailing how it is manifested and analyzed”. Sampieri (2017, p. 97).

Therefore, this work focused on the translation techniques used in the development of the audiovisual translation: the subtitling of the cultural film “Yawar Mallku”. According to the described characteristics of the film and the translation procedures, the context of the statements was analyzed and explained. Then the translation in the target language was adapted considering the cultural context of the film in function to that

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<sup>12</sup> Empirical research **is based on the observation and measurement of phenomena, experienced by the researcher**. The data gathered is compared against a theory or hypothesis, but the results are based on real life experience. <https://www.emeraldgroupublishing.com>.

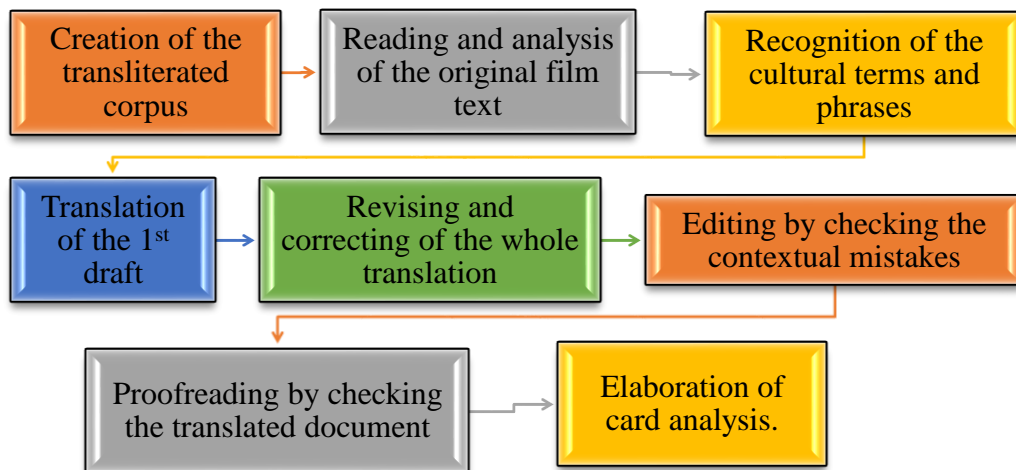
<sup>13</sup> “A methodology is a system of established accepted strategies and methods for conducting research, along with their associated theories.” A methodology is, then, a practical, coherent framework developed based on the assumptions about reality. Methods are the specific tools and procedures used to collect and analyze data.

analysis. For this, an intercultural task was carried out because adaptation implies a thorough knowledge not only of the two working languages but, above all, of the cultural implications of both languages, in this case, (Quechua, Spanish and English). Thus, the final subtitling work on the screen was performed based on the data described and analyzed.

### 4.3. SEQUENCE OF ACTIVITIES

It refers to the activities developed during the guided work. In the two phases below, the sequence of activities that illustrate the activities and resources at the cinematographic foundation UKAMAU are explained.

#### 4.3.1. Phase of the translation process



*Figure 3 (own creation)*

**First stage: Creation of the transliterated corpus through auditory comprehension of the film and the spoken message in Quechua language.**

Once the material of the 'Yawar Mallku' film was received, it was necessary to make the transliteration of the film in order to have a manageable Word document for the translation process. Each audio recording of the utterances, especially those in Quechua

was listened to and paused over and over again to understand the words and phrases that were not understood very well in order to write them correctly as they are pronounced. It is necessary to mention that the film has two parts: some of them are in Quechua audio, and others are in Spanish. Therefore, the transliteration was done from the beginning to the end of the film. A general chart of two columns was created: the first column illustrates the number of text or utterance that appear in the film, the second column illustrates the transliteration of the original audio for mapping the sound into written text.

Below, an example it is shown chart of little utterances of the total (383), which is going to be in the annexes.

***Chart 7: Examples of Quechua utterances***

|    |  |
|----|--|
| 8  | Karaju! kunampis allinta yachanakunman                 |
| 9  | Mana nuqa manchachikunichu, mana ni pi manchachikunchu |
| 10 | Paykunapaq allinta ruranchis                           |
| 11 | Qhari waway wañun, warmiwaway wañullantaq              |

***Chart 8: Examples of Spanish utterances***

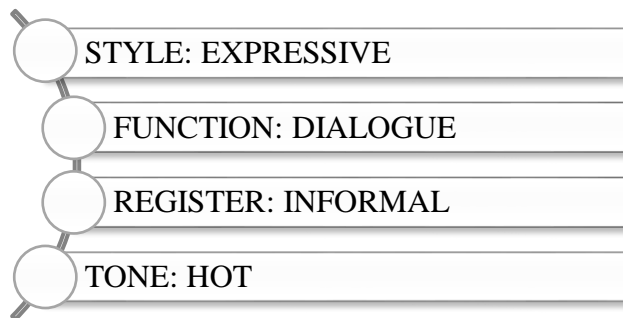
|    |   |
|----|---|
| 57 | Disculpa, hermano fue sin querer          |
| 58 | ¡Indio! ¡Bruto!                           |
|    | ¿indio? ¿Me conoces? ¿Me has visto nacer? |
| 59 | ¡No soy indio! no soy indio carajo!       |

Source: Own creation based on the personal transliterated corpus document.

The resources used in this first task were the original DVD of the film, my own laptop, headphones, Quechua dictionaries and papers.

### **Second stage: Reading and analysis of the original text dialogues.**

This activity was done from the transliterated corpus. The analysis of the text gives details about what kind of text it is. In that sense, the film's source text was thoroughly and meticulously read and analyzed, taking into account the context of the film to determine the four key elements (style, function, register and tone) that were critical to comprehending the film's message. The text in the film is a mix of Quechua and Spanish texts. As a result of the analysis, the text of the film "*Yawar Mallku*" presents the following elements in general:



However, there are texts in Spanish that fall into the categories of the descriptive style, the informative function, the neutral register, and the neutral tone.

### **Third stage: Recognition of cultural terms**

For this activity, the script document was read again to identify and mark the Quechua and Spanish cultural terms. As these terms belong to the source culture, the translation would not be carried out due to the loss of meaning, so it was necessary to keep them with an explanation in English in parenthesis. These were listed in a chart with the translation in parenthesis. Finally, these terms were classified according to the cultural reference classification.

Besides that, other cases of cultural references identified and marked in the script document were listed in a chart. The translation of these was adapted to the target culture by finding the equivalence.

*Chart 9: Examples of cultural word recognition in the utterances.*

|  |
|--|
| <b>IGNACIO:</b> Paulina, <b>qhinchosa!</b> kinsantis wawanchis wañun chayta yachay wawaqa wañun! |
| <b>SIXTO:</b> Mana reqsinichu pi <b>yatirista</b> kaypi  |
| <b>DOCTOR:</b> <b>La mujercita</b> no habla castellano, habla quechua.                           |
| <b>DOCTOR:</b> Buena noche, <b>hijo</b>  |

Source: own creation based on the rest terms marked that are in the annexes.

*Chart 10: Examples of cultural word recognition in the utterances*

| <b>QUECHUA REFERENCES</b>   | <b>CULTURAL</b> | <b>ENGLISH TRANSLATION</b>   |
|---|-----------------|--|
| <ul style="list-style-type: none"> <li>• MALLKU</li> <li>• Kuka</li> <li>• Pachamama</li> <li>• Sullu</li> </ul>                                |                 | <ul style="list-style-type: none"> <li>• "MALLKU"(community Leader)</li> <li>• “kuka” (future predicting leaf)</li> <li>• “Pachamama” (Mother earth)</li> <li>• “Sullu” (llama fetus)</li> </ul>                 |
| <b>SPANISH REFERENCES</b>   | <b>CULTURAL</b> | <b>ENGLISH TRANSLATION</b>   |
| <ul style="list-style-type: none"> <li>• Indio</li> <li>• Hijo</li> <li>• Compadrito/ comadre</li> <li>• Mujercita</li> <li>• Hijito</li> </ul> |                 | <ul style="list-style-type: none"> <li>• "indio"(yokel)</li> <li>• “hijo” (Young man)</li> <li>• “compadrito” (trustful buddy)</li> <li>• “mujercita” (countrywoman)</li> <li>• “hijito” (little boy)</li> </ul> |

Source: Own creation.

*Chart 11: Classification of cultural terms.*

| CLASSIFICATION        | SUBCLASSIFICATION                       | EXAMPLES               |
|-----------------------|---|------------------------|
| 1. GEOGRAPHY          | Topography (mountains)                  | AKHAMANI<br>SUNCHULLY  |
|                       | Social conditions (family relations)    | INDIO<br>HERMANO       |
| 2. SOCIETY/<br>SOCIAL | Social organization (local authorities) | MALLKU<br>UMA          |
|                       | Social life and costumes (wearing)      | TUPO                   |
|                       | Social life and costumes (food)         | ASADO / FRICASE        |
|                       | Culture - religion (ritual)             | YATIRI/ SULLU          |
| 3. CULTURE            | Culture – art (cine)                    | UKAMAU                 |
|                       | Personalities                           | MACHULAS<br>ACHACHILAS |
| 4. HISTORY            |   |                        |

Source: Own creation based on theories.

*Chart 12: List of cultural references. Adaptation and equivalence.*

| QUECHUA CULTURAL REFERENCES  | ENGLISH TRANSLATION  |
|--|--|
| <ul style="list-style-type: none"> <li>• Uma (cabeza)</li> <li>• Chayta yachay (sepa eso)</li> <li>• Urkhoni (saco)</li> <li>• Unqusqa (eneferma)</li> <li>• Funcionacian (funcionando)</li> <li>• Jaywakuta (entrega)</li> <li>• Q'uchilla (Estén atentos)</li> </ul> | <ul style="list-style-type: none"> <li>• Leader</li> <li>• I remind you</li> <li>• Earn</li> <li>• Barren</li> <li>• Working</li> <li>• Offering</li> <li>• keep an eye out</li> </ul>   |
| SPANISH CULTURAL REFERENCES  | ENGLISH TRANSLATION  |
| <ul style="list-style-type: none"> <li>• Hermano</li> <li>• Fue sin querer</li> <li>• Remedios</li> <li>• Tiene</li> <li>• Sacrificio</li> <li>• Hecho</li> <li>• no me dejó nada dicho</li> <li>• Esta grave</li> <li>• en un almuerzo.</li> </ul>                    | <ul style="list-style-type: none"> <li>• Friend</li> <li>• I didn't mean to hurt you.</li> <li>• Medicines</li> <li>• Working</li> <li>• Difficulties</li> <li>• Building</li> <li>• He didn't leave me any message.</li> <li>• critical condition</li> <li>• In a meeting.</li> </ul> |

Source: Own creation.



**Fourth stage: Translation of the first draft using different translation techniques.**

In this stage, the translation of Yawar Mallku`s film was developed using translation methods, techniques and procedures based on the direct vs. oblique translation dichotomy. However, other special translation techniques come from other dichotomies approaches. This activity was done taking into account the context of each utterance in the film. The examples show the source text ST and the target text TT.

- **Direct method.** It refers to word-by-word translation that includes borrowing, calque and literal translation techniques. The following were found.

**Borrowing**

*Chart 13: An example of borrowing translation technique*

|   |
|---|
| <b>S.T.</b> Fundación Ukamau presenta.                                  |
| <b>T.T.</b> The “UKAMAU” (‘that is the way it is’) foundation presents. |

**Literal Translation**

*Chart 14: An example of Literal translation technique*

|  |
|--|
| <b>S.T.</b> Ignacio tardeña sayk´usqañakanki puñucapullayña          |
| <i>Ignacio, ya es tarde. Ya estas cansado duérmete.<sup>14</sup></i> |
| <b>T.T.</b> Ignacio, it´s late. You look tired, go to sleep.         |

Source: Own creation based on the translation corpus that is in the annexes.

<sup>14</sup> The sentences in italics are the literal translation into Spanish for people who do not know the Quechua language.

• **Oblique method:** It refers to the translator`s interpretation of the original text. It includes transposition, modulation, equivalence, adaptation and compensation. The following examples were found in the process of the film translation:

### Transposition

*Chart 15: Example of the Transposition translation technique*

|  |
|--|
| S.T. Nosotros <u>queremos</u> para nuestro centro esos <u>huevos</u> . |
| T.T. We <u>need them</u> for our center.                               |

### Modulation

*Chart 16: Example of Modulation translation technique*

| Types                                      | Examples   |
|--|--|
| <i>Abstract for Concrete</i>               | S.T. Kunan <b>manachu</b> autoridadjina <b>puriwaq</b> .<br><i>Tú, como autoridad ¿no puedes ir?</i><br>T.T. As our leader <b>you must know what is going on</b> . |
| <i>Explicative</i>                         | S.T. Wawasniy <b>allin</b> kasarqa.<br><i>Mis hijos estaban bien.</i><br>T.T. The children were <b>healthy</b> .   |
| <i>Part - whole</i>                        | S.T. <b>Ujtawan</b><br><i>Una vez más (Veamos la coca)</i><br>T.T. <b>Let`s take another look</b> .  |
| <i>Negation of opposite</i>                | S.T. Imapis kay <b>amaña parlayñachu</b> , puñullayña<br><i>¿No me importa! Ya no hables, duérmete.</i><br>T.T. I don`t care! <b>Be quiet</b> , go to sleep!       |
| <i>General to particular</i>               | S.T. Machkha diaña <b>jina</b> karqanri<br><i>¿Cuantos días esta así?</i><br>T.T. How long has he been in <b>this condition?</b>                                   |
| <i>Inversion of terms or point of view</i> | S.T. <b>Paulina, qanmi chaypi kasanki</b><br><i>Paulina, tú estás ahí.</i><br>S.T. <b>This coca leaf represents to you.</b>  |

Source: Own creations based on the corpus translation in the annexes.

## Equivalence

*Chart 17: Example of Equivalence translation technique*

|   |
|---|
| <b>S.T.</b> Este hombre <a href="#">esta grave</a> , ¿por qué pues lo han traído tan tarde?   |
| <b>T.T.</b> He is in a <a href="#">critical condition</a> . Why have you brought him so late? |

## Adaptation

*Chart 18: Example of Adapting in translation technique*

|   |
|---|
| <b>S.T.</b> Ñuqa yuyani imayantachus qusayman <a href="#">umakanampaq</a> , uj fiestata ruwanku                   |
| <i>Recuerdo como fue elegido mi esposo para q sea <a href="#">cabeza</a>, hicieron una fiesta</i>                 |
| <b>T.T.</b> I remember that he was chosen to be the <a href="#">leader</a> of our community in a big celebration. |

|   |
|---|
| <b>S.T.</b> ¿Estos <a href="#">remedios</a> doctor tenemos que comprar? |
| <b>T.T.</b> Doctor, do we have to buy these <a href="#">medicines</a> ? |

Source: Own creations based on the corpus translation that is in the annexes.

## Compensation

*Chart 19: Example of the Compensation translation technique*

|  |
|--|
| <b>S.T.</b> Karaju! <a href="#">kunampis allinta yachanakunman</a> |
| <i>¡Carajo! ¡Ahora mismo podríamos entendernos!</i>                |
| <b>T.T.</b> Bod dammit! <a href="#">They're gonna regret that!</a> |

|  |
|--|
| <b>S.T.</b> <a href="#">Yachay kunaanqa</a> way way                    |
| <i>Sepa pues ahora!</i>  |
| <b>T.T.</b> <a href="#">You shouldn't have listen to those gringos</a> |

Source: Own creations based on the corpus translation in the annexes.

### Reduction/ omission

*Chart 20: Example of Reduction translation strategy.*

|   |
|---|
| <b>S.T. Jinata, jinata</b> maqhaskayki  |
| <i>Así, así te voy a golpear</i>  |
| <b>T.T.</b> I'm gonna beat you!   |
| <b>S.T.</b> Mire, señor la sangre del paciente no es compatible <b><u>ni con la de la señora ni con la de usted</u></b> |
| <b>T.T.</b> Sir, the patient's blood is not compatible <b><u>with any of you.</u></b>                                   |

### Addition/ expansion

*Chart 21: Example of Addition translation strategy.*

|   |                               |
|---|-------------------------------|
| <b>S.T.</b> -Tiyarikuy tatay, tiyarikuy     | <b>S.T.</b> Ari               |
| <i>Siéntate, mi señor</i>                   | <i>Si.</i>                    |
| <b>T.T.</b> <b>Please,</b> have a seat sir. | <b>T.T.</b> <b>Yes, I am.</b> |

Source: Own creations based the corpus translation that is in the annexes.

The resources used in this task were the online dictionaries such as Reverso, Lingue, Google, reverse context, word reference.com translation and others.

### **Fifth stage: Review of the first draft to make sure the translated film text did not lose the real meaning of the original message.**

The revision of the translated utterances was made first by the applicant. Then, a Quechua professor revised the utterances in Quechua. Furthermore, both the academic tutor and also the foundation tutor reviewed all the translated document. The film was divided into three parts, so each part was revised according to the established time. This task was not easy because, as it is in Quechua, the revision of each translated text was at

the meaning level. The analysis of the context was necessary; watching the film repeatedly was time-consuming.

**Sixth stage: Editing by checking for contextual mistakes to improve the translated document, making sure that the correct cultural terminology is used.**

Once the all-speech text was reviewed and corrected, it had to be edited. In that way, the real meaning of the message was improved. Then, the document was sent to both tutors.

**Seventh stage: Proofreading the translated document for spelling, grammar, syntax and punctuation errors.**

The person in charge of the audiovisual materials at the UKAMAU foundation did the proofreading of the whole translation. And also, the academic tutor in charge of this project did all the checking task, taking into account the linguistic field. This stage was created while watching the film.

**Eighth stage: Elaboration of card analysis as samples of explicitation work in the translation.**

Explicitation in the translation process refers to making explicit the meaning that is implicit in the source language. In this case, Quechua and Spanish cultural words were translated as explicitly as possible. Hence, these cases were illustrated in the analysis cards as samples of explicitation. Each cultural term was explained on a card with all the translation processes taking into account the following criteria, as shown below:

*Chart 22: Example of translation analysis.*

| <b>FILM: YAWAR MALLKU</b>  |   |
|--|---|
| <b>TABLE 3 (23, 42)</b>  | <b>TIME:</b> 00:04:33,807 --> 00:04:44,286  |
| <b>ORIGINAL VERSION:</b> QUECHUA   | <b>ENGLISH SUBTITLES:</b>   |
| <b>YAWAR MALLKU</b><br><b>Spanish:</b> SANGRE DEL CONDOR(MALLKU)   | BLOOD OF THE "MALLKU"<br>(community Leader)   |
| <b>CONTEXT:</b> The cineaste Jorge Sanjinez gives the film with the name of “Yawar Mallku” because it is produced in Quechua language and culture.   |   |
| <b>TRANSLATION TECHNIQUE</b><br>Borrowing / Adaptation   | <b>CULTURAL REFERENCE:</b> SOCIAL-SOCIAL ORGANIZATION (LOCAL AUTHORITIES)<br><b>Method of reference:</b> Retention, specification |
| <b>TYPE OF EXPLICITATION</b><br>Cultural (Pragmatic Explanation)   | <b>FORM OF EXPLANATION</b><br>Amplification   |
| <b>EXPLANATORY TRANSLATION:</b>  |   |
| The cultural reference here is “Mallku”. It is a polysemic word that has multiple meanings: “authority”, “animal” and “deity”. As we can see, it belongs to SL, and the Bolivian audience will understand the term. However, the element is not familiar to the speakers of TL. For this reason, the translator decided, instead of keeping the meaning of animal (condor), to use the retention “Mallku” and specification of (political authority). Applying this procedure, the term is explained, making its meaning explicit. According to the film, it refers to Ignacio, who is the leader of the kaata community. The same element can be found in the # scene 42. |   |

Source: (the model is based on Beatriz Cerezo`s worksheet carry out in 2007 for her thesis).

All the examples of the cultural references classified with the explicitation is going to be in the annexes.

### 4.3.2. Phase of the subtitling process

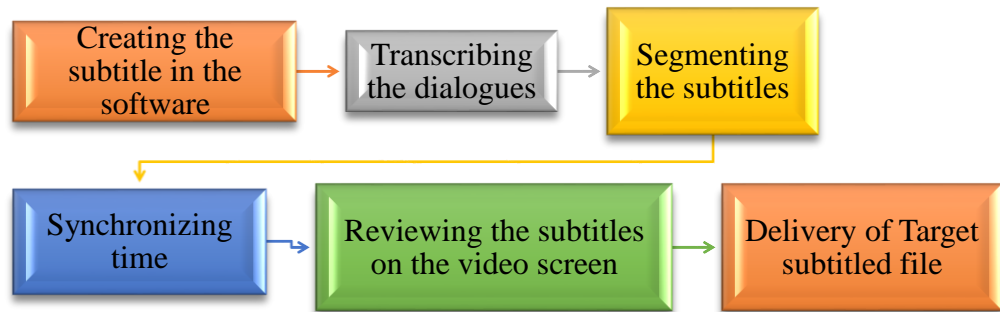
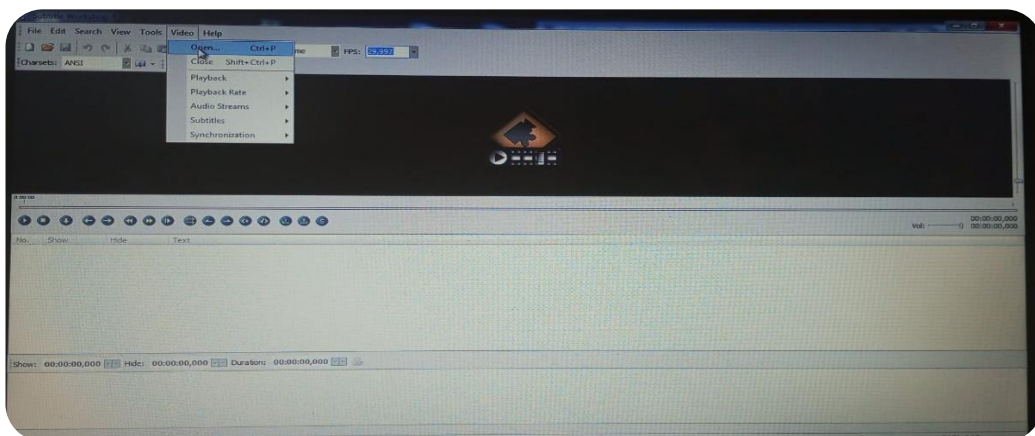


Figure 4 (own creation.)

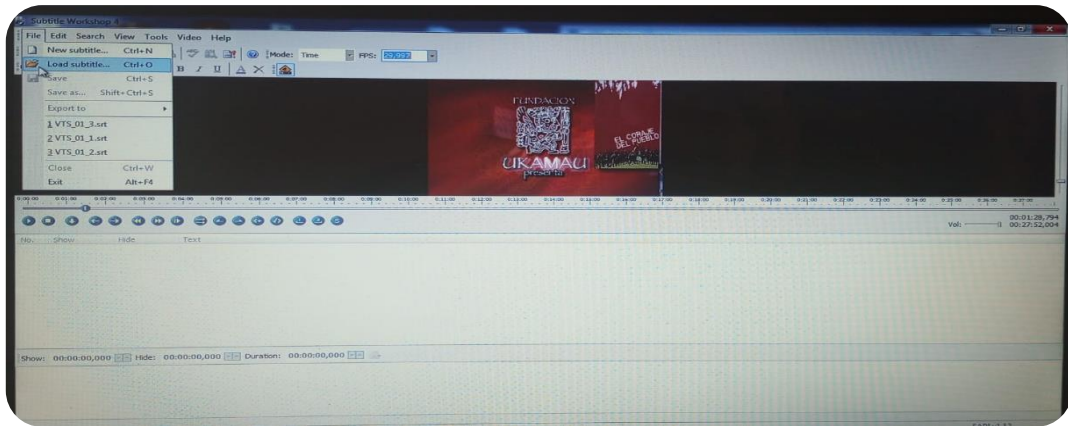
#### **First stage: Creating the subtitle files by adapting the source film into the software.**

Before starting, it is necessary to decide which of the many subtitle tools to use to create the subtitle files. For this project, Subtitle Workshop software, for creating subtitles, was chosen. First, the video has to be available in order to work in a synchronic way with the creation of the subtitles. Then, once the video is ready, the following steps are considered: opening the video, reproducing it, and saving the created text file. The files are created because they have to be very well saved in a folder on the computer so that they are ready for the working process.

Figure 5: Opening the video in the subtitle workshop application

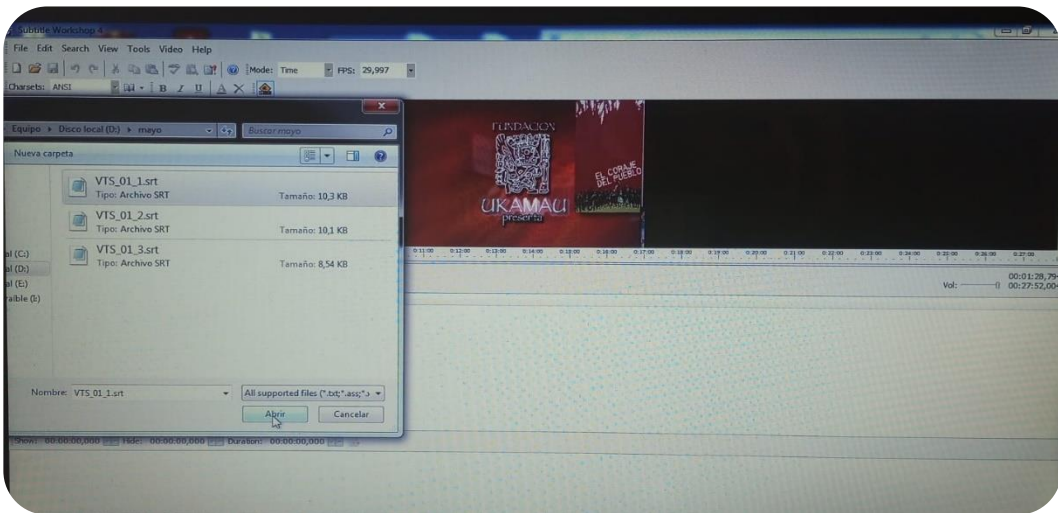


*Figure 6: step two, creation of the files.*



Source: (own pictures).

*Figure 7: Saved files.*

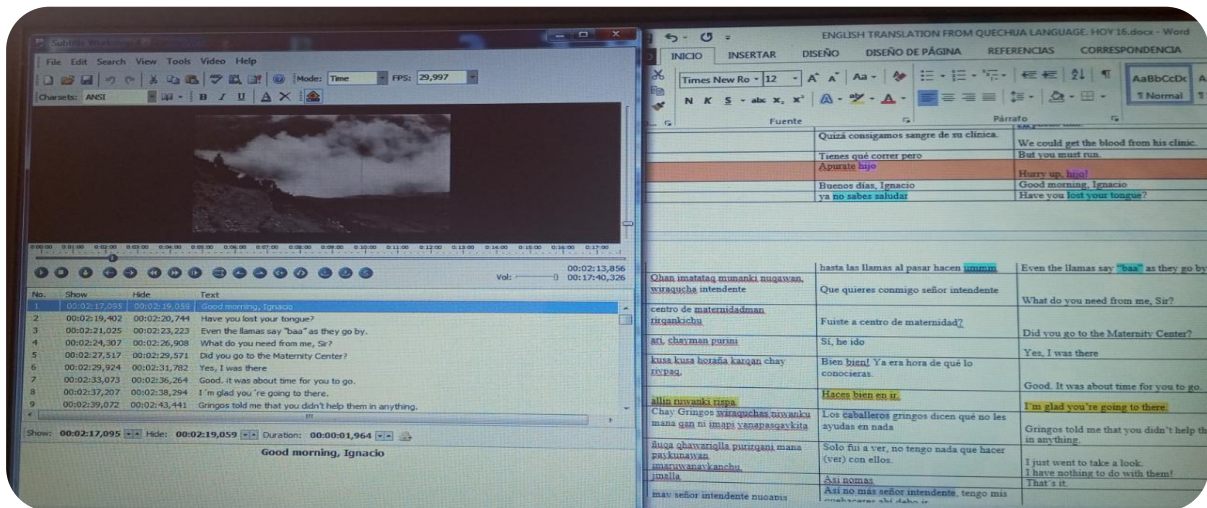


**Second stage: Transcribing the dialogues by opening the video, reproducing, and saving the created text file.**

Once the video and files were saved in a folder, they were opened in the Subtitle Workshop along with the video and file saved in the previous step in order to proceed with the transcription of the dialogue. Furthermore, the translation document is opened to make the procedure more flexible.



Figure 8: Transcription in the workshop software.

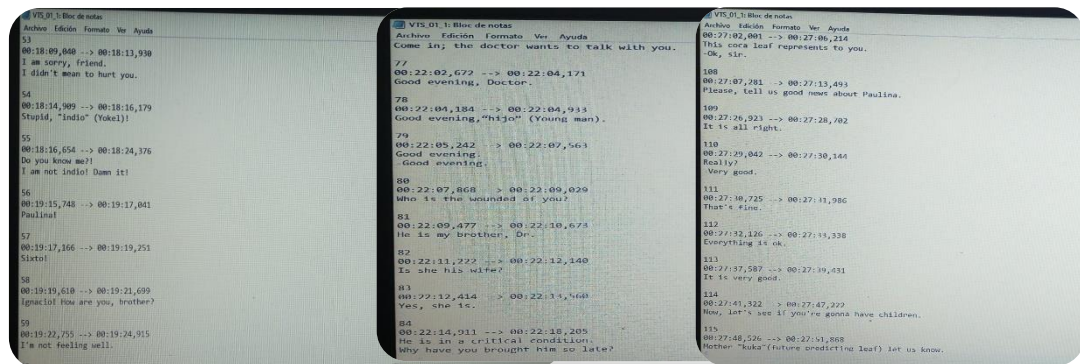


Source: (own picture).

**Third stage: Segmenting the subtitles with a notepad while watching the video to capture the pauses better.**

At this stage, the dialogues were separated according to good subtitling practices. When segmenting the subtitles, it is recommended to watch the video to capture the pauses better.

Figure 9: Segmenting of the dialogues.



Source: (own picture).

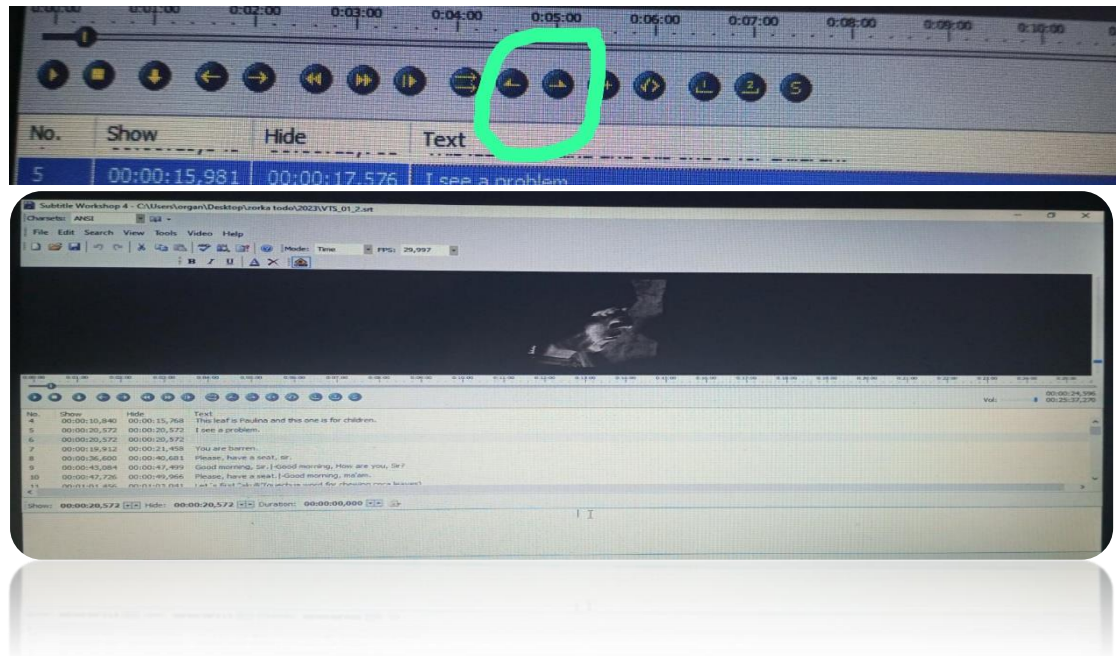
**Fourth stage: Synchronizing time by playing the video, the entry and exit of each subtitle.**

In this stage, the start and end times of each subtitle are indicated. First, the previously created file is selected and Text is chosen as the type. Then, the line break is introduced in the text box and the return key is clicked. Finally, in the subtitle line, the jump is indicated by the character |.

Initial synchronizing: once all titles and line breaks have been entered, the video is played attentively to the moments of entry and exit of each subtitle.

Each of these botons serves a specific purpose in terms of subtitling.

*Figure 10: Synchronizing time.*



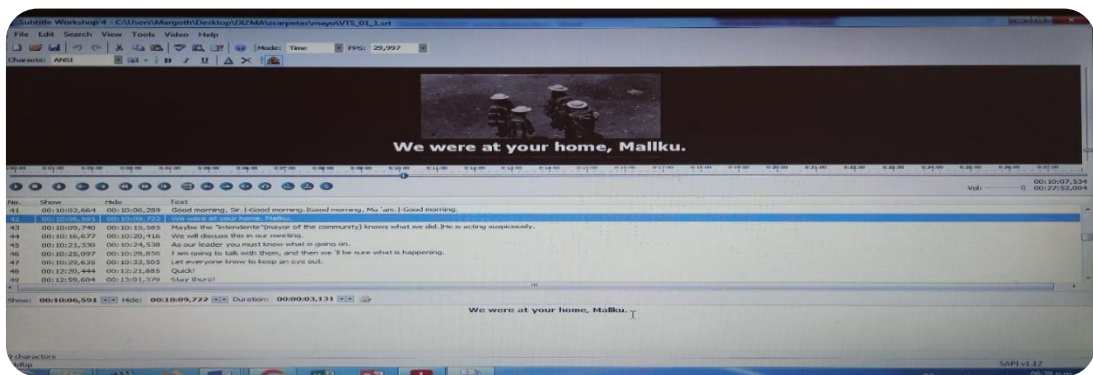
Source: (own picture).

Subtitle Workshop automatically jumps to the next line when the previous subtitle is indicated.

### Fifth stage: Reviewing the subtitles on the video screen.

The applicant and the foundation's tutor worked together to revise the subtitle. Both of them made the correction of the errors and the text adjustments watching the video with the subtitles on the screen in the software workshop.

*Figure 11: Revision of the subtitles.*

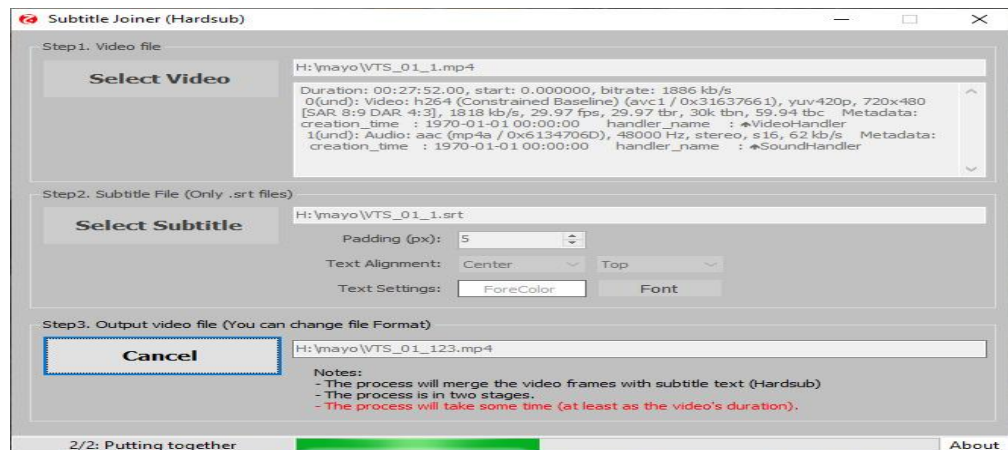


Source: (own creation).

### Sixth stage: Delivery of the Target subtitled file.

At this stage, all three files were recoded to fit into the format necessary to have the material on DVD.

*Figure 12: Delivery of Target subtitled file.*



Source: (Own picture).

#### 4.4. INITIAL ACHIEVEMENTS

According to Tintaya (2014), initial achievements are the changes that have occurred due to the development of each activity and the effects observed at each stage of the work plan`s development. Therefore, in this section, the achievement of the project will be shown.

A dramatic Bolivian film in Quechua, ‘*Yawar Mallku*’ (Jorge Sanjines, 1969). It tells a quasi-historical narrative of a Peace Corps medical clinic that was sterilizing Quechua Indian women who sought treatment without knowledge or consent.

*Chart 24: Technical file of “Yawar Mallku” film.*

|                   |                        |
|-------------------|------------------------|
| <b>Title</b>      | Yawar Mallku           |
| <b>Time</b>       | 70 minutes, 29 seconds |
| <b>Year</b>       | 1969                   |
| <b>Country</b>    | Bolivia                |
| <b>Director</b>   | Jorge Sanjines         |
| <b>Genre</b>      | Drama historic         |
| <b>Production</b> | “Grupo Ukamau”         |
| <b>Languages</b>  | Quechua, Spanish       |

Source: (own creation).

The *Yawar Mallku* film of 70 minutes and 29 seconds, with 383 utterances, was translated and subtitled into English at the cinematographic Foundation UKAMAU. It was the main achievement of this Guided Work. As a result, the subtitled DVD was ready to be promoted and diffused as new material by the foundation in order to revitalize it. In that sense, with the translation field of the Linguistics and Language Department, the foundation`s needs and the Bolivian cinematographic law were achieved.

The following two steps were developed due to working on this main goal. On the one hand, three achievements were carried out concerning the translation: the transliterated corpus in Quechua language, the cultural terms that were identified and classified to analyze the context, and card analysis as the collection of samples of explicitation work. On the other hand, in terms of subtitling, it accomplished the main goal: the film was subtitled in English.

### **Corpus of transliterated text**

Each utterance of the soundtrack (Quechua language) was transliterated in a Microsoft Word table, a task that collect data from spoken text. The table was divided in three columns: the number of sequences in which appear the utterance, the name of the speaker and the transliterated dialogues. The video did not have a script; it was therefore necessary to generate a corpus as a manageable document for the next activities such as translation and analysis of the context in which the expression appeared. “Transliteration is a process by which we represent the sounds of source script into the written signs. Natural transcription serves as the basis for translating the subtitles.” according to DRAE.

### **List of cultural terms**

Cultural terms were identified in the transliterating corpus to analyze the cultural context of the film. Then, the entire list was divided into the cultural categories: geographical, social, historical and cultural references. These cultural terms were translated using the borrowing translation technique because the translation would not be carried out due to the loss of meaning, so it was necessary to keep them with an explanation in English in parenthesis. Thus, a general list of Quechua and Spanish cultural terms was obtained. On the other hand, there were other cases of cultural references that were translated using the adaptation, modulation, compensation and equivalence translation techniques.

At the same time, all the texts and utterances of the film were translated into English language taking into account the dichotomy “Direct ad Oblique” translation method. It is worth noting that the translated document chart has five columns, the last of which depicts the translation technique used in the process of translating.

### **Cards analysis**

The identified cultural terms were all recorded in the card analysis to explain the translation process. As a result, samples of explicitation work are provided along with all linguistic explanation. For the analysis, the information is stored in a table that includes the following fields: film title, table number, time, original version, English subtitle, context, translation technique, and category of cultural reference, type of explicitation, the form of explicitation and commentary or explicitation of the translation. These samples are in annexes.

### **Subtitled DVD in English**

Subtitling was the last activity carried out after transcribing the transcription of the translated text. The subtitles were done in the “Subtitle Workshop” software, following the subtitling procedures and characteristics. While subtitling, every stage was applied: first, the subtitle file was created in three stages: subtitle extraction, segmentation, and timing. After subtitle extraction, a plain text file containing the text of the dialogues and the indication of the characters is obtained. Segmentation, the dialogues were separated according to good subtitling practices. Timing, the start and end times of each subtitle, was provided.

## 4.5. EXPERIENCES

The audiovisual translation: subtitling a cultural film is a challenge for a linguistic translator. The aim of this session is to narrate the positive and negative experiences that I faced working on this supervised project. Likewise, this section consists of narrating the opportunities, challenges and restrictions faced by the translator.

At the beginning of this work, positive and nice experiences were faced, such as the opportunity to talk with Jorge Sanjines about the film to have a background knowledge before the translation task, and the opportunity to work with the group UKAMAU at the foundation. The approval profile of the project at the Department of Linguistics and Languages made me feel proud of having the opportunity to develop this project. I have never been more anxious in my life.

This work was my first challenge as a linguist. Translating for the subtitling of the film was my new greatest personal experience. Although in the Linguistics Department there was a practice of translating text using traditional translation techniques, there was no practice of translating dialogues. Let's note that I'm talking about film translation and not normal document translation. The difference between the two is that one is super direct from word to word while the other has to follow certain specific factors. As a translator, I had to take into consideration certain factors to keep the original meaning and context of the film, such as cultural and linguistic ones.

Transliterating the film (the Quechua spoken text) was a challenge because there was no original script. Transliteration is the process of converting audio to written text. This was a tedious task because the transliteration of each utterance required dictionaries to write the word correctly as it was listened to. That was an experience that required a lot of patience. The script document was necessary for later translation. I made the analysis of the text; I identified the cultural terms through the printed scripts in order to start with the translation.

Secondly, the translation of the '*Yawar Mallku*' film was another experience. Being trilingual in Spanish, Quechua and English language aided me in making the translation task easier. The interpretation of Quechua spoken text allowed me to understand what the speaker was saying by contextualizing the scene in the film. However, it is important to note that not only people who speak the source language or the foreign language can translate. Many experts in translation advise that it is a good idea to opt for a professional with linguistic training who guarantees a good translation; it is even better if that person is specialized in audiovisual translation and knows the parameters for a good subtitling. It is a well-known fact that "Audiovisual translation has been described as the translation of the message from oral to written mode, while the practice of subtitling consists of presenting a written text on the screen that recounts the original spoken dialogue" (Diaz Cintas and Ramael, 2009). Thus, the result of this work was a combination of many features, such as bilingualism, interpretation, linguistics, audiovisual translation, semantics (polysemy/ euphemism...) and subtitling. The film translation was a hard task because this has the potential to attract the attention of critics all over the world.

In the process of translation, I had to deal with the challenge of the untranslated utterances. There were specific expressions that could not be translated from SL to TT because translating them literally would end up losing their original meaning. I had to work around these words and expressions to make translations that best fit the scene and the text in the scene, which was not an easy thing to do. I considered the context of each scene to find a close equivalence in translation even though the story of the film is divided into parts and is not from beginning to end like others. For this, I had to resort to compensation and modulation translation techniques. As the film is cultural, I also considered the explicitation method of subtitling in order to make the source message explicit in the target message because untranslatable words and expressions generally do not have a true equivalent in the target language.



Aside from all these positive experiences, I had to overcome several challenges with regard to translation, revision and editing; it took a long time than planned. In this sense, I made many translation drafts looking for perfection. This happened as the brilliant interpreter Danila Seleskovitch (1975) said: “A satisfactory translation is always possible, but a good translator is never satisfied with it. It can usually be improved. There is no such thing as a perfect, ideal, or correct translation. A translator is constantly trying to broaden his knowledge and improve his mode of expression; he is always looking for facts and words”. It would be better to consider this author’s suggestions before starting the translation. The revision and the edition took a long time as well. Subsequently, I had to edit the drafts revised by the tutors, and I can admit that this took extra time because we wanted to ensure the quality of the translation.

Another negative experience that I faced was the manner of working in audiovisual translation. I was not aware of making the translation for deaf and dumb people. I took into consideration for translating: the sonorous effect, the onomatopoeias of nature, the music, and so on. Nevertheless, later, the editor of the foundation suggested omitting these translations from the subtitling. On the other hand, I was not aware of all the audiovisual translation steps. According to some experts in translation, “it is supposed that a translator only has to work on the translation task. The subtitling, the transliterated document and the synchronization are the tasks of the institution to which the film belongs”. However, I worked on everything that involved the task of translation and on the process of subtitling. Both of them were difficult to finish; these tasks took a long time.

## CHAPTER V

### RESULTS

This work began by seeking information about the cinema law in Bolivia. Through this work, it seeks to enforce the Bolivian Law of Cinematographic and Audiovisual Art N° 1134, the “Supreme Decree 29067”, Chapter IV of the Audiovisual and heritage field in which it establishes that the national heritage production must be protected, preserved, renewed and diffused by public or private institutions, which this work responded to. On the other hand, it responds to one of the many objectives of the foundation, which was ‘to diffuse and promote the cinematographic work of *Grupo Ukamau* by all existing media, inside or outside the country’.

‘*Yawar Mallku*’ film is part of Bolivia’s cinematographic heritage, so it has been preserved and protected in its original form. Therefore, the film was translated and subtitled in English language from Quechua audio in order to contribute to Bolivian cinematographic as a new renewed material with the goal of diffusion and promotion. As a result, the final product presented to the *UKAMAU* Foundation was a DVD of the film with English subtitles. The major tasks that were the result of the stages carried out in the phases of translation and subtitling as seen in the work plan were presented.

The transliterated corpus of the film contains 383 utterances: 178 in Spanish, 191 in Quechua, and 14 in English, but 25 of all utterances are texts in Spanish. Therefore, most of the utterances in the film are from the Quechua language. Mapping the sound as it was pronounced into a written system was very tedious and consumes a great deal of time. As a result, the transliterated corpus from the original audio is left as a reference for easy interpretation and analysis of text for a specific purpose.

The list of cultural references is translated by using the Direct translation method (borrowing) and explicitation technique (addition). It is necessary to keep the source term with an English clarification in parentheses to have a real and meaningful message in the target language. On the other hand, a list of cultural references is translated by using the Oblique translation method (adaptation and equivalence). Then, each term is classified according to the cultural categories, into geographical, social, cultural and historical categories.

The translated document is the result of the dichotomous proposal “Direct vs Oblique” translation method and the Explicitation Translation technique for subtitling. The most common translation technique used is Modulation, followed by adaptation, equivalence, borrowing and compensation; omission and addition from explicitation. The document is used for the subtitling procedures.

The cultural references translation is explained in card analysis. The explicitation is necessary because in some cases there is a loss of information for the target viewer; they do not share the same cultural and historical knowledge as the mother tongue viewer. This is called pragmatic or cultural explicitation. As a result, Analysis cards are presented as samples of the explicitation work done in the translation process.

The translated text is transcribed in the ‘Subtitle Workshop’ software for the subtitled file of the film. This file is saved in the “Notepad” editor text that include the time codes in which each line of text is displayed. The file is useful for future editing work of the film in any subtitle software.

The samples will be found in the annexes. This Guided Work is a great contribution to the foundation and to the Department of Linguistics and Languages for future studies.

## CHAPTER VI

### CONCLUSIONS AND RECOMMENDATIONS

#### 6.1. CONCLUSIONS

*“Maybe it won’t turn out perfectly, but your best effort is worth it”*

The translation of ‘*Yawar Mallku*’ film was a very difficult challenge due to its cultural content. The translation of cultural contents requires a special technique in order to convey the same meaning as the SL into the TL; because the analysis of them goes beyond a literal translation. Therefore, the explicitation and cultural were chosen as a technique. In many of the cases, the utterances needed to be reconstructed in the translation by analyzing the omissions and the real meanings of them according to the context. As a translator, I had to deal not only with the differences between the two languages but also with the specific characteristics of subtitles that have limitations.

This guided work sought to respond to the needs of the foundation, which were the lack of diffusion and promotion of renewed material. Therefore, the goal of this work has been to revitalize Bolivian cinematographic heritage ‘*Yawar Mallku*’ through audiovisual translation: subtitled from Quechua to English language by using the explicitation and cultural context translation technique. This objective was achieved, and it is believed the work will directly support the cinematography foundation in achieving its broader goals.

This objective was achieved through the specific objectives and the activities of each one. The development of this work was divided into two phases: the translation and the subtitling processes. The first phase involves three specific objectives and the second phase involves the last specific objective. The following activities were developed in each specific objective.

*To transliterate the soundtrack of the film, that is in the Quechua language considering the context in which the text is.*

The activity was the creation of the transliterated corpus of the film, which consisted of typing written text from the oral audio in a Microsoft Word table. The foundation did not provide me with the script document for the translation procedures, I had to create it myself, despite the fact it was a difficult task due to the complications in listening comprehension of the fast Quechua language. The film was listened and watched again in order to transliterate the scenes as they are pronounced. Thus, the corpus contains 383 utterances from the entire film and this data collected serves for future analysis or researches.

*To analyze the cultural context of the 'Yawar Mallku' film in order to assess the equivalences between the source and target language texts.*

One of the activities was reading and analysis of the original film text, in this case the transliterated corpus. It was concluded that the utterances of the film represent to the expressive style, the dialogue function, the informal register, and the hot tone; however, there are texts in Spanish that belong to the descriptive style, the informative function, the neutral register and the neutral tone.

The other activity was the recognition of cultural referenes and they were listed and classified according to cultural categories such as geographical, social, cultural, and historical. Most of the cultural terms belong to the social category.

Then, the translation task began. The most relevant examples that illustrate the translation procedures have been selected, explained and analyzed in this section. As a result, the most frequent use of translation techniques method was the modulation, the adaptation, the omission, the addition, the borrowing, the equivalence, the compensation, the literal and the transposition.

*To explain the translation process of cultural references through the analysis cards.*

The activity was the collecting samples of cultural references for explaining the translation process in card analysis. The explicitation and cultural translation technique here were applied: Borrowing with addition, expanding or clarifying the source term meaning. Adaptation and equivalence cases were explained as well. This is because the visual or acoustic information on the screen presents the complexity of the meaning, so it has to be improved by clarifying, paraphrasing, and adding information that was not present in the oral text.

*To subtitle the 'Yawar Mallku' film from Quechua to English language in the "Subtitle Workshop" software.*

The activity was the creation of the subtitle file, the transcription of the dialogues, the segmentation of the subtitles, the synchronization of time and spotting, the revision of the subtitles on the video screen and finally the delivery of the target subtitled file; that is to say, the translated document was subtitled in a systematic way, and the stages of the subtitled process were described in detail in the developed work. Thus, the goal of subtitling the film 'Yawar Mallku' from Quechua to English language in the 'Subtitle Workshop' software was achieved. To summarize, because the film "Yawar Mallku" "the blood of the Mallku" contains a high cultural load, it was translated using a variety of techniques to preserve the clarity of the source language expressions in the target text of the subtitling. Addition and omission are part of the subtitling in order to adjust the time and meaning of the original message.

## 6.2. RECOMMENDATIONS

For Tintaya (2005), recommendations concern the needs of the institution where the whole project was developed and also to the needs of the academic department where the student came from. Therefore, some recommendations to the Ukamau cinematographic foundation and the Linguistic department, especially in the translation subject, are going to be detailed.

Regarding the `Grupo Ukamau` Foundation, it is suggested that the foundation could provide translators with the script document of the film materials to facilitate the audiovisual translation work, the subtitling. This could shorten the time spent working on that activity again. On the other hand, one of the characteristics of the film is the use of Quechua by its main characters, so this work is left as a possible research topic, where the history, sociopolitical context, and culture behind the film could be analyzed and studied.

Regarding the Linguistics and Languages Department, especially the translation subject, it is suggested that the practice could be performed not only in written texts but also in spoken text of audiovisual materials or speeches that nowadays are expanding in our society. The use of an appropriate software is one of the challenges of subtitling a film. A translator should explore many subtitling softwares that facilitate the work of any kind of translated document, including films, songs, and others; it is advisable that students make use of technological advances in subtitling software, edition programs, tools, etc., to improve the translation proficiency. The interpretation should be also considered in the translation subject. Finally, it is important to bear in mind that Linguistic field encompasses many areas for language analysis such as semantics, sociolinguistics, discourse analysis and others; so, these must be considered in the translation projects. Translation implies more than the transfer of one language to another.

Cultural films require an appropriate translation. It is not enough to use an empirical translation or a dictionary. A methodological approach should be followed to have a meaningful product. For instance, when translating cultural reference terms, the translator should analyze the context because the meaning comes more from the connotative than the denotative (literal translation). On the other hand, the supervisor of the translation work should be bilingual, with background knowledge of the source language (SL) and target language (TL). Furthermore, the translator of this kind of material must have high linguistic competence and cultural knowledge of the source language to transmit it to the target version without losing the original objective and achieve the desired effect by the author.

Alternatively, this supervised work should be considered by other researches when working with audiovisual translation: subtitling. It is also recommended for Quechua and English language learners. This work could help to compare some terms and phrases in Quechua, Spanish, and English, getting information about the translation of the film through the context, which is vital to learning languages today.



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# ANNEXES

- ✓ **THE INSTITUTIONAL AGREEMENT**
- ✓ **TRANSLITERATED CORPUS OF THE “YAWAR MALLKU” FILM**
- ✓ **LIST OF CULTURAL REFERENCES AND CLASSIFICATIONS**
- ✓ **TRANSLATION OF THE ‘YAWAR MALLKU’ FILM ‘BLOOD OF THE MALLKU’**
- ✓ **CARD OF EXPLICITATION**
- ✓ **SUBTITLE FILES**
- ✓ **THE LAST REPORTS**

## ANNEX I THE INSTITUTIONAL AGREEMENT

 Universidad Mayor de San Andrés  
Facultad de Humanidades y Ciencias de la Educación

Carrera de  
Lingüística e Idiomas



### CONVENIO INTERINSTITUCIONAL DE COOPERACIÓN ACADÉMICA ENTRE LA CARRERA DE LINGÜÍSTICA E IDIOMAS DE LA UNIVERSIDAD MAYOR DE SAN ANDRÉS Y LA FUNDACIÓN GRUPO UKAMAU

Conste por el presente Convenio Interinstitucional de Cooperación Académica, cuyo contenido y alcance están enmarcados en el ordenamiento jurídico vigente, así como las competencias y atribuciones de las entidades mencionadas, bajo término y condiciones descritas en las siguientes cláusulas.

**PRIMERA.- (DE LAS PARTES INTERVINIENTES)**

Concurren a la firma y suscripción del presente Convenio Interinstitucional de Cooperación Académica:

- 1.1. La **FACULTAD DE HUMANIDADES Y CIENCIAS DE LA EDUCACIÓN - CARRERA DE LINGÜÍSTICA E IDIOMAS DE LA UNIVERSIDAD MAYOR DE SAN ANDRÉS**, representada legalmente por el Lic. Orlando Montaña Molina Director de la Carrera de Lingüística e Idiomas, que en adelante y para fines del presente convenio se denominará **LA CARRERA**.
2. **LA FUNDACIÓN GRUPO UKAMAU** representado legalmente por Mónica Bustillos Troche - productora ejecutiva de la Fundación Grupo Ukamau, quién para fines del presente Convenio se denominará **TRADUCCIÓN Y SUBTITULADO DE LA OBRA CINEMATOGRAFICA "YAWAR MALLKU" DEL QUECHUA AL INGLÉS**.

A efectos del presente documento, las personas jurídicas identificadas en los numerales anteriores, serán denominadas en su conjunto como **PARTES** e individualmente como **PARTE**.

**SEGUNDA.- (DE LOS ANTECEDENTES)**

Las **PARTES**, han resuelto aunar esfuerzos para cooperarse mutuamente a fin de lograr un mejor desarrollo académico.

La **Fundación Grupo Ukamau** tiene como objetivos:

- a) Difundir y promocionar la obra cinematográfica del **Grupo Ukamau** por todos los medios existentes y por existir, dentro y fuera del país.
- b) Difundir, demostrar y reconocer la excelencia artística.
- c) Prover oportunidades para que estudiantes, trabajadores audiovisuales e individuos desarrollen sus talentos.
- d) Asistir en la creación, producción, presentación y/o exhibición de trabajos innovadores para que, con el paso del tiempo, se conviertan en nuevas formas o propuestas artísticas audiovisuales de valor permanente.
- e) Asegurar, preservar y difundir nuestro patrimonio audiovisual.
- f) Incrementar la participación y exhibición, haciendo accesible la cultura cinematográfica a la mayor cantidad de gente en Bolivia.

1

Avenida 6 de Agosto N° 2080 • Telf/Fax.: ( 591-2) 2444165 Telf. IP. 2612509  
Sitio Web: [www.linguistica.umsa.bo](http://www.linguistica.umsa.bo) • E-mail: [linguistica\\_umsa.oficial@outlook.com](mailto:linguistica_umsa.oficial@outlook.com) • La Paz - Bolivia





- g) Profundizar el entendimiento y la apreciación del audiovisual.
- h) Ampliar el espectro audiovisual a nuevas generaciones.
- i) Estimular y alentar programas que sean parte de la educación audiovisual.
- j) Proveer información sobre el área audiovisual y actividades referentes.
- k) Desarrollar e incrementar intercambios educativos de difusión en programas audiovisuales con Latinoamérica y otros países del mundo.
- l) Contribuir a la formación de una conciencia nacional entre sus estudiantes y destinatarios en general, mediante el subrayado de los valores tanto culturales como espirituales de Bolivia, y de la Cultura andino/amazónica.
- m) Contribuir mediante su accionar docente y su producción audiovisual al fortalecimiento de la identidad cultural nacional sin chauvinismos, mejorando la autoestima interna.
- n) Trabajar para enriquecer la Memoria Colectiva del país.

Por su parte la Carrera de Lingüística e Idiomas, en el marco de sus fines y principios orientados a formar profesionales comprometidos con la problemática social y que afecta a la población y a la práctica comunitaria, tiene previsto en su plan curricular la realización de prácticas pre-profesionales de Trabajo Dirigido como modalidad de graduación.

#### TERCERA.- (DEL OBJETO)

El presente convenio interinstitucional, tiene por objeto desarrollar la traducción y subtítulo de la película YAWAR MALLKU del Quechua al Inglés de la fundación grupo Ukamau, en este entendido LA CARRERA DE LINGÜÍSTICA E IDIOMAS se constituye en Unidad Académica facilitadora para ejecutar la traducción de la obra cinematográfica de LA FUNDACIÓN GRUPO UKAMAU de manera que coadyuve al alcance de los objetivos.

Para el efecto, LA FUNDACIÓN GRUPO UKAMAU dará lugar a la realización de Trabajo Dirigido en el área de traducción y subtítulo del Quechua al Inglés, a la egresada de la CARRERA DE LINGÜÍSTICA E IDIOMAS: ZORKA MARGOTH DELGADO IMAÑA con RU 1686614 CI: 6975706 LP

#### CUARTA.- (DEL ALCANCE)

El presente convenio interinstitucional, pretende coadyuvar al desarrollo de la obra cinematográfica de la fundación grupo ukamau, mediante la traducción de del idioma Quechua al Inglés. Por parte de la estudiante egresada que opta por licenciatura en la modalidad de Trabajo Dirigido, con el seguimiento de docente tutor de la Carrera de Lingüística e Idiomas.

#### QUINTA.- (DE LAS RESPONSABILIDADES Y COMPROMISOS)

Las partes se responsabilizan y se someten al cumplimiento de las siguientes obligaciones:

- 5.1 LA FUNDACIÓN GRUPO UKAMAU se compromete a:
- a) Facilitar las prácticas de la pre-profesional de la Carrera de Lingüística e Idiomas otorgándole información necesaria de la actividad.
  - b) Otorgar a la facilitadora, los espacios físicos y el material logístico necesarios para la realización de la práctica en el marco de los requisitos exigidos para ambas instituciones.



- c) Presentar informes bimestrales y en el informe final la respectiva calificación otorgada a la facilitadora.
- d) De acuerdo a los estatutos universitarios el pasante tiene derecho a recibir viáticos de transporte y alimentación, los mismos corren por cuenta de la institución en la que se realiza el Trabajo Dirigido.

5.2 La **CARRERA DE LINGÜÍSTICA E IDIOMAS** se compromete a:

- a) Definir las áreas de aplicación en coordinación con LA FUNDACIÓN GRUPO UKAMAU
- b) Brindar, asesoramiento teórico, metodológico, técnico de los profesionales para este efecto, los requerimientos académicos con las políticas institucionales y las demandas de población.
- c) Comprometer a los estudiantes, en las actividades de apoyo en el ámbito social a través de elementos motivacionales y de desarrollo personal.
- d) Garantizar que los practicantes cumplan un mínimo de 1000 horas de trabajo (600 horas que serán desarrolladas dentro de la Institución y 400 horas fuera de la misma).

**SÉXTA.- (CONFIDENCIALIDAD)**

Por la naturaleza de las atribuciones y competencias de LA FUNDACIÓN GRUPO UKAMAU, el contenido de documentos de carácter reservado que sean de conocimiento del pasante, no podrán ser divulgados, ni revelados.

**SÉPTIMA.- (MODALIDAD DE EJECUCIÓN)**

Para efectivizar el presente convenio de la Carrera de Lingüística e Idiomas, realizará la evaluación de la estudiante que esté en condiciones de realizar sus prácticas pre-profesionales. Posteriormente se procederá a la suscripción del "Documento de Compromiso Individual", donde se establecerán las condiciones, tiempo de duración y horarios. Finalmente la egresada que se encuentre realizando pasantías será sometida a las evaluaciones de rendimiento que LA FUNDACIÓN GRUPO UKAMAU estime necesarias.

**OCTAVA.- (DURACIÓN Y VIGENCIA DEL CONVENIO)**

El presente Convenio tendrá como plazo de vigencia hasta la entrega del trabajo a partir de la fecha de su suscripción, pudiendo renovarse mediante un documento similar, de acuerdo a la conveniencia y previa evaluación de las Partes.

**NOVENA.- (NOTIFICACIONES)**

Cualquier aviso o notificación que deba efectuarse entre las partes, en el marco del presente Convenio, será remitido a:

- La **CARRERA**: Av. 6 de Agosto N° 2080-Casa Montes.  
La Paz - Bolivia  
Fono: 2444165  
Email: [linguistica\\_2010@hotmail.com](mailto:linguistica_2010@hotmail.com)





**LA FUNDACIÓN GRUPO UKAMAU:**

- **Oficina Central:** Calle Sanauja N° 651 Plaza Riosinio  
La Paz-Bolivia  
Fono: 22281854  
[ukamaucine@gmail.com](mailto:ukamaucine@gmail.com)

**DÉCIMA. - (MODIFICACIONES)**

El presente Convenio podrá ser complementado o modificado en cualquier momento durante su vigencia por mutuo acuerdo de PARTES, mediante la suscripción de una Adenda, previa evaluación técnico legal.

**DÉCIMA PRIMERA.- (SOLUCIÓN DE CONTROVERSIAS)**

El presente Convenio se suscribe amparado en el principio de Buena Fe, por tanto, las partes establecen que, en caso de producirse alguna controversia en relación a su ejecución, la misma será resuelta por medio de la negociación directa.

**DÉCIMA SEGUNDA. - (CAUSALES Y PROCEDIMIENTO DE CONCLUSIÓN DEL CONVENIO).-**

El presente Convenio podrá ser disuelto en caso de verificarse cualquiera de las siguientes situaciones:

- a) Por mutuo acuerdo de partes.
- b) Por cumplimiento del plazo establecido, si no mediara la renovación del Convenio.
- c) Unilateralmente, ante el incumplimiento de cualquiera de las cláusulas de este Convenio, por una de las partes.

Previamente a la resolución del Convenio en forma unilateral por cualquiera de las partes suscribientes, se deberá notificar por escrito a la otra con treinta (30) días de anticipación.

*En caso de resolverse, las actividades iniciadas y en curso de ejecución deben culminarse.*

**DÉCIMA TERCERA.- (CONFORMIDAD)**

Las partes manifiestan su plena conformidad con todas y cada una de las cláusulas que preceden, obligándose a su fiel y estricto cumplimiento, en fe de lo cual suscriben al pie del presente documento, en dos ejemplares; es dado en la ciudad de La Paz, cuatro días del mes de julio de 2019



*Mónica Bustillos Troche*

Mónica Bustillos Troche  
Productora Ejecutiva

LA FUNDACIÓN GRUPO UKAMAU

*Orlando Montaña Molina*

Lic. Orlando Montaña Molina

DIRECTOR

CARRERA LINGÜÍSTICA E IDIOMAS





**ANNEX II**  
**TRANSLITERATED CORPUS OF THE “YAWAR MALLKU” FILM**

The film has two parts: some of them are in Quechua audio, and others are in Spanish. Therefore, the transliteration was done from the beginning to the end of the film. The chart below shows three columns: the number of sequences in which the text or utterance appears, the speakers name and the source transliterated text.

Spanish texts       Quechua texts       English text

| N° | SOURCE TEXT AND AUDIO OF THE YAWAR MALLKU FILM  |
|----|---|
| 1  | Fundación Ukamau presenta:  |
| 2  | PREMIO TIMON DE ORO 30 MOSTRA INTERNACIONAL. FESTIVAL DE VENECIA.   |
| 3  | GRAN PREMIO ESPIGA DE ORO FESTIVAL DE CINE DE VALLADOLID ESPAÑA.  |
| 4  | PREMIO GEORGES SADOVI. AL MEJOR FILM EXTRANJERO PARIS-FRANCIA 1969.   |
| 5  | PREMIO ESPECIAL DEL JURADO FESTIVAL DE CINE DE SAN FRANCISCO ESTADOS UNIDOS.  |
| 6  | SELECCIONADA POR LA UNESCO ENTRE LAS 100 PELÍCULAS MÁS IMPORTANTES DEL CINE MUNDIAL.  |
| 7  | <p>Pasadena, california. U.S.A. AP. Pronóstico para la próxima centuria. Por Ralph Dighton. En una conferencia ante el instituto tecnológico de California, el científico James Donner declaro:</p> <p>“el habitante de una nación desarrollada no se identifica con el hambriento de la india o Brasil, Vemos a esa gente como una raza o especie distinta y en realidad lo son.</p> <p>Idearemos, antes de cien años métodos apropiados para deshacernos de ellos son simplemente animales, diremos constituyen una verdadera enfermedad.</p> <p>Resultado: las naciones ricas y fuertes devoraran a los pobres y débiles”.</p> |

|    |  |
|----|--|
| 8  | <b>IGNACIO:</b> karaju kunampis allinta yachanakunman  |
| 9  | <b>IGNACIO:</b> Mana nuqa manchachikunichu, mana ni pi manchachikunchu.  |
| 10 | <b>IGNACIO:</b> Paykunapaq allinta ruranchis   |
| 11 | <b>IGNACIO:</b> Qhari waway wañun, warmiwaway wañullantaq  |
| 12 | <b>PAULINA:</b> Ignacio tardeña sayk'usqañakanki puñucapullayña  |
| 13 | <b>IGNACIO:</b> Kimsa waway wañun, sulk'a waway pascual chayrayku tomasani   |
| 14 | <b>IGNACIO:</b> Wawasniy   |
| 15 | <b>IGNACIO:</b> Paulina, qhinchosa! kinsantis wawanchis wañun chayta yachay wawaqa wañun!  |
| 16 | <b>PAULINA:</b> Mana qanchu yachanki.  |
| 17 | <b>IGNACIO:</b> - Karaju   |
| 18 | <b>IGNACIO:</b> Qanqa mana waway wawayujchu kanki sapallay ñuqaqa wañusaq  |
| 19 | <b>PAULINA:</b> Imapis kay amaña parlayñachu, puñullayña   |
| 20 | <b>IGNACIO:</b> kunanqa yachasun yachasun ari kunan yachasun   |
| 21 | <b>IGNACIO:</b> Jinata, jinata maqaskayki  |
|    | <b>PAULINA:</b> kachariway, kachariway   |
| 22 | <b>IGNACIO:</b> Yachay kunanqa way way   |
| 23 | <b>PAULINA:</b> Ajina kanki  |
| 24 | <b>PAULINA:</b> Ajinata maqaskayki   |
| 25 | <b>YAWAR MALLKU</b>  |
|    | <b>Con:</b> Marcelino Yanahuaya<br>Vicente Salinas   |
| 26 | Benedicta Huanca   |
|    | <b>Participan:</b> Mario Arrieta<br>Felipe Vargas<br>Carlos Cervantes<br>Lide Artes<br>José Arco<br>Adela Peñaranda<br>Luis Ergueta<br>Danielle Caillet<br>Humberto Vera<br>Javier Fernandez |
| 27 | Julio Quispe   |
| 28 | Y los pobladores de la comunidad campesina de Kaata.   |
|    | <b>Argumento:</b> Oscar Soria  |
| 29 | Jorge Sanjines   |
| 30 | <b>Fotografía:</b> Antonio Eguino  |
| 31 | <b>Guion y montaje:</b> Jorge sanjines   |
| 31 | <b>Jefe de producción:</b> Ricardo Rada  |
|    | <b>Music compuesta por:</b> Alberto Villalpando<br>Alfredo Dominguez<br>Gregorio Yana<br>Ignacio Quispe  |
| 32 | (kollasuyo theater)  |
|    | <b>Dialogos:</b> Oscar Soria<br>Continuidad  |
| 33 | Danielle Caillet   |
| 34 | <b>Asistente de camara:</b> Antonio Pacello  |

|    |   |
|----|---|
|    | <b>Luces:</b> Humberto Vera<br><b>Asesor de Quechua:</b> Rene Cordova<br><b>Asistente de Producción:</b> Gladys de Rada<br><b>Segundo asistente de direccion:</b> Gaston Gallardo<br><b>Segundo Asistente de Camara:</b> Carlos Velasco |
|    | <b>Interpreta quena:</b> Gibert Fabre<br><b>Orquesta:</b> National symphonic orchestra  |
| 35 | <b>Grabaciones musicales:</b> study “Lyra” “Nacido para ser salvaje”  |
| 36 | <b>Producida por:</b> “Ukamau Limitada” Bolivia   |
| 37 | <b>Dirección:</b> Jorge sanjinéz  |
| 38 | <b>IGNACIO:</b> Paulina imamantataq phiñakunki  |
| 39 | <b>IGNACIO:</b> Risunchis ari kay t´unakuna pampaq, paqhe ukqhupi   |
| 40 | <b>IGNACIO:</b> Ama phiñakuychu risuncheq   |
| 41 | <b>IGNACIO:</b> Imamantataq, manachu puriyta munanki ñuqawan, risuncheq   |
| 42 | <b>IGNACIO:</b> Allin p´unchay, tatay   |
| 43 | -Allin p´unchay   |
| 44 | -Allin p´unchay, mamay  |
| 45 | <b>PAULINA:</b> -Allin  |
| 46 | <b>X:</b> Wasiykita qanwan(paq) mask´aq jamurqani, mallku   |
| 47 | <b>X:</b> Ichapas intendente yachañña ruwasqanchista, ujinata ñawirisninta rikuni   |
| 48 | <b>IGNACIO:</b> Tukuyninchiq tantakusun y chaypi yachasunchis   |
| 49 | <b>X:</b> Kunan manachu autoridadjina puriwaq   |
| 50 | <b>IGNACIO:</b> Paykunawan parlamusaq y chaypi yachasuncheq   |
| 51 | <b>IGNACIO:</b> Q´uchilla kanaykicheq tiyan, willaychis tukuymán  |
| 52 | <b>ALCALDE:</b> Usqayta ... Usqayta   |
| 53 | <b>ALCALDE:</b> Chaypi sayayta  |
| 54 | <b>ALCALDE:</b> Phawaycheq usqayta usqayta usqayta!!  |
| 55 | <b>AMIGO DE IGNACIO:</b> Ama phawaychu, wañuchisunkichis  |
| 56 | <b>NIÑO:</b> Wachuchinku  |
| 57 | <b>SIXTO:</b> Disculpa, hermano fue sin querer  |
| 58 | <b>JUGADOR:</b> ¡indio! Bruto!  |
| 59 | <b>SIXTO:</b> ¿indio? ¿Me conoces? ¿Me has visto nacer?<br>¡No soy indio! ¡No soy indio carajo!   |
| 60 | <b>SIXTO:</b> Paulina   |
| 61 | <b>SIXTO:</b> Sixto   |
| 62 | <b>SIXTO:</b> Ignacio, imaynalla hermano  |
| 63 | <b>IGNACIO:</b> Mana allinchi kani  |
| 64 | <b>SIXTO:</b> Imarayku, imataq pasarqa  |
| 65 | <b>SIXTO:</b> Imaraykutaq, paulina  |
| 66 | <b>SIXTO:</b> Wasiman apaykusun   |
| 67 | <b>SIXTO:</b> Sumaqmanta wawqi  |
| 68 | <b>SIXTO:</b> Machkha diaña jina karqanri   |
| 69 | <b>PAULINA:</b> Qayna tarde chakramanta jamushaspa balearparinku  |
| 70 | <b>SIXTO:</b> Paulina, ujpita hospitalta apananchis tiyan   |
| 71 | <b>PAULINA:</b> Allincha kanman, sixto Mana qulqhita apamuykuchu  |
| 72 | <b>SIXTO:</b> Pitaq, pitaq ajinata ruwarqun...maypi   |

|     |   |
|-----|---|
| 73  | <b>PAULINA:</b> Gendarmi ruwarqun, sixto  |
| 74  | <b>DOCTOR:</b> ¡A estos los traen siempre cuando están en sus últimas hombre!                             |
| 75  | <b>DOCTOR:</b> Hay qué operarlo.  |
| 76  | <b>DOCTOR:</b> ¿Tiene familiares?   |
| 77  | <b>ENFERMERA:</b> Si, Doctor están afuera.  |
| 78  | <b>DOCTOR:</b> Búsquelos.   |
| 79  | <b>DOCTOR:</b> Vamos a describir, anote.  |
| 80  | <b>ENFERMERA:</b> Pase, el doctor los necesita.   |
| 81  | <b>SIXTO:</b> Buena noche, Doctor   |
| 82  | <b>DOCTOR:</b> Buena noche, hijo  |
| 83  | <b>PAULINA:</b> Buenas noches   |
| 84  | <b>DOCTOR:</b> - Buenas noches  |
| 85  | <b>DOCTOR:</b> ¿Qué es de vos el herido?  |
| 86  | <b>SIXTO:</b> Es mi hermano doctor.   |
| 87  | <b>DOCTOR:</b> ¿Ella es su mujer?   |
| 88  | <b>SIXTO:</b> Si, Doctor.   |
| 89  | <b>DOCTOR:</b> Este hombre esta grave, ¿por qué pues lo han traído tan tarde?                             |
| 90  | <b>SIXTO:</b> Desde lejos han venido doctor, un día de viaje es.  |
| 91  | <b>DOCTOR:</b> Para operarlo ahora lo importante es la sangre.  |
| 92  | <b>DOCTOR:</b> Ustedes mismos pueden dar  |
| 93  | <b>SIXTO:</b> ¿Estos remedios doctor tenemos que comprar?   |
| 94  | <b>DOCTOR:</b> No es compatible.  |
| 95  | <b>DR:</b> Mire, señor la sangre del paciente no es compatible ni con la de la señora ni con la de usted. |
| 96  | <b>DR:</b> Hay que conseguir un donante caso contrario hay que comprarla.                                 |
| 97  | <b>PAULINA:</b> Sixto uj jaywakuta ruwasunman karqa ñawpajta  |
| 98  | <b>SIXTO:</b> Mana reqsinichu pi yatirista kaypi  |
| 99  | <b>SIXTO:</b> Uj chikalla tiyanku jatun llajtamanta runas chaymanta qunqapunkuña machulasta               |
| 100 | <b>PAULINA:</b> Imanasuwantaq kunanri, sisto  |
| 101 | <b>SIXTO:</b> Kimsa pachak suxta chunkayuq valisqa yawar...nuqa urkhoni iskay pachajllata killapi         |
| 102 | <b>PAULINA:</b> Manachu kay tupusniyta vendesunman  |
| 103 | <b>SIXTO:</b> Mana valenchu   |
| 104 | <b>SIXTO:</b> Mana nuqaman ni imata willawankichu...hermanun kani yachayta munani                         |
| 105 | <b>PAULINA:</b> Willasqayki imachus pasarqan chayta   |
| 106 | <b>PAULINA:</b> Kimsa wawasniyku karqa kuisqa tiyakujkayku  |
| 107 | <b>PAULINA:</b> Igancio anchata ñawpaq llamk´aq karqa tukuy munakuj kanku                                 |
| 108 | <b>PAULINA:</b> Wawasniy allin kasarqa uvejaswan yanapawaqkanku   |
| 109 | <b>PAULINA:</b> Uj unquy jamuspa kimsantin wawasniyta apakapun  |
| 110 | <b>PAULINA:</b> Chaymanta pacha ignacio ujinayapun  |
| 111 | <b>PAULINA:</b> Ñuqa yuyani imayantachus qusayman umakanampaq, uj fiestata ruwanku                        |
| 112 | <b>YATIRI:</b> Paulina, qanmi chaypi kasanki  |
| 113 | <b>PAULINA:</b> -Ya Tatay   |
| 114 | <b>YATIRI:</b> Kunanqa sumajllata willariwaychis  |
| 115 | <b>YATIRI:</b> Kusalla  |

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| 116 | <b>PAULINA:</b> Kusallachu tatay   |
| 117 | <b>YATIRI:</b> Kusa  |
| 118 | <b>YATIRI:</b> Waliqla waliqla   |
| 119 | <b>YATIRI:</b> Sumajtaq llusqin...sumaq  |
| 120 | <b>YATIRI:</b> Kusa, kusapunitaq   |
| 121 | <b>YATIRI:</b> Kunan qhawasun sichus qhepaman wawayuq kapunki manachus.  |
| 122 | <b>YATIRI:</b> Kuka mama willariway  |
| 123 | <b>YATIRI:</b> Sichus wawakuna kanqachus manachus  |
| 124 | <b>YATIRI:</b> Ah...   |
| 125 | <b>YATIRI:</b> Ujtawan   |
| 126 | <b>YATIRI:</b> Kay paulina qashan...kay wawankuna mana kananpaq.   |
| 127 | <b>YATIRI:</b> Kay tranka jark'an...   |
| 128 | <b>YATIRI:</b> Unqusqa kanki   |
| 129 | -Tiyarikuy tatay, tiyarikuy  |
| 130 | <b>IGNACIO:</b> Tatay, allyn p'unchay tatay<br><b>PAULINA:</b> -Allyn p'unchay tatay, imaynalla                                      |
|     | -Tiyarikuychis   |
| 131 | - Allin p'unchay mamay   |
| 132 | - Akullirikusunraq   |
| 133 | <b>IGNACIO:</b> Akullirikusun  |
| 134 | <b>IGNACIO:</b> Akullirikusun, Tatay   |
| 135 | <b>ABUELO:</b> Dios pagapusunki  |
| 136 | <b>ABUELO:</b> Akullirikusun mamay   |
| 137 | <b>PAULINA:</b> Bay tatay  |
| 138 | <b>X:</b> Kay kuquitata jap'irirway mamay  |
| 139 | <b>X:</b> Allynypuni visitaq jamuwankichis qankunawanpuni parlarikuyta munarqani.  |
| 140 | <b>X:</b> Yatiriq nisqanta anchata llakichiwan.  |
| 141 | <b>X:</b> Qhaynawata anchata waqarqayky paulinaq wawan wañun chay unquypi  |
| 142 | <b>X:</b> Kunan yachananchis tiyan imaraykutaq mana wawayuqchu kanqa.  |
| 143 | <b>ABUELO:</b> Ñuqa yuyani paulinata sajraranamanta pasasqanta   |
| 144 | <b>IGNACIO:</b> Mana ajinachu, mana awqayku kanchu   |
| 145 | <b>ABUELO:</b> Kay ignaciowan kay paulinawan ichapis kay lugarniyuqkunaman mana uqharikunkuchu chaymanta payqa kunanqa mana wawayuq. |
| 146 | <b>ABUELO:</b> Qunqurchakimanta sumaqta jaywakunqanku, paulina wichay urquta wicharinqa machulakunaman jaywaj                        |
| 147 | <b>IGNACIO:</b> Ñuqapaq mana chaykunachu kanman  |
| 148 | <b>X:</b> Ñuqa yuyani apamusqankuta kay mana allin kawsayta ayllunchisman, chayaqgringukuna,   |
| 149 | <b>IGNACIO:</b> Qhinchá gringos  |
| 150 | <b>GRINGO:</b> Hey wait. call her  |
| 151 | <b>GRINGO:</b> Jamuy   |
| 152 | <b>PAULINA:</b> Tatay  |
| 153 | <b>GRINGO:</b> Jamuy   |
| 154 | <b>GRINGO:</b> Huevosta vindiway   |
| 155 | <b>GRINGO:</b> Gracias   |

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| 156 | <b>GRINGO:</b> Védenos todo   |
| 157 | <b>PAULINA:</b> Mana atinichu tatay astawan   |
| 158 | <b>GRINGO:</b> ¿Porque? Vendenos  |
| 159 | <b>GRINGO:</b> Podemos pagarte un buen precio   |
| 160 | <b>GRINGO:</b> Machkha kamataq  |
| 161 | <b>PAULINA:</b> Mana tatay mana atiymanchu  |
| 162 | <b>GRINGO:</b> Podemos pagarte  |
| 163 | <b>PAULINA:</b> Mana Tatay  |
| 164 | <b>GRINGO:</b> She doesn't understand your Quechua. (tu quechua no es bueno)  |
| 165 | <b>GRINGO:</b> Tu eres paulina, paulina yanawuaya   |
| 166 | <b>PAULINA:</b> Ari   |
| 167 | <b>GRINGO:</b> ¿Tú nos conoces, ¿no? sabes quienes somos.   |
| 168 | <b>GRINGO:</b> ¿Porque no nos vendes esos huevos?   |
| 169 | <b>GRINGO:</b> Nosotros queremos para nuestro centro esos huevos  |
| 170 | <b>GRINGO:</b> Vendenos, paulina.   |
| 171 | <b>P:</b> Mana atiymanchu porque ñuqa tantarqani feria llajtaman apanaypaq mana atiymanchu                              |
| 172 | <b>GRINGO:</b> Oh hell! We're wasting enough time.  |
| 173 | <b>GRINGO:</b> Si tú ahora nos vendes estos huevos porque ir a la feria a vender.                                       |
| 174 | <b>COMADRE:</b> Locotito señor, sirvase.  |
| 175 | <b>COMADRE:</b> Rolando, apurate los chorizos para el caballero de adentro.   |
| 176 | <b>COMADRE:</b> Dos platos de chorizo pa la mesa 6.   |
| 177 | <b>COMADRE:</b> Rolando, ven.   |
| 178 | <b>COMADRE:</b> Como estas sexto, compadrito espérame.  |
| 179 | <b>COMADRE:</b> Pasa compadre toma asiento allasito.  |
| 180 | <b>COMADRE:</b> No tengo tiempo comadre.  |
| 181 | <b>COMADRE:</b> Pasa, compadre.   |
| 182 | ¿Como estas, dónde te has perdido? tanto tiempo compadre que nos estas por aca, ¿qué ha pasado?                         |
| 183 | <b>SIXTO:</b> Si, comadre una desgracia me ha pasado.   |
| 184 | <b>MESERO:</b> La mesa ha pedido fricase ahora quieren asado.   |
| 185 | <b>COMADRE:</b> Porque no han pedido a un comienzo.   |
| 186 | <b>COMADRE:</b> Un ratito, compadre.  |
| 187 | <b>SIXTO:</b> No, no voy a almorzar.  |
| 188 | <b>MESERO:</b> La señora me ha dicho.   |
| 189 | <b>COMADRE:</b> ¿Qué ha pasado no tienes hambre? Servite, ¿desgracia estabas diciendo?                                  |
| 190 | <b>SIXTO:</b> Mi hermano muy mal siempre ha llegado, le han herido en la comunidad.                                     |
| 191 | Y como allá no hay ningún médico.   |
| 192 | Hemos traído al hospital.   |
| 193 | Desgraciadamente a mi hermano al Ignacio lo han herido.   |
| 194 | Y ahora se va operar.   |
| 195 | Y ahora necesitamos dinero para comprar sangre.   |
| 196 | <b>COMADRE:</b> Ay dinero dinero, compadre.   |
| 197 | <b>COMADRE:</b> De donde pues no tengo estás viendo que pal hielo que pala carne, hace una semana te hubiera dado pues. |

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| 198 | <b>X:</b> Qaynawata ima unquypunichari jamurqa  |
| 199 | <b>X:</b> Warmisniykishis manaña wawayujkanqa chay astawan llakiy   |
| 200 | <b>IGNACIO:</b> Señoray jayk´a tiempuqa chay sobrinayki mana wawayujchu   |
| 201 | <b>SEÑORA:</b> Wata kuskanniyuq tatay   |
| 202 | <b>IGNACIO:</b> Ah ya.  |
| 203 | <b>SEÑORA:</b> Waq wawayuq kayta munan  |
| 204 | <b>IGNACIO:</b> Subrinayki qhipa wawanta maypitaq wachakun  |
| 205 | <b>SEÑORA:</b> Centro maternidadpi  |
| 206 | <b>IGNACIO:</b> Chaypichu   |
| 207 | <b>SEÑORA:</b> Ari  |
| 208 | <b>ALCALDE:</b> Wiraquchas, gringos jamunku entero comunidaqta yanapaq.   |
| 209 | <b>ALCALDE:</b> Qankunapas paykunata yanapanaykichis tiyan tukuy imapi  |
| 210 | Ñuqa awturidadjina, jefejina qankunamanta, ñuqapis qankunawan yanapasun enterupi.   |
| 211 | <b>GRINGO:</b> Well nuestro centro tiene un año y medio de vida   |
| 212 | <b>ALCALDE:</b> Caballero nin chay maternidad wata kuskanniyuqña funcionan  |
| 213 | <b>ALCALDE:</b> Paykuna munanku achka warmista chay maternidadman rinankuta.  |
| 214 | <b>GRINGO:</b> Thank you  |
| 215 | <b>GRINGO:</b> Now I would like to something more   |
| 216 | <b>GRINGO:</b> Nosotros los del cuerpo de progreso hemos venido hasta aquí con mucho sacrificio para que ustedes se desarrollen |
| 217 | <b>ALCALDE:</b> Qankunaqa agradesenaykichis tiyan sapa p'unchay jamusqankuta kay aylluta kay maternidaqta ruwaq                 |
| 218 | <b>G:</b> Well, ahora tenemos estas ropas son para regalarles a todos los muchachos de esta comunidad.                          |
| 219 | <b>GRINGO:</b> Estes ropas son regaladas por los hijos de los extranjeros que viven en la paz,                                  |
| 220 | <b>GRINGO:</b> Son traídos para que todos los niños puedan tener también unas ropas, así como estos.                            |
| 221 | <b>GRINGO:</b> Vamos a empezar  |
| 222 | <b>ALCALDE:</b> Esta bien.  |
| 223 | <b>ALCALDE:</b> Jatariycheq a   |
| 224 | <b>ALCALDE:</b> Filakuycheq a phawaspa, phawaspa phawaspa!  |
| 225 | <b>ALCALDE:</b> Chimpaycheq chayman, qanpis, qanpis   |
| 226 | <b>ALCALDE:</b> Chayllapiña sayakuycheq   |
| 227 | <b>ALCALDE:</b> Ama llakikuycheqchu tukuyapaqkanqa  |
| 228 | <b>ALCALDE:</b> Jamuycheq kunan, jamuycheq  |
| 229 | <b>ALCALDE:</b> Kunan kay ladoman jamuycheq apurakuycheq  |
| 230 | <b>GRINGO:</b> Bien amigo, contento?  |
| 231 | <b>IGNACIO:</b> Ari, content.   |
| 232 | <b>YATIRI:</b> Pachamama, chayta chaskiriway, sillaqha atichanman, tukuy akhamani, sunchully                                    |
| 233 | <b>YATIRI:</b> Allin kawsay ignasiopaq...tukuy llakiyuqkunapaqpas,  |
| 234 | <b>YATIRI:</b> Machulas achachilas kay jaywakuta apampuykicheq qankuna yanapanaykichispaq warmisniykuman wawayuq kanampaq.      |
| 235 | <b>YATIRI:</b> Pachamama, qanllapaq phukhuyku kay jarabiycuta machulaykumantapacha warmisniyku wachakunankupaq                  |
| 236 | <b>GRINGO:</b> Hey, Jeim come!  |
| 237 | What do you want?   |
| 238 | Look! They returned the clothes!  |
| 239 | Shit!   |

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| 240 | <b>ENFERMERA:</b> Solo la inyección, Doctor.  |
| 241 | <b>ENFERMERA:</b> Tenga usted, Doctor.  |
| 242 | <b>DOCTOR:</b> Entonces no han traído todavía los remedios.   |
| 243 | <b>ENFERMERA:</b> Todavía no han traído, Doctor.  |
| 244 | <b>DOCTOR:</b> Si a tu marido no se le opera.   |
| 245 | <b>DOCTOR:</b> La mujercita no habla castellano, habla quechua.   |
| 246 | <b>DOCTOR:</b> Hay alguien que hable quechua aquí.  |
| 247 | <b>ENFERMERA:</b> Si doctor tenemos un paciente es este niño, es de cativí y el habla quechua.            |
| 248 | <b>D:</b> Hijito escucha pregúntale si es que ha de llegar ya su cuñado qué tiene que traer los remedios. |
| 249 | <b>D:</b> Porque si no los trae ahora mismo se va a morir, es tan muy urgente qué traiga la sangre.       |
| 250 | <b>D:</b> Tal vez ella sabe dónde está y puede ir a apurarlo.   |
| 251 | <b>NIÑO:</b> Usqhayta rinayki tiyan cuñaduykita mask´aq,  |
| 252 | <b>NIÑO:</b> Yawarta apamunaykichis tiyan, jampicunata.   |
| 253 | <b>NIÑO:</b> Mana apamunkichis chayqa wañupunqa nin   |
| 255 | <b>DOCTOR:</b> Y ¿como les ha ido?  |
| 256 | <b>SIXTO:</b> Nada doctor, todo me ha fallado solo he encontrado veinte pesos.                            |
| 257 | <b>DOCTOR:</b> Veinte pesos, pero con veinte pesos no hacemos nada.                                       |
| 258 | <b>SIXTO:</b> Si doctor, qué podemos hacer ahora doctor, ayúdenos pues ayúdenos.                          |
| 259 | <b>SIXTO:</b> ¿Qué podemos hacer?   |
| 260 | <b>DOCTOR:</b> Quizás consigamos algo.  |
| 261 | <b>DOCTOR:</b> Te voy a dar una tarjeta para el Dr. Millan.   |
| 262 | <b>DOCTOR:</b> Yo voy a hablarle por teléfono.  |
| 263 | <b>DOCTOR:</b> Quizá consigamos sangre de su clínica.   |
| 264 | <b>DOCTOR:</b> Tienes que correr, pero.   |
| 265 | <b>DOCTOR:</b> Apurate hijo.  |
| 266 | <b>ALCALDE:</b> Buenos días, Ignacio  |
| 267 | <b>ALCALDE:</b> ¿ya no sabes saludar?   |
| 268 | <b>ALCALDE:</b> Hasta las llamas al pasar hacen ummm  |
| 269 | <b>IGNACIO:</b> Qan imatataq munanki nuqawan, wiraqucha intendente  |
| 270 | <b>ALCALDE:</b> centro de maternidadman rirqankichu   |
| 271 | <b>IGNACIO:</b> Ari, chayman purini   |
| 272 | <b>ALCALDE:</b> Kusa kusa horaña karqan chay riypaq,  |
| 273 | <b>ALCALDE:</b> Allin ruwanki rispa.  |
| 274 | <b>ALCALDE:</b> Chay Gringos wiraquchas niwanku mana qan ni imapi yanapasqaykita                          |
| 275 | <b>IGNACIO:</b> Ñuqa qhawariqla purirqani mana paykunawan imaruwanaykanchu,                               |
| 276 | <b>IGNACIO:</b> Jinalla   |
|     | <b>IGNACIO:</b> May señor intendente nuqapis purinay kan chayta risaq.                                    |
| 277 | waliqla wiraqocha intendente  |
| 278 | <b>ALCALDE:</b> Ratukama, Ignasio   |
| 279 | <b>GRINGOS:</b> We have to find out why he was by the center.   |
| 280 | <b>GRINGOS:</b> Besides, we need his collaboration.   |
| 281 | <b>GRINGOS:</b> Yeah, you´re right.   |
| 282 | <b>GRINGOS:</b> Let´s ask to this old man.  |
| 283 | <b>GRINGOS:</b> Maypitaq Ignacio mallku kachkan...  |
| 284 | <b>ABUELO:</b> Señala a la punta (Alla arriba esta)   |



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| 285 | <b>GRINGOS:</b> Maypi   |
| 286 | <b>GRINGOS:</b> Imataq ruwashan janajpi   |
| 287 | <b>ABUELO:</b> K'anchaymanta junt'akuchkan  |
| 288 | <b>CHICA:</b> Señora un hombre buscan al Doctor.  |
| 289 | <b>SEÑORA:</b> Pero tú sabes que no esta.   |
| 290 | <b>CHICA:</b> Quiere hablar con usted.  |
| 291 | <b>SEÑORA:</b> Bueno dile que espere entonces.  |
| 292 | <b>CHICA:</b> Bien señora.  |
| 293 | <b>CHICA:</b> La señora dice que esperes.   |
| 294 | <b>SIXTO:</b> Buenos días, señora.  |
| 295 | <b>SEÑORA:</b> Mi marido no esta se encuentra en un almuerzo.   |
| 296 | <b>SIXTO:</b> Es urgente señora.  |
| 297 | <b>SIXTO:</b> El doctor moreno me ha encargado sangre para mi hermano.  |
| 298 | <b>SIXTO:</b> Tengo la tarjeta.   |
| 299 | <b>SEÑORA:</b> Take Jhonny and play in the garden.  |
| 300 | <b>SEÑORA:</b> Si llamo el doctor Moreno, pero mi esposo se fue y no me dejo nada dicho.                              |
| 301 | <b>SIXTO:</b> ¿Dónde es pues señora?, quisiera encontrarme porque necesito sangre para mi hermano.                    |
| 302 | <b>SEÑORA:</b> Bueno, puedo llevarte, pero tienes que esperar.  |
| 303 | <b>SEÑORA:</b> Tú, por favor da la vuelta y entra por esa puerta.   |
| 304 | <b>SEÑORA:</b> Oye, creo que he hecho mal en traerte.   |
| 305 | <b>SIXTO:</b> Señora.   |
| 306 | <b>SEÑORA:</b> No, no vengas espérame en el coche.  |
| 307 | <b>SEÑORA:</b> Gracias.   |
| 308 | <b>YATIRI:</b> Jap'iy kay sulluta kay jaywaykuta  |
| 309 | <b>YATIRI:</b> Saxrakuna ripunankupaq, ripunanpaq kay mana allin kawsay   |
| 310 | <b>YATIRI:</b> Tukuy llakiyujkunapaq chinkapunampaq kay kachun, kay sunquyki sumajta yuyakuy, tukuy machulaskunapis.  |
| 311 | <b>YATIRI:</b> Kay jaywakuta japiqay, kay mana allin causaypaq ripunanpaq kay saxra unkuypaq.                         |
| 312 | <b>IGANACIO</b> Chay centro maternidadpi kunan tardeqa Martina sapana wañusqa   |
| 313 | <b>IGANACIO:</b> Uj mana allinchi kashan kay centro maternidadpi.   |
| 314 | <b>IGANACIO:</b> Muyurunakuna willawanku jisq'un warmikuna chay centroman purirqanku kunantaq mana unquq rikhuripunku |
| 315 | <b>IGANACIO:</b> Chay supay unquyqa tukuy ayllukunapiña   |
| 316 | <b>IGANACIO:</b> Imatachus kuka willawasun, chayta ruwasunchis  |
| 317 | <b>YATIRI:</b> Kuka mama, kay suertita willariwaychis. Kaypaq tukuy ayllu runakuna tantarikuyku                       |
| 318 | <b>YATIRI:</b> Warmikunamanta, wawakunamanta...tikrasqami kuka,   |
| 319 | <b>YATIRI:</b> Mana allinchi  |
| 320 | <b>YATIRI:</b> Kay gringukunawan warmikunawan uklla kanku   |
| 321 | <b>YATIRI:</b> Kayqa sut'í llusqin,   |
| 322 | <b>Y:</b> kay gringukunaqa wañuyta arphimushanku, warminchis ukhupi ari Wañuyta qhatirichanku                         |
| 325 | Ayyyyy  |
| 326 | <b>GENTE:</b> Lluqsiychia   |
| 327 | <b>GENTE:</b> ¡Gringos abusivos!  |
| 328 | <b>GENTE:</b> ¡Agárrenlos! No los dejen escapar   |
| 329 | <b>GENTE:</b> ¡Fuera!   |

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| 330 | <b>GENTE:</b> Imaraykutaq chayta rruwankichis warmiywan   |
| 331 | <b>GENTE:</b> Nuqayku yachaykuña imatachus chaypi ruwankichis chayta  |
| 332 | <b>GRINGO:</b> ¡Pero amigo que pasa, yo quiero saber que pasa! ¡Por qué!  |
| 333 | <b>GENTE:</b> Imarayku  |
| 334 | <b>GRINGO:</b> What is happening, tom?  |
| 335 | <b>GENTE:</b> Kay comunidadpiqa qantaqa uywatajina wañuchiyta munaykichis   |
| 336 | <b>GRINGO:</b> They seem to know everything!  |
| 337 | <b>GENTE:</b> Chaymanchu jamurqankichis   |
| 338 | <b>GENTE:</b> Wañuchisaykichis  |
| 339 | <b>GRINGO:</b> Oh my God, Tom!  |
| 340 | <b>GRINGO:</b> Shut up katti! I'm trying to convince them!  |
| 341 | <b>GENTE:</b> Qan amaraq parlankichu karaju   |
| 342 | <b>GENTE:</b> Ñuqaraq ñawpaqta parlasaq   |
| 343 | <b>GENTE:</b> Qankunata allinta castigasunchis  |
| 344 | <b>GRINGO:</b> Mana, mana intindinkichu   |
| 345 | <b>GRINGO:</b> Yo explicar  |
| 346 | <b>GRINGO:</b> Tell them I sterilized women who had many children.  |
| 347 | <b>GRINGO:</b> Please, people.  |
| 348 | <b>GENTE:</b> qankuna wañuchisqankichis kawsaqta warmiykuj wijsan uqhupi  |
| 349 | <b>GENTE:</b> kikillantataq ruwasaykichis qankunata ñuqayku   |
| 350 | <b>GRINGO:</b> no pueden,   |
| 351 | <b>GRINGO:</b> no pueden hacer esto mi labor es científica  |
| 352 | <b>GRINGO:</b> mi embajada va vengarme  |
| 353 | -señor director de la secretaria nacional de salud.   |
| 354 | Señor representante de una asociación de asistencia técnica,  |
| 355 | señores y señoras   |
| 356 | Tengo el alto honor de ofrecer este banquete en homenaje a cuatro expertos salubristas que vinieron a nuestro país a cumplir altas labores de asistencia. |
| 357 | Los doctores Donal Pinkus, Diana Smith, Robert Jones y Karen Sedelman.  |
| 358 | Nuestro país requiere de la financiación y de la ayuda internacional,   |
| 359 | felizmente existe una clase de cooperación generosa y constructiva  |
| 360 | que planea nuestro desarrollo y contribuye a él   |
| 361 | y es evidente que no hemos sabido seguir el paso dado del progreso  |
| 362 | demos pues comprender esta causa y sobre todo no sentirnos inferiores   |
| 363 | <b>SIXTO:</b> -He esperado mucho!   |
| 364 | <b>SIXTO:</b> Tengo que entrar, tengo que verme   |
| 365 | <b>SEGURIDAD:</b> No se puede, ven. No hombre como te vas a meter, no puedes entrar.  |
| 366 | <b>SIXTO:</b> Déjame  |
| 367 | Que estos paladines de la ciencia que vienen con el único interés de transmitirnos lo que saben.  |
| 368 | Nos señalan que es necesario desterrar al hechicero emplumado y remplazarlo por el científico   |
| 369 | En nuestro país habemos también hombres como ellos  |
| 370 | <b>SEÑOR:</b> ¿Qué quieres hijo?  |
| 371 | <b>SIXTO:</b> Quiero encontrarme con el Doctor Millan.  |

|     |  |
|-----|--|
| 372 | <b>SEÑOR:</b> -No ves que está ocupado, después.   |
| 373 | <b>DOCTOR:</b> ¿Qué pasa con ese hombre, ¿qué quiere?  |
| 374 | <b>SEÑORA:</b> Es el hombrerito del que te hablo Moreno Riva.  |
| 375 | <b>SIXTO:</b> Ya va ser muy tarde.   |
| 376 | <b>DOCTOR:</b> ten paciencia espérame  |
| 377 | <b>SIXTO:</b> - no puedo esperar, doctor ya he esperado mucho  |
| 378 | <b>DOCTOR:</b> Perdón señores.   |
| 379 | Marchando con el suyo por el ancho esplendoroso camino de progreso por el mismo que lleva adelante a los países de                                     |
| 380 | A raíz de esta película el congreso de la república de Bolivia y la universidad mayor de San Andrés, crearon sendas comisiones de investigación        |
| 381 | Para verificar si a denuncia de esterilizaciones de mujeres campesinas, sin su consentimiento, era cierta.   |
| 382 | Ambas comisiones establecieron que los cuerpos de Paz de los EEUU, estaban practicando esa labor.  |
| 383 | En 1971, basándose en estas conclusiones, e gobierno presidido por el Gral. Juan José Torrez, expulsó de Bolivia a los cuerpos de Paz norteamericanos. |

**ANNEX III**  
**LIST OF CULTURAL REFERENCES AND CLASSIFICATIONS**

The following chart present the cultural references that was considered necessary to maintain in the translation with the explanation in parenthesis.

**CULTURAL REFERENCES BORROWING – SPECIFICATION**

| <b>QUECHUA</b>   | <b>ENGLISH TRANSLATION</b>  |
|--|---|
| <ul style="list-style-type: none"> <li>• UKAMAU</li> <li>• Qhinchosa</li> <li>• MALLKU</li> <li>• Yatiri</li> <br/> <li>• Tupu</li> <li>• Kuka</li> <li>• Akullikuy</li> <li>• Pachamama</li> <li>• Akhamani Sunchully</li> <li>• Sullu</li> </ul> | <ul style="list-style-type: none"> <li>• “UKAMAU” (that is the way it is)</li> <li>• “qhinchosa” (ill omen, unlucky woman)</li> <li>• “MALLKU” (community Leader)</li> <li>• “yatiri” (healer, wise man who uses herbs, rites and prayers to heal)</li> <li>• “tupu” (silver or gold pin used by women)</li> <li>• “kuka” (future predicting leaf)</li> <li>• “akulli” (quechua word for chewing coca leaves.)</li> <li>• “Pachamama” (Mother earth)</li> <li>• “akamani” and “sunchulli” (Powerful hill)</li> <li>• “Sullu” (llama fetus)</li> </ul> |
| <b>SPANISH</b>   | <b>ENGLISH TRANSLATION</b>  |
| <ul style="list-style-type: none"> <li>• Intendente</li> <li>• Indio</li> <li>• Hijo</li> <li>• Compadrito/ comadre</li> <li>• Asado / Fricase</li> <li>• Mujercita</li> <li>• Hijito</li> <li>• Hombrecito</li> </ul>                             | <ul style="list-style-type: none"> <li>• “intendente” (mayor of the community)</li> <li>• “indio” (yokel)</li> <li>• “hijo” (Young man)</li> <li>• “compadrito” (trustful buddy)</li> <li>• “fricase” “asado” (typical dishes from La Paz city)</li> <li>• "mujercita" (countrywoman)</li> <li>• "hijito" (little boy)</li> <li>• "hombrecito" (countryman)</li> </ul>  |

## CULTURAL REFERENCES ADAPTATION AND EQUIVALENCE

| QUECHUA CULTURAL REFERENCES  | ENGLISH TRANSLATION  |
|--|--|
| <ul style="list-style-type: none"> <li>• <a href="#">Autoridadjina</a> (autoridad)</li> <li>• <a href="#">Uma</a> (cabeza)</li> <li>• <a href="#">Jefejina</a> (como jefe)</li> <li>• <a href="#">Machulas</a> (Abuelos)</li> <li>• <a href="#">Achachilas</a> (Ancestros)</li> <li>• <a href="#">Chayta yachay</a> (sepa eso)</li> <li>• <a href="#">Allin p´unchay</a> (Buen dia)</li> <li>• <a href="#">Chaypi sayayta</a> (¡Párate ahí!)</li> <li>• <a href="#">phawaycheq usqayta</a> (¡Corran, rápido!)</li> <li>• <a href="#">Urkhoni</a> (saco)</li> <li>• <a href="#">Unqusqa</a> (eneferma)</li> <li>• <a href="#">Dios pagapusunki</a> (que Dios te pague)</li> <li>• <a href="#">Funcionacian</a> (funcionando)</li> <li>• <a href="#">Jaywakuta</a> (entrega)</li> <li>• <a href="#">Ratukama</a> (hasta mas rato)</li> <li>• <a href="#">K´anchaymanta</a> (de luz)</li> <li>• <a href="#">Q´uchilla</a> (Estén atentos)</li> <li>• <a href="#">Bay</a> (Está bien)</li> </ul> | <ul style="list-style-type: none"> <li>• <a href="#">Leader</a></li> <li>• <a href="#">Leader</a></li> <li>• <a href="#">As the mayor</a></li> <li>• <a href="#">Ancestors</a></li> <li>• <a href="#">Ancestors</a></li> <li>• <a href="#">I remind you</a></li> <li>• <a href="#">Good morning</a></li> <li>• <a href="#">Stay there!</a></li> <li>• <a href="#">Run away!</a></li> <li>• <a href="#">Earn</a></li> <li>• <a href="#">Barren</a></li> <li>• <a href="#">Thank you</a></li> <li>• <a href="#">Working</a></li> <li>• <a href="#">Offering</a></li> <li>• <a href="#">See you later</a></li> <li>• <a href="#">Sunshine</a></li> <li>• <a href="#">keep an eye out</a></li> <li>• <a href="#">Ok</a></li> </ul>   |
| SPANISH  | ENGLISH TRANSLATION  |
| <ul style="list-style-type: none"> <li>• <a href="#">Hermano</a></li> <li>• <a href="#">Fue sin querer</a></li> <li>• <a href="#">Bruto!</a></li> <li>• <a href="#">Remedios</a></li> <li>• <a href="#">Un ratito</a></li> <li>• <a href="#">Tiene</a></li> <li>• <a href="#">Sacrificio</a></li> <li>• <a href="#">Hecho</a></li> <li>• <a href="#">Me ha encargado</a></li> <li>• <a href="#">Tarjeta</a></li> <li>• <a href="#">no me dejo nada dicho</a></li> <li>• <a href="#">encontrarme / verme</a></li> <li>• <a href="#">En sus últimas</a></li> <li>• <a href="#">Esta grave</a></li> <li>• <a href="#">Una desgracia</a></li> <li>• <a href="#">Siempre</a></li> <li>• <a href="#">ya no sabes saludar</a></li> <li>• <a href="#">ummm</a></li> <li>• <a href="#">en un almuerzo.</a></li> </ul>   | <ul style="list-style-type: none"> <li>• <a href="#">Friend</a></li> <li>• <a href="#">I didn´t mean to hurt you.</a></li> <li>• <a href="#">Stupid</a></li> <li>• <a href="#">Medicines</a></li> <li>• <a href="#">Just one second</a></li> <li>• <a href="#">Working</a></li> <li>• <a href="#">Difficulties</a></li> <li>• <a href="#">Building</a></li> <li>• <a href="#">He needs</a></li> <li>• <a href="#">Note</a></li> <li>• <a href="#">He didn´t leave me any message.</a></li> <li>• <a href="#">to talk with</a></li> <li>• <a href="#">Last legs</a></li> <li>• <a href="#">critical condition</a></li> <li>• <a href="#">Something terrible</a></li> <li>• <a href="#">Really</a></li> <li>• <a href="#">Have you lost your tongue</a></li> <li>• <a href="#">“baa”</a></li> <li>• <a href="#">In a meeting.</a></li> </ul> |

### CULTURAL REFERENCES CLASIFFICATIONS








| CLASSIFICATION        | SUBCLASSIFICATION                                  | EXAMPLES  |
|-----------------------|--|---|
| 5. GEOGRAPHY          | Geography/Topography<br>(mountains)                | AKHAMANI<br>SUNCHULLY<br>PACHAMAMA  |
| 6. SOCIETY/<br>SOCIAL | Social conditions<br>(groups, family<br>relations) | QHINCHOSA<br>INDIO<br>HIJITO<br>COMPADRITO<br>COMADRE<br>HERMANO<br>BRUTO |
|                       | Social organization<br>(local authorities)         | MALLKU<br>INTENDENTE<br>AUTORIDADJINA<br>UMA<br>JEFEJINA                  |
|                       | Social life and<br>costumes (wearing)              | TUPO  |
|                       | Social life and<br>costumes (food)                 | ASADO<br>FRICASE  |
| 7. CULTURE            | Culture - religion<br>(ritual)                     | YATIRI<br>AKULLIKU<br>KUKA<br>SULLU<br>JAYWAKUTA                          |
|                       | Culture – art (cine)                               | UKAMAU  |
| 8. HISTORY            | Personalities                                      | MACHULAS<br>ACHACHILAS  |

## ANNEX IV

### TRANSLATION OF THE ‘YAWAR MALLKU’ FILM ‘BLOOD OF THE MALLKU’

With the transliteration document of the film, the translation into English is developed by using all the theories of translation techniques and linguistic knowledge. It is necessary to mention that the film has two parts: some in Quechua audio and others in Spanish. Therefore, the translation was completed from the beginning to the end of the film. A general table with five columns was created: the first column shows the number of texts or utterances in the film; the second column shows the transliteration of the original audio; the third column shows the literal Spanish translation for readers who do not know the Quechua language and also shows the Spanish version of the film; the fourth column shows the English translation; and the final column shows the translation technique used in each utterance.

Each translation techniques used are in colors:

|                                 |   |
|---------------------------------|---|
| Borrowing / cultural references |  |
| Adaptation                      |  |
| Modulation                      |  |
| Compensation                    |  |
| Equivalence                     |  |
| Addition                        |  |
| Reduction                       |  |

| Nº | SPANISH   | ENGLISH   | TRANSLATION TECHNIQUES             |
|----|---|---|------------------------------------|
| 1  | Fundación Ukamau presenta:  | The “Ukamau” (‘that is the way it is’)<br>Foundation presents:  | Borrowing<br>Cultural<br>Reference |
| 2  | PREMIO TIMON DE ORO 30 MOSTRA INTERNACIONAL. FESTIVAL DE VENECIA.   | GOLD RUDDER AWARD 30 MOSTRA<br>INTERNATIONAL. VENICE FILM FESTIVAL.   | Literal                            |
| 3  | GRAN PREMIO ESPIGA DE ORO FESTIVAL DE CINE DE VALLADOLID ESPAÑA.  | GRAND PRIZE GOLDEN SPIKE. VALLADOLID<br>FILM FESTIVAL SPAIN.  | Literal                            |
| 4  | PREMIO GEORGES SADOVI. AL MEJOR FILM EXTRANJERO PARIS-FRANCIA 1969.   | GEORGES SADOVI AWARD. FOR THE BEST<br>FOREIGN FILM PARIS-FRANCIA 1969.  | Literal                            |
| 5  | PREMIO ESPECIAL DEL JURADO FESTIVAL DE CINE DE SAN FRANCISCO<br>ESTADOS UNIDOS  | SPECIAL JURY AWARD. SAN FRANCISCO FILM<br>FESTIVAL, UNITED STATES.  | Literal                            |
| 6  | SELECCIONADA POR LA UNESCO ENTRE LAS 100 PELÍCULAS MAS IMPORTANTES<br>DEL CINE MUNDIAL  | SELECTED BY UNESCO AS ONE OF THE 100<br>MOST IMPORTANT FILMS IN THE WORLD<br>CINEMA.  | Literal                            |
| 7  | Pasadena, california. U.S.A. AP. Pronóstico para la próxima centuria. Por Ralph Dighton. En una conferencia ante el instituto tecnológico de california, el científico James Donner declaro... “el habitante de una nación desarrollada no se identifica con el hambriento de la india o Brasil, Vemos a esa gente como una raza o especie distinta y en realidad lo son. Idearemos, antes de cien años métodos apropiados para deshacernos de ellos son simplemente animales, diremos constituyen una verdadera enfermedad. Resultado: las naciones ricas y fuertes devoraran a los pobres y débiles”. | Scientist James Donner stated at a conference at the California Institute of Technology:<br>"The citizen of a developed nation doesn't identify with the hunger of India or Brazil."<br>We see them as a different species, which they are.<br>In the next 100 years, we'll find appropriate ways of dealing with them.<br>They are simply animals; we'll say they constitute a real disease.<br>Result: The rich and strong nations will devour the poor and weak communities. | Literal                            |



| N° | QUECHUA   | SPANISH   | ENGLISH   | TRANSLATION TECHNIQUES                        |
|----|---|---|---|---|
| 8  | karaju! kunampis allinta yachanakunman                                    | ¡Carajo! ¡Ahora mismo podríamos entendernos!                          | Bod dammit! They're gonna regret that!  | Compensation                                  |
| 9  | Mana nuqa manchachikunichu, mana ni pi manchachikunchu.                   | No tengo miedo, nadie les tiene miedo.                                | I'm not scared of Gringos!<br>Nobody is scared of them!                                 | Addition                                      |
| 10 | paykunapaq allinta ruranchis  | Ya hemos hecho algo para ellos.                                       | We have a surprise for them!  | Compensation                                  |
| 11 | Qhari waway wañun, warmiwaway wañullantaq                                 | Mi hijo murió, mi hija también murió.                                 | My boy and my little girl died!   | Reduction (ellipsis)                          |
| 12 | Ignacio tardeña sayk'usqañakanki, puñucapullayña                          | Ignacio, es tarde<br>Estás cansado, duérmete.                         | Ignacio, it's late.<br>You look tired; go to sleep!                                     | Literal                                       |
| 13 | Kimsa waway wañun, sulk'a waway pascual chayrayku tomasani                | Mis tres hijos murieron, mi pequeño pascual por eso estoy tomando     | My three children died, my little Pascual that is why I'm drinking!                     | Literal                                       |
| 14 | Wawasniy  | Mis hijos!  | My children!  | Literal                                       |
| 15 | Paulina, qhinchosa! kinsantis wawanchis wañun chayta yachay wawaqa wañun! | Paulina, mal agüero, nuestros 3 hijos murieron, ¡(sepa eso) murieron! | Paulina, "qhinchosa" (ill omen, unlucky woman)!<br>I remind you that our children died! | Borrowing<br>Cultural reference<br>Adaptation |
| 16 | Mana qanchu yachanki.   | Tú no sabes.  | Don't blame me! It wasn't my fault!   | Explicative modulation cause/effect           |
| 17 | - karaju  | - ¡carajo!  | -Hell!  |   |
| 18 | qanqa mana waway wawayujchu kanki sapallay ñuqaqa wañusaq                 | ¡Tú ya no tendrás hijos, moriré solo!                                 | You can't have children anymore. I'm gonna die alone.                                   | Literal                                       |
| 19 | imapis kay amaña parlayñachu, puñullayña                                  | No me importa, ya no hables.  | I don't care! Be quiet, go to sleep!  | M Contrary/ negation                          |
| 20 | - kunanqa yachasun yachasun ari kunan yachasun.                           | - Ahora vamos a saber   |   |   |
| 21 | jinata, jinata maqhaskayki  | Así, así te voy a golpear   | I'm gonna beat you!   | Omission                                      |
| 22 | kachariway, kachariway  | Suéltame  | Get off of me!  | Literal                                       |

|    |                          |   |   |                            |
|----|--------------------------|---|---|----------------------------|
| 23 | - yachay kunanqa way way | -sepa pues ahora!   | -You shouldn't listen to those gringos!   | Compensation               |
| 24 | ajina kanki              | Asi eres.   | I hate when you drink.  | Compensation               |
| 25 | ajinata maqaskayki       | Asi te voy a pegar!   | So, I'm gonna beat you up!  | Literal                    |
| 26 | YAWAR MALLKU             | SANGRE DEL CONDOR(MALLKU)   | BLOOD OF THE "MALLKU"(community Leader)   | Borrowing CR<br>Adaptation |
| 27 |                          | <b>Con:</b><br>Marcelino Yanahuaya<br>Vicente Salinas<br>Benedicta Huanca   | <b>With:</b><br>Marcelino Yanahuaya<br>Vicente Salinas<br>Benedicta Huanca  | Literal                    |
| 28 |                          | <b>Participan:</b><br>Mario Arrieta<br>Felipe Vargas<br>Carlos Cervantes<br>Lide Artes<br>José Arco<br>Adela Peñaranda<br>Luis Ergueta<br>Danielle Caillet<br>Humberto Vera<br>Javier Fernandez<br>Julio Quispe | <b>Characters:</b><br>Mario Arrieta<br>Felipe Vargas<br>Carlos Cervantes<br>Lide Artes<br>José Arco<br>Adela Peñaranda<br>Luis Ergueta<br>Danielle Caillet<br>Humberto Vera<br>Javier Fernandez<br>Julio Quispe | Literal                    |
| 29 |                          | Y los pobladores de la comunidad campesina de Kaata   | And people of the Kaata community.  | Literal                    |
| 30 |                          | <b>Argumento:</b><br>Oscar Soria<br>Jorge Sanjines  | <b>Plot:</b><br>Oscar Soria<br>Jorge Sanjines   | Literal                    |
| 31 |                          | <b>Fotografía:</b> Antonio Eguino   | <b>Photography:</b> Antonio Eguino  | Literal                    |
| 32 |                          | <b>Guion y montaje:</b> Jorge sanjines  | <b>Script and editing:</b> Jorge Sanjines   | Literal                    |

|    |  |  |   |         |
|----|--|--|---|---------|
| 33 |  | <b>Jefe de producción:</b> Ricardo Rada  | <b>Production Manager:</b> Ricardo Rada   | Literal |
| 34 |  | <b>Music compuesta por:</b> Alberto Villalpando<br>Alfredo Dominguez<br>Gregorio Yana<br>Ignacio Quispe<br>(kollasuyo theater)   | <b>Music composed by:</b> Alberto Villalpando<br>Alfredo Dominguez<br>Gregorio Yana<br><br>Ignacio Quispe<br>(Kollasuyo theater)  | Literal |
| 35 |  | <b>Dialogos:</b><br>Oscar Soria<br>Continuidad<br>Danielle Caillet   | <b>Scripts:</b><br>Oscar Soria<br>Continuity<br>Danielle Caillet  | Literal |
| 36 |  | <b>Asistente de camara:</b> Antonio Pacello<br><b>Luces:</b> Humberto Vera<br><b>Asesor de Quechua:</b> Rene Cordova<br><b>Asistente de Producción:</b> Gladys de Rada<br><b>Segundo asistente de dirección:</b><br>Gaston Gallardo<br><b>Segundo Asistente de Camara:</b><br>Carlos Velasco | <b>Camera Assistant:</b> Antonio Pacello<br><b>Lighting:</b> Humberto Vera<br><b>Quechua Advisor:</b> Rene Cordova<br><b>Production Assistant:</b> Gladys de Rada<br><b>Second Executive Assistant:</b> Gaston Gallardo<br><b>Second Camera Assistant:</b> Carlos Velasco | Literal |
| 37 |  | <b>Interpreta quena:</b> Gibert Fabre<br><b>Orquesta:</b> National symphonic orchestra<br><b>Grabaciones musicales:</b> study “Lyra” “Nacido para ser salvaje”   | <b>Flute interpretation:</b> Gibert Fabre<br><b>Orchestra:</b> National symphonic orchestra<br><b>Music recording:</b> study “Lyra” “born to be wild”   | Literal |
| 38 |  | <b>Producida por:</b> “Ukamau Limitada”<br>Bolivia   | <b>Directed by:</b> “Ukamau Limitada” Bolivia   | Literal |
| 39 |  | <b>Dirección:</b> Jorge sanjinéz   | <b>Executive:</b> Jorge sanjinéz  | Literal |

|    |   |  |   |   |
|----|---|--|---|---|
| 40 | Paulina imamantataq phiñakunki  | <i>Paulina, ¿porque estas enojada?</i>   | Paulina, why are you angry?   | Literal   |
| 41 | risunchis ari kay <b>t'unakuna</b> pampaq, paqhe ukqhupi                              | <i>Vamos a enterrar estas estas miniaturas a aquel cerro.</i>                            | Let's bury these <b>baby</b> miniatures atop the powerful hill.   | <b>Addition</b>   |
| 42 | ama phiñakuychu risuncheq   | <i>No estés enojada, vamos.</i>  | Don't be angry <b>with me</b> . Let's go.   | <b>Addition</b>   |
| 43 | <b>imamantataq, manachu puriyta munanki ñuqawan, risuncheq</b>                        | <i>Porque, no quieres ir conmigo vamos.</i>  | <b>Please, forgive me and come with me.</b>   | <b>M abstract/ concret</b>  |
| 44 | Allin <b>p'unchay</b> , tatay   | <i>Buen <b>dia</b>, señor</i>  | Good <b>morning</b> , sir   |   |
| 45 | -allin p'unchay   | - <i>Buen dia</i>  | Good morning  |   |
| 46 | -Allin p'unchay, mamay  | - <i>Buen dia señora</i>   | Good morning, ma'am   |   |
| 47 | -allin  | - <i>Buen...</i>   | Good morning  | <b>Adaptation</b>   |
| 48 | Wasiykita qanwan(paq) <b>mask'aq</b> jamurqani, mallku                                | <i>Fuimos a <b>buscarlo</b> a su casa, Mallku</i>  | We were at your home, Mallku.   | <b>Omission</b>   |
| 49 | ichapas <b>intendente</b> yachañña ruwasqanchista, <b>ujinata ñawirisninta rikuni</b> | <i>Tal vez el <b>intendente</b> sabe lo que hicimos, <b>sus ojos están extraños.</b></i> | Perhaps the <b>"intendente"</b> ( <b>community mayor</b> ) knows what we did. He <b>is acting suspiciously.</b> | <b>Cultural Reference</b><br><b>Adaptation</b><br><b>M general/particular</b> |
| 50 | tukuyninchiq <b>tantakusun y chaypi yachasunchis</b>                                  | <i>Todos nos reuniremos y ahí sabremos</i>   | We will <b>discuss this in our meeting</b>  | <b>M abstract/ concrete</b>   |
| 51 | Kunan <b>manachu autoridadjina puriwaq</b>  | <i>Tú, como <b>autoridad</b> ¿<b>no puedes ir?</b></i>                                   | As our <b>leader</b> <b>you must know what is going on.</b>   | <b>Adaptation</b><br><b>M abstract/ concrete</b>                              |
| 52 | paykunawan parlamusaq y <b>chaypi yachasuncheq</b>                                    | <i>Iré a hablar con ellos <b>y ahí sabremos</b></i>                                      | I am going to talk with them, and <b>then we'll be sure what is happening.</b>                                  | <b>Compensation</b>   |
| 53 | <b>q'uchilla</b> kanaykicheq tiyan, willaychis tukuyman                               | <i><b>Estén atentos</b>, avisen a todos.</i>   | Let everyone know to <b>keep an eye out.</b>  | <b>Adaptation</b>   |
| 54 | Usqayta Usqayta   | <i>¡<b>Rápido!</b></i>   | Quick!  | Literal   |

|    |  |  |  |                        |
|----|--|--|--|------------------------|
| 55 | Chaypi sayayta                                   | ¡Párate ahí!   | Stay there!  | Adaptation             |
| 56 | phawaycheq usqayta usqayta usqayta               | ¡Corran rápido!  | Run away, run away!  | Adaptation             |
| 57 | Ama phawaychu, wañuchisunkichis                  | ¡No corras! Te mataran!  | Don't run! They're gonna kill you!                                 | Literal                |
| 58 | Wachuchinku                                      | Les han matado   | They've killed him.  | Literal                |
| 59 |  | Disculpa, hermano, fue sin querer  | I'm sorry, friend. I didn't mean to hurt you.                      | Adaptation             |
| 60 |  | Indio! Bruto!  | Stupid, "indio" (yoke)!  | CR / Adaptation        |
| 61 |  | ¿indio? ¿Me conoces? ¿Me has visto nacer?<br>¡No soy indio! no soy indio carajo! | Do you know me?!<br>I am not indio! Damn it!                       | Reduction/ omission    |
| 62 |  | Paulina!   | Paulina!   | Literal                |
| 63 |  | Sixto!   | Sixto!   | Literal                |
| 64 | Ignacio, imaynalla hermano                       | Ignacio! Como estas hermano?   | Ignacio! How are you, brother?                                     | Literal                |
| 65 | mana allinchi kani                               | No estoy bien  | I'm not feeling well   | Literal                |
| 66 | imarayku, imataq pasarqa                         | ¿Que paso?   | What's the matter?   | Literal                |
| 67 | imaraykutaq, paulina                             | ¿Cual fue la razón, paulina?   | What's the reason, Paulina?  | Literal                |
| 68 | Wasiman apaykusun                                | Metamosle al cuarto  | Let's get him inside.  | Literal                |
| 69 | Sumaqmanta wawqi                                 | Con cuidado, mi hermano.   | Carefully, my brother.   | Literal                |
| 70 | Machkha díaña jina karqanri                      | ¿Cuantos dias esta asi?  | How long has he been in this condition?                            | M abstract/concrete    |
| 71 | qayna tarde chakramanta jamushaspa balearparinku | Ayer por la tarde al regresar de la chacra lo balearon                           | Yesterday afternoon they shot him when he came back from the farm. | Literal                |
| 72 | paulina, ujpita hospitalta apananchis tiyan      | Paulina, tenemos que llevarlo al hospital  | We must take him to the hospital, now!                             | Literal                |
| 73 | Allincha kanman, sixto Mana qulqhita apamuykuchu | Estaría bien pero no hemos traído dinero.  | Would be right, but we haven't any money.                          | Explicative modulation |

|    |                                     |  |   |  |
|----|-------------------------------------|--|---|--|
| 74 | Pitaq, pitaq ajinata ruwarqun maypi | ¿Quién lo ha hecho esto? ¿Dónde?                               | Who shot him?! Where?!  | M abstract/concrete                        |
| 75 | Gendarmi ruwarqun, sexto            | Los gendarmes lo han hecho                                     | The police did it.  | Literal                                    |
| 76 |                                     | ¡A estos los traen siempre cuando están en sus últimas hombre! | These people always come when they're on their last legs.           | Cultural reference<br>Equivalence/omission |
| 77 |                                     | Hay qué operarlo.  | He must be operated on.   | Literal                                    |
| 78 |                                     | ¿Tiene familiares?   | Does he have relatives?   | Literal                                    |
| 79 |                                     | Si doctor, están afuera.                                       | Yes, they are outside.  | Literal                                    |
| 80 |                                     | Búsquelos  | Go get them.  | Equivalence                                |
| 81 |                                     | Vamos a describir anote  | Take note.  | Reduction/ omission                        |
| 82 |                                     | Pase, el doctor los necesita                                   | Come in; the doctor wants to talk with you.                         | M gen/part                                 |
| 83 |                                     | Buena noche, Doctor  | Good evening, Doctor.   | Literal                                    |
| 84 |                                     | Buena noche, hijo  | Good evening, "hijo" (Young man).                                   | CR/ Adaptation                             |
| 85 |                                     | buenas noches  | Good evening  | Literal                                    |
| 86 |                                     | - buenas noches  | -Good evening   |  |
| 87 |                                     | ¿Qué es de vos el herido?                                      | Who is the wounded of you?  | Literal                                    |
| 88 |                                     | Es mi hermano Doctor.  | He is my brother, Dr.   | Literal                                    |
| 89 |                                     | ¿Ella es su mujer?   | Is she, his wife?   | Literal                                    |
| 90 |                                     | Si, Doctor   | Yes, she is.  | Omission                                   |
| 91 |                                     | Este hombre esta grave. ¿por qué pues lo han traído tan tarde? | He is in a critical condition.<br>Why have you brought him so late? | Equivalence                                |

|     |   |   |   |                        |
|-----|---|---|---|------------------------|
| 92  |   | Desde lejos han venido doctor, un día de viaje es.  | They've come from a very long way; it's a day's journey.                                      | Literal                |
| 93  |   | Para operarlo ahora lo importante es la sangre  | Now, the blood is important for the surgery.  | Literal                |
| 94  |   | Ustedes mismos pueden dar.  | You can donate it.  | Explicative modulation |
| 95  |   | ¿Estos remedios doctor tenemos que comprar?   | Doctor, do we have to buy these medicines?  | Adaptation             |
| 96  |   | No es compatible  | The blood is not compatible.  | Literal                |
| 97  |   | Mire, señor la sangre del paciente no es compatible ni con la de la señora ni con la de usted | Sir, the patient's blood is not compatible with any of you.                                   | Reduction              |
| 98  |   | Hay que conseguir un donante caso contrario hay que comprarla                                 | You have to get a donor otherwise you have to buy it.   | Literal                |
| 99  | Sixto uj jaywakuta ruwasunman karqa ñawpajta  | <i>Hubiéramos hecho una ofrenda primero.</i>  | We would have made an offering before coming here.  | Explicative modulation |
| 100 | mana reqsinichu pi yatirista kaypi  | <i>No conozco a ningún Yatiri aquí.</i>   | I don't know any "yatiris" (healer, wise man who uses herbs, rites and prayers to heal) here. | Borrowing<br>C R       |
| 101 | Uj chikalla tiyanku jatun llajtamanta runas chaymanta qunqapunkuña machulasta       | <i>Los pocos que viven aquí se han olvidado de los ancestros</i>                              | Community members who live here forget our ancestors and traditions.                          | M general-particular   |
| 102 | imanasuwantaq kunanri, sisto  | <i>¿Y qué podemos hacer ahora, Sixto?</i>   | What should we do, then?  | Literal                |
| 103 | kimsa pachak suxta chunkayuq valisqa yawar...nuqa urkhoni iskay pachajllata killapi | <i>La sangre cuesta 360 pesos y yo solo saco 200 al mes</i>                                   | The blood cost 360 and I only earn 200bs per month.   | Adaptation             |

|     |   |  |   |  |
|-----|---|--|---|--|
| 104 | manachu kay <b>tupusniyta</b> vendesunman                                   | <i>Y si vendemos este topo</i>   | Let's sell this <b>"tupu"</b> (silver or gold pin used by women).                     | Borrowing                              |
| 105 | mana valenchu   | <i>No valen</i>  | It is worthless.  | Literal                                |
| 106 | <b>Mana nuqaman ni imata willawankichu</b> ...hermanun kani yachayta munani | <i>A mí no me has avisado nada. Soy su hermano, quiero saber.</i>                        | <b>You must tell me everything.</b> I have the right to know.                         | <b>Modulation c-n</b>                  |
| 107 | willasqayki imachus pasarqan chayta   | <i>Te voy a contar lo que paso.</i>  | Ok, I am gonna tell you.  | Reduction                              |
| 108 | kimsa wawasniyku karqa kuisqa tiyakujkayku                                  | <i>Tres hijos teníamos, vivíamos contentos.</i>  | We used to live happily with our three children.                                      | Literal                                |
| 109 | igancio anchata ñawpaq llank'aq karqa tukuy munakuj kanku                   | <i>Ignacio trabajaba mucho, todos lo querían.</i>  | Ignacio used to work very hard, everybody loved him.                                  | Literal                                |
| 110 | Wawasniy <b>allin</b> kasarqa uvejaswan yanapawaqkanku                      | <i>Mis hijos estaban <b>bien</b>, nos ayudaban con la oveja.</i>                         | The children were <b>healthy</b> ; they used to help us with the sheep.               | <b>Explicative modulation</b>          |
| 111 | uj <b>unquy</b> jamuspa kimsantin wawasniyta apakapun                       | <i>Una <b>enfermedad</b> vino y se los llevo a los tres.</i>                             | Suddenly, an <b>epidemic</b> came and took our children from us.                      | <b>Explicative modulation</b>          |
| 112 | chaymanta pacha ignacio ujinayapun  | <i>Desde entonces Ignacio cambió.</i>  | Since then, Ignacio's behavior changed.   | Literal                                |
| 113 | Ñuqa yuyani imayantachus qusayman <b>umakanampaq</b> , uj fiestata ruwanku  | <i>Recuerdo como fue elegido mi esposo para q sea <b>cabeza</b>, hicieron una fiesta</i> | I remember that he was chosen to be the community <b>leader</b> in a big celebration. | <b>Adaptation</b>                      |
| 114 | <b>paulina, qanmi chaypi kasanki</b>  | <i>Paulina, tú estás ahí. Esta eres tú.</i>  | <b>This coca leaf represents to you.</b>  | <b>Mod. form/ aspect</b>               |
| 115 | -ya tatay   | <i>Está bien, mi señor</i>   | -Ok, sir  | Literal                                |
| 116 | kunanqa <b>sumajllata</b> willariwaychis                                    | <i>Ahora avísanos <b>bien nomas</b></i>  | Please, tell us <b>good news about Paulina.</b>                                       | <b>Explicative modulation Addition</b> |
| 117 | kusalla   | <i>Parece que ha salido bien</i>   | It is all right.  | Literal                                |



|     |   |  |  |                                     |
|-----|---|--|--|-------------------------------------|
| 118 | kusallachu tatay  | ¿Está bien nomas, señor?                                 | Really?  | Explicative modulation              |
| 119 | - kusa  | muy bien   | -Very good   | Literal                             |
| 120 | waliqlla waliqlla   | Esta bien  | That´s fine.   | Literal                             |
| 121 | sumajtaq llusqin sumaq  | Todo ha salido bien                                      | Everything is ok.                                      | Explicative modulation              |
| 122 | kusa, kusapunitaq   | Salio muy bien siempre                                   | It is very good.                                       | Literal                             |
| 123 | Kunan qhawasun sichus qhepaman wawayuq kapunki manachus.        | Ahora vamos a ver si en el futuro vas a tener hijos o no | Now, let´s see if you´re gonna have children.          | Reduction                           |
| 124 | Kuka mama willariway  | Madre coca dinos   | Mother "kuka" (future predicting leaf) let us know     | Borrowing/ CR                       |
| 125 | sichus wawakuna kanqachus manachus                              | Si habrá niños o no                                      | If more children will come.                            | Mod. form-aspect                    |
| 126 | Ah...   | Ah...  | Ah...  | Literal                             |
| 127 | Ujtawan   | Una vez más (Veamos la coca)                             | Let´s take another look.                               | M part - whole                      |
| 128 | Kay paulina qashan. Kay wawankuna mana kananpaq.                | Esta es paulina, esta es para qué no haya niños          | This leaf is Paulina and this one is for children.     | M form-aspect                       |
| 129 | Kay tranka jark´an.   | Esta tranca interrumpe                                   | I see a problem  | Explicative modulation cause-effect |
| 130 | unqusqa kanki   | Estás enferma.   | You are barren   | Adaptation                          |
| 131 | -Tiyarikuy tatay, tiyarikuy                                     | Siéntate, mi señor                                       | Please, have a seat, sir.                              | Adition                             |
| 132 | tatay, allyn p´unchay tatay<br>-allyn p´unchay tatay, imaynalla | Buenos días, señor<br>Buenos días, ¿señor, como esta?    | Good morning, sir.<br>-Good morning, how are you, sir? | Literal                             |
| 133 | - Tiyarikuychis<br>Allin p´unchay mamay                         | sientense<br>Buen dia, señora                            | Please, have a seat<br>-Good morning, ma´am.           | Literal                             |

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| 134 | Akullirikusunraq   | <i>Primero pijchemos la coca</i>  | Let's first "akulli" (Quechua word for chewing coca leaves)         | Borrowing/ CR        |
| 135 | Akullirikusun  | <i>Pijchemos la coca</i>  | Have these coca leaves.<br>-Yes, let's chew...                      | M part - whole       |
| 136 | -Akullirikusun, tatay  | <i>Sirvete la coca, señor</i>   | Have some coca leaf, sir.   | M part - whole       |
| 137 | -Dios pagapusunki  | <i>Gracias</i>  | Thank you.  | Adaptation           |
| 138 | -Akullirikusun mamay   | <i>Pijchemos, señora</i>  | Have some coca leaf, ma'am.   | M part - whole       |
| 139 | Bay tatay  | <i>Está bien, señor</i>   | Ok, sir.  | Equivalent           |
| 140 | kay kuquitata jap'irirway mamay  | <i>Aceptame (reciveme)esta coca, mi señora</i>  | Please, accept this coca leaves, ma'am.                             | Literal              |
| 141 | Allynpuni visitaq jamuwankichis qankunawanpuni parlarikuyta munarqani. | <i>Bien que han venido a visitarme, con ustedes siempre quería hablar.</i>                    | Thank you for coming.<br>We must have a serious conversation.       | M general-particular |
| 142 | Yatiriq nisqanta anchata llakichiwani.                                 | <i>Me ha preocupado mucho lo que dijo el yatiri</i>   | What the yatiri said worried me a lot.                              | Literal              |
| 143 | Qhaynawata anchata waqarqayky paulinaq wawan wañun chay unquypi        | <i>El año pasado en esa enfermedad murió el hijo de paulina y por eso hemos llorado mucho</i> | Last year we mourned the death of Paulina's son from that epidemic. | Literal              |
| 144 | Kunan yachananchis tiyan imaraykutaq mana wawayuqchu kanqa.            | <i>Ahora debemos saber la razón por el cual ella no podrá tener hijos</i>                     | Now, we must know the reason she can no longer have children.       | Literal              |
| 145 | ñuqa yuyani paulinata sajraranamanta pasasqanta                        | <i>Recuerdo q paulina tenía muchos enemigos.</i>  | Maybe, some enemies could have cursed her.                          | M abstract-concrete  |
| 146 | mana ajinachu, mana awqayku kanchu                                     | <i>No es asi, no tenemos enemigos.</i>  | No, we do not have enemies.   | Reduction            |

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| 147 | Kay ignaciowan kay paulinawan ichapis kay lugarniyuqkunaman mana uqharikunkuchu chaymanta payqa kunanqa mana wawayuq. | <i>Ignacio y paulina quizá no dieron ninguna ofrenda a este lugar, por eso ahora ya no pueden tener hijos.</i> | They must make an offering to the spirits of this place for getting pregnant. | M gen-part    |
| 148 | qunqurchakimanta sumaqta jaywakunqanku, paulina wichay urquta wicharinqa machulakunaman jaywaj                        | <i>De rodillas deben hacer una ofrenda, paulina ira hacia el cerro alto para entregar a los ancestros.</i>     | Paulina will give it to the ancestors on the top of the mountain.             | M gen-pa      |
| 149 | ñuqapaq mana chaykunachu kanman   | <i>Para mí no es nada de esto.</i>   | There's something else.   | M con- neg    |
| 150 | Ñuqa yuyani apamusqankuta kay mana allin kawsayta ayllunchisman, chayaqgringukuna                                     | <i>Recuerdo que los gringos han traído esta mala vida a nuestra comunidad</i>                                  | Our lives have changed drastically since the Gringos arrived                  | M abs-con     |
| 151 | Qhinchá gringos   | <i>¡Gringos malagueros!</i>  | Qhencha Gringos!  | Literal       |
| 152 |   |  | Hey, wait! call her!  | Literal       |
| 153 | jamuy   | <i>ven</i>   | Come  |               |
| 154 | -Tatay  | <i>Si señor?</i>   | -Sir?   | Literal       |
| 155 | Jamuy   | <i>Ven</i>   | Come <u>here</u> .  | Addition      |
| 156 | huevoستا vindiway   | <i>Vendenos huevo</i>  | Sell <u>us some</u> eggs.   | Addition      |
| 157 |   | Gracias  | Thanks!   | Literal       |
| 158 |   | Véndenos todo  | Sell us all of them   |               |
| 159 | mana atinichu tatay astawan   | <i>-No puedo darles más, señor</i>   | -I can't do it, sir.  | Literal       |
| 160 |   | ¿Porque? vendenos  | Why? Sell <u>them to</u> us.  | Addition      |
| 161 |   | Podemos pagarte un buen precio   | You <u>ll</u> get a good price for them.                                      | Transposition |

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| 162 | machkha kamataq  | <i>A cuanto estan?</i>   | How much is it?  | Literal              |
| 163 | Mana tatay mana atiymanchu   | <i>No, no puedo de veras</i>                                       | No sir, I can't.   | Literal              |
| 164 |  | Podemos pagarte  | We'll pay you.   | <u>Transposition</u> |
| 165 | Mana tatay   | <i>No, señor</i>   | No, sir.   | Literal              |
| 166 |  |  | She doesn't understand your Quechua.                                 | Literal              |
| 167 |  | Tu eres paulina, <u>paulina yanawuaya</u>                          | You are Paulina Yanawaya, <u>aren't you?</u>                         | Transposition        |
| 168 | ari  | <i>Si.</i>   | Yes, <u>I am.</u>  | Addition             |
| 169 |  | Tú nos conoces, ¿no? sabes quienes somos.                          | You know who we are, don't you?                                      | Literal              |
| 170 |  | ¿Porque no nos vendes esos huevos?                                 | <u>You should sell them to us.</u>                                   | M c-n                |
| 171 |  | Nosotros <u>queremos</u> para nuestro centro esos <u>huevos</u> .  | We <u>need them</u> for our center.                                  | Transposition        |
| 172 |  | Vendenos, paulina.   | Sell them to us, Paulina.  | Transposition        |
| 173 | mana atiymanchu porque ñuqa tantarqani feria llajtaman apanaypaq mana atiymanchu | No puedo porque los he reunido para ir a la feria del pueblo.      | I can't sell them to you.<br>I got them for the community market.    | Literal              |
| 174 |  |  | Oh hell! We're wasting enough time.                                  | Literal              |
| 175 |  | Si tú ahora nos vendes estos huevos porque ir a la feria a vender. | <u>Don't waste your time going there.</u><br><u>Sell them to us.</u> | M c-e                |
| 176 |  | Locotito, señor sirvase.   | <u>Here, you have</u> the hot pepper, sir.                           | <u>Addition</u>      |
| 177 |  | Rolando, apurate los chorizos para el caballero de adentro.        | Rolando, hurry up with the sausages for the gentleman.               | Literal              |

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|-----|--|---|--|------------------|
| 178 |  | Dos platos de chorizo para la mesa 6  | Two dishes for table six.  | Literal          |
| 179 |  | Rolando, ven.   | Rolando, come.   | Literal          |
| 180 |  | ¿Como estas sixto, compadrito?<br>Espérame.   | How are you, Sixto?<br>"compadrito" (trustful buddy) waits for me                    | Borrowing CR     |
| 181 |  | Pasa compadre toma asiento allasito   | Come in, have a seat over there.   | Omission         |
| 182 |  | No tengo tiempo comadre.  | I'm in a hurry, comadre.   | M c-n            |
| 183 |  | Pasa, compadre.   | Come in, compadre.   | Literal          |
| 184 |  | ¿Cómo estás, dónde te has perdido?,<br>tanto tiempo compadre que nos estas<br>por aca, qué ha pasado. | Where have you been?<br>We haven't seen you for a long time! What<br>happened?       | M a-c            |
| 185 |  | Si, comadre una desgracia me ha<br>pasado.  | Something terrible has happened to me.   | Equivalence      |
| 186 |  | La mesa ha pedido fricase ahora<br>quieren asado.   | They asked for "fricase" now they want<br>"asado" (typical dishes from La Paz city). | Borrowing<br>C R |
| 187 |  | Por qué no han pedido a un comienzo.  | They should have asked at first.   | Modulation c-n   |
| 188 |  | Un ratito, compadre.  | Just one second, compadre.   | Adaptation       |
| 189 |  | No, no voy a almorzar.  | I'm not having lunch.  | Literal          |
| 190 |  | La señora me ha dicho.  | Ma'am wants you to have lunch.   | M gen-p          |
| 191 |  | ¿Qué ha pasado no tienes hambre?<br>¿Servite, desgracia estabas diciendo?                             | Please, eat up and tell me what happened?  | M ab-cn          |

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| 192 |   | Mi hermano muy mal <b>siempre</b> ha llegado, le han herido en la comunidad.   | My brother was seriously injured in the community.                          | <b>Equivalence</b>                               |
| 193 |   | Y como allá no hay ningún médico.  | There´s no Doctor there.  | Literal  |
| 194 |   | Hemos traído al hospital.  | Now, he is in the hospital, <b>here</b> .                                   | <b>Addition</b>                                  |
| 195 |   | Desgraciadamente a mi hermano al Ignacio lo han <b>herido</b> .  | My brother Ignacio was <b>shot</b> by <b>the police</b> .                   | <b>Explicative modulation</b><br><b>Addition</b> |
| 196 |   | <b>Y ahora</b> se va operar.   | He´s gonna be operated on.  | <b>Omission</b>                                  |
| 197 |   | Y ahora necesitamos dinero para <b>comprar</b> sangre.   | So, we need money for the blood.  | <b>Omission</b>                                  |
| 198 |   | Ay, dinero dinero compadre.  | Oh! Money <b>always</b> money.  | <b>Addition</b>                                  |
| 199 |   | <b>De donde pues no tengo</b> estás viendo <b>qué pal hielo q pala carne</b> , hace una semana te hubiera dado pues. | <b>I can´t give you Money</b> .<br>Look I must pay for <b>many things</b> . | <b>M part-whole</b>                              |
| 200 | <b>Qaynawata ima unquypunichari jamurqa</b>                     | <i>El año pasado no sé qué enfermedad ha venido.</i>   | <b>Last year, an epidemic hit the community.</b>                            | <b>M ca-ef</b>                                   |
| 201 | Warmisniykishis manaña wawayujkanqa chay astawan llakiy         | <i>Sus mujeres ya no tendrán hijos, eso más es mucha preocupación.</i>   | It worries us that women can no longer have children.                       | Literal  |
| 202 | Señoray jayk´a tiemputaq chay sobrinayki <b>mana wawayujchu</b> | <i>Señora, cuanto tiempo ya es qué su sobrina <b>no tiene bebés</b>.</i>   | Ma´am, how long has been since your <b>niece gave birth?</b>                | <b>M cn-neg</b>                                  |
| 203 | Wata kuskanniyuq tatay  |  | It is a year and a half, sir.   |  |
| 204 | -Ah ya.   | <i>Un año y medio, señor.</i>  | -Ok.  | Literal  |

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| 205 | Waq wawayuq kayta munan   | <i>Quiere tener otro bebe.</i>  | She wants to have another baby.                                      | Literal           |
| 206 | Subrinayki qhipa wawanta maypitaq wachakun  | <i>¿Dónde pario a su ultimo bebe?</i>   | Where did your nice give birth to her last child?                    | Literal           |
| 207 | Centro maternidadpi   | <i>En el centro materno.</i>  | In the Maternity Center.   | Literal           |
| 208 | Chaypichu   | <i>¿En ahí?</i>   | There?   | Literal           |
| 209 | Ari   | <i>Si.</i>  | Yes.   | Literal           |
| 210 | Wiraquchas, gringos jamunku entero comunidaqta yanapaq.                           | <i>Caballeros, gringos han venido a ayudar a toda la comunidad.</i>           | These Gentlemen <u>are here</u> to help the community.               | Transposition     |
| 211 | Qankunapas paykunata yanapanaykichis tiyan tukuy imapi                            | <i>Ustedes deben ayudar, obedecer en todo a ellos.</i>                        | You must cooperate with them in everything.                          | Literal           |
| 212 | Ñuqa awturidadjina, jefejina qankunamanta, ñuqapis qankunawan yanapasun enterupi. | <i>Yo como autoridad, como jefe de ustedes también colaboraré.</i>            | As the <b>mayor</b> , I will listen to them as well.                 | <b>Adaptation</b> |
| 213 |   | Well nuestro centro <b>tiene</b> un año y medio de vida.                      | Our center is <b>working</b> for one and a half years.               | <b>Adaptation</b> |
| 214 | caballero nin chay maternidad wata kuskanniyuqña <b>funcionacion</b>              | <i>Este caballero dice que la maternidad está funcionando un año y medio.</i> | He says that this center is <b>working</b> for one and a half years. | <b>Adaptation</b> |
| 215 | Paykuna munanku achka warmista chay maternidadman rinankuta.                      | <i>Ellos quieren que muchas mujeres vayan a la Maternidad.</i>                | <b>All the women must go to the Maternity Center.</b>                | M abs-con         |
| 216 |   |   | Thank you.   |                   |
| 217 |   |   | Now, I would like to say something more.                             |                   |

|     |   |  |   |                         |
|-----|---|--|---|-------------------------|
| 218 |   | Nosotros los del cuerpo de progreso hemos venido hasta aquí <b>con mucho sacrificio</b> para que ustedes se desarrollen. | We “Progres Corps” come here <b>through many difficulties</b> for the progress of this community. | <b>Adaptation</b>       |
| 219 | Qankunaqa agradesenaykichis tiyan sapa p'unchay jamusqankuta kay aylluta kay maternidaqta ruwaq | <i>Ustedes tienen qué agradecer que ellos les hayan <b>hecho</b> este centro.</i>  | You must be grateful for this maternity center <b>building.</b>                                   | <b>Adaptation</b>       |
| 220 |   | Well, ahora tenemos estas ropas son para <b>regalarles</b> a todos los muchachos de esta comunidad.                      | Now, we have some clothes for all the young teenagers and children.                               | <b>Omission</b>         |
| 221 |   | Estes <b>ropas</b> son regaladas por los <b>hijos</b> de los extranjeros que viven en la paz.                            | All of them are foreigners who live in La Paz.  | <b>Omission</b>         |
| 222 |   | Son traídos para que <b>todos los niños puedan tener también unas ropas, así como estos.</b>                             | <b>Your children can dress like them too.</b>   | <b>M ge-pa</b>          |
| 223 |   | Vamos a empezar.   | Let’s begin.  | Literal                 |
| 224 |   | Está bien.   | Ok.   | Literal                 |
| 225 | Jatariycheq a   | <i>Levántense pues.</i>  | Stand up, <b>everybody!</b>   | <b>Addition</b>         |
| 226 | filakuycheq a phawaspa, phawaspa phawaspa!  | <i>Hagan fila corriendo.</i>   | Line up! <b>Gather around,</b> quickly!   | <b>Addition</b>         |
| 227 | chimpaycheq chayman, qanpis, qanpis   | <i>Acerquense! Tú también.</i>   | Come a little closer! You, you too.   | Literal                 |
| 228 | <b>chayllapiña sayakuycheq</b>  | <i>Ahí párate.</i>   | <b>Keep in line.</b>  | <b>M</b> form to aspect |
| 229 | Ama llakikuycheqchu tukuypaqkanqa   | <i>No se preocupen, habrá para todos</i>   | Don’t worry. Everybody will have one.   | Literal                 |



|     |   |   |  |  |
|-----|---|---|--|--|
| 230 | jamuycheq kunan, jamuycheq  | <i>Vengan</i>   | Come <b>here</b> .   | <b>Addition</b>  |
| 231 | Kunan kay ladoman jamuycheq apurakuycheq  | <i>Ahora, vengan a este lado, apúrense.</i>   | Now, come this way, hurry up!  | Literal  |
| 232 |   | Bien amigo, contento?   | Are you happy, my friend?  | Literal  |
| 233 | Ari, content.   | <i>Si, contento.</i>  | Yes, I'm happy.  | Literal  |
| 234 | pachamama, chayta chaskiriway, sillaqha<br>atichanman, tukuy akhamani, sunchully                                  | <i>Madre tierra recibe esta ceremonia,<br/>también los cerros de este lugar<br/>akamani sunchully.</i>  | Pachamama (Mother earth), 'akamani' and<br>'sunchulli' (Powerful hill) <b>this sacred<br/>ceremony</b> is for you. | <b>Borrowing</b><br><b>M Gn-pri</b>                          |
| 235 | Allin kawsay ignasiopaq...tukuy<br>llakiyuqkunapaqpas   | <i>Para la buena vida de Ignacio y para<br/>aquellos q tienen esta preocupación.</i>  | <b>Happiness</b> for Ignacio and those who <b>need</b><br>it.  | <b>M Gn-pri</b>  |
| 236 | machulas achachilas kay jaywakuta<br>apampuykicheq qankuna yanapanaykichispaq<br>warmisniykuman wawayuq kanampaq. | <i>Abuelos, ancestros trajimos esta<br/>ofrenda para q ustedes nos ayuden con<br/>la fertilidad de nuestras mujeres.</i>                      | <b>Ancestors</b> , this <b>offering</b> is for our wife's<br>fertility.  | <b>Adaptation</b><br>Reduction                               |
| 237 | Pachamama, qanllapaq phukhuyku kay<br>jarabiycuta machulaykumantapacha<br>warmisniyku wachakunankupaq             | <i>Madre tierra solo para ti hacemos<br/>estos rituales desde nuestros ancestros<br/>para que nuestras mujeres vuelvan a<br/>embarazarse.</i> | Pachamama receives this <b>offering</b> and let<br><b>our wives have children again.</b>                           | <b>Adaptation</b><br>Reduction<br><b>M abstract-concret.</b> |
| 238 |   |   | Hey, Jeim, come!   |  |
| 239 |   |   | What do you want?  |  |
| 240 |   |   | Look! They returned the clothes!   |  |
| 241 |   |   | Shit!  |  |
| 242 |   | Solo la inyección, Doctor.  | Just the injection, Dr.  | Literal  |
| 243 |   | <b>Tenga</b> usted doctor.  | <b>Check it</b> , Doctor   | <b>M abs-cn</b>  |

|     |   |  |  |  |
|-----|---|--|--|--|
| 244 |   | Entonces no han traído todavía los remedios.   | Haven't they brought the medicines yet?  | Literal                                  |
| 245 |   | Todavía no han traído, Doctor.   | No yet.  | Literal                                  |
| 246 |   | Si a tu <b>marido</b> no se le opera   | If we don't operate <b>him</b> .   | Transposition                            |
| 247 |   | Doc., <b>la mujercita</b> no habla castellano, habla quechua.  | The " <b>mujercita</b> " ( <b>countrywoman</b> ) doesn't speak Spanish. Only Quechua.                    | <b>Borrowing</b><br>CR <b>Adaptation</b> |
| 248 |   | <b>¿Hay alguien que hable quechua aquí?</b>  | <b>Who can help me with the language?</b>  | <b>Mabs-cn</b>                           |
| 249 |   | Si, Doctor tenemos un paciente es este niño, es de cativí y él habla quechua.                          | This kid comes from Catavi.<br>He speaks Quechua.  | <b>Reduction</b>                         |
| 250 |   | <b>Hijito</b> escucha preguntale si es que ha de llegar ya su cuñado qué tiene que traer los remedios. | " <b>Hijito</b> " ( <b>little boy</b> ), ask her if Ignacio's brother'll be arriving with the medicines. | <b>Borrowing</b><br>CR <b>Adaptation</b> |
| 251 |   | Porque si no los trae <b>ahora mismo</b> se va a morir, es tan muy urgente que traiga la sangre.       | If he doesn't bring the blood, Ignacio is going to die.  | <b>Reduction</b>                         |
| 252 |   | Tal vez ella sabe dónde está y puede ir a apurarlo.  | She must hurry him up.   | <b>Reduction</b>                         |
| 253 | Usqhayta rinayki tiyan <b>cuñaduykita mask'aq</b> | <i>Debes ir <b>rápido a buscar</b> a tu cuñado.</i>  | <b>You should find to your brother-in-law.</b>   | <b>Mab-cn</b>                            |
| 254 | Yawarta apamunaykichis tiyan, jampicunata         | <i>Deben de traer sangre y las <b>medicinas</b>.</i>   | You must bring the blood and the medicines.  | Literal                                  |
| 255 | Mana apamunkichis chayqa wañupunqa nin            | <i>Y si no traen, se va a morir dice.</i>  | If you don't bring them, he'll die.  | Literal                                  |
| 256 |   | <b>Y ¿Cómo les ha ido?</b>   | <b>Did you get them?</b>   | <b>Mab-cn</b>                            |

|     |   |   |   |                    |
|-----|---|---|---|--------------------|
| 257 |   | Nada Doctor, <b>todo me ha fallado</b> solo he encontrado veinte pesos.             | <b>No luck finding the money.</b> I only got 20bs.            | <b>Mab-cn</b>      |
| 258 |   | Vente pesos, pero con veinte pesos no hacemos nada.                                 | We can't do anything with 20bs!                               | Literal            |
| 259 |   | Si Doctor, <b>qué podemos hacer ahora</b> , <b>Doctor</b> , ayúdenos pues ayúdenos. | <b>I don't know what else to do.</b><br>Please, Dr. helps us. | <b>M cn-neg</b>    |
| 260 |   | <b>¿Qué podemos hacer?</b>  | <b>Let me think.</b>  | <b>Mab-cn</b>      |
| 261 |   | Quizás consigamos algo.   | Maybe, we can get something.                                  | Literal            |
| 262 |   | Te voy a dar una tarjeta para el Dr. Millan.  | I'll give you a note for Dr. Millan.                          | Literal            |
| 263 |   | Yo voy a hablarle por teléfono.   | I'll call him.  | Literal            |
| 264 |   | Quizá consigamos sangre de su clínica.  | We could get the blood from his clinic.                       | Literal            |
| 265 |   | Tienes que correr, pero.  | But you must run.   | Literal            |
| 266 |   | Apurate <b>hijo</b>   | Hurry up, <b>hijo!</b>  | Borrowing          |
| 267 |   | Buenos días, Ignacio  | Good morning, Ignacio.  | Literal            |
| 268 |   | ¿Ya <b>no sabes saludar?</b>  | Have you <b>lost your tongue?</b>                             | <b>Equivalence</b> |
| 269 |   | Hasta las llamas al pasar hacen <b>ummm</b>   | Even the llamas say <b>"baa"</b> as they go by                | Equivalence        |
| 270 | Qhan imatataq munanki nuqawan, wiraqucha intendente | <i>Que quieres conmigo señor intendente.</i>  | What do you need from me, sir?                                | Literal            |
| 271 | Centro de maternidadman rirqankichu                 | <i>¿Fuiste a centro de maternidad?</i>  | Did you go to the Maternity Center?                           | Literal            |
| 272 | Ari, chayman purini                                 | <i>Sí, he ido.</i>  | Yes, I was there.   | Literal            |

|     |   |   |  |                         |
|-----|---|---|--|-------------------------|
| 273 | Kusa kusa horaña karqan chay riypaq,  | <i>Bien bien, ya era hora de qué lo conocieras.</i>   | Good. It was about time for you to go.                         | Literal                 |
| 274 | Allin ruwanki rispa.  | <i>Haces bien en ir.</i>  | I'm glad you're going.   | Compensation            |
| 275 | Chay Gringos wiraquchas niwanku mana qan ni imapi yanapasqaykita                        | <i>Los caballeros gringos dicen qué no les ayudas en nada</i>   | Gringos told me that you didn't help them in anything.         | Omission                |
| 276 | Ñuqa qhawariqla purirqani mana paykunawan imaruwanaykanchu,                             | <i>Solo fui a ver, no tengo nada que hacer (ver) con ellos.</i>   | I just went to take a look.<br>I have nothing to do with them! | Literal                 |
| 277 | Jinalla   | <i>Asi nomas.</i>   | That's it.   | Literal                 |
| 278 | May señor intendente nuqapis purinay kan chayta risaq.<br>waliqlla wiraqocha intendente | <i>Así no más señor intendente, tengo mis quehaceres ahí debo ir.<br/>Qué este bien, caballero intendente</i> | I must go.<br>Have a nice day, sir.                            | Omission<br>Equivalence |
| 279 | Ratukama, Ignacio   | <i>Hasta luego, Ignacio</i>   | See you later, Ignacio.  | Adaptación              |
| 280 |   |   | We have to find out why he was by the center.                  |                         |
| 281 |   |   | Besides, we need his collaboration.                            |                         |
| 282 |   |   | Yeah, you're right.  |                         |
| 283 |   |   | Let's ask to this old man.                                     |                         |
| 284 | Maypitaq Ignacio mallku kachkan.  | <i>¿Donde esta Ignacio Mallku?</i>  | Where is Ignacio, Mallku?                                      | Literal                 |
| 285 | Maypi   | <i>Dónde?</i>   | Where?   | Literal                 |
| 286 | Imataq ruwashan janajpi   | <i>Qué hace allí?</i>   | What is he doing up there?                                     | Literal                 |
| 287 | K'anchaymanta junt'akuchkan   | <i>Se está llenando de luz.</i>   | He is filling himself with the sunshine.                       | Adaptation              |

|     |  |  |  |              |
|-----|--|--|--|--------------|
| 288 |  | Señora un hombre busca al Doctor.  | Ma'am, a man is looking for the Dr.                                    | Literal      |
| 289 |  | Pero tú sabes que no esta.   | You know he's not in.  | Literal      |
| 290 |  | quiere hablar con usted  | He wants to talk with you.   | Literal      |
| 291 |  | bueno dile qué espere entonces   | Ok, One moment.  | M part-whole |
| 292 |  | bien señora  | Ok, ma'am.   | Literal      |
| 293 |  | La señora dice que esperes   | Please, wait a minute.   | M part-whole |
| 294 |  | buenos días, señora  | Good morning, ma'am.   | Literal      |
| 295 |  | Mi marido no esta se encuentra en un almuerzo.                                     | My husband is in a meeting   | Equivalence  |
| 296 |  | Es urgente señora.   | It is urgent, ma'am.   | Literal      |
| 297 |  | El doctor moreno me ha encargado sangre para mi hermano.                           | Dr. Moreno needs the blood for my brother.                             | Adaptation   |
| 298 |  | Tengo la tarjeta.  | He gave me a note.   | Adaptation   |
| 299 |  |  | Take Jhonny and play in the garden.                                    |              |
| 300 |  | Si, llamo el doctor Moreno, pero mi esposo se fue y no me dejo nada dicho.         | Yes, Dr. Moreno called but my husband didn't leave me any message.     | Adaptation   |
| 301 |  | Dónde es pues señora, quisiera encontrarme porque necesito sangre para mi hermano. | I would like to talk with him. I really need the blood for my brother! | Adaptation   |
| 302 |  | Bueno puedo llevarte, pero tienes qué esperar.                                     | Ok. I'll take you, but you'll have to wait.                            | Literal      |

|     |  |  |  |                              |
|-----|--|--|--|------------------------------|
| 303 |  | Tú, por favor <b>da la vuelta y entra por esa puerta.</b>  | <b>Go, sit over there.</b>   | <b>M abstract – concrete</b> |
| 304 |  | Oye, <b>creo que he hecho mal en traerte.</b>  | Hey, <b>I shouldn't have</b> brought <b>you.</b>                                 | <b>M contrary-negation</b>   |
| 305 |  | Señora.  | Ma'am.   | Literal                      |
| 306 |  | No, no vengas espérame en el coche   | No, don't come in. Wait me in the car.   | Literal                      |
| 307 |  | Gracias  | Thank you.   | Literal                      |
| 308 | jap'iy kay sulluta kay jaywaykuta,   | <i>Te entregamos este feto(sacrificio)como ofrenda</i>   | Take this <b>"Sullu" (llama fetus)</b> as an offering.                           | Borrowing                    |
| 309 | <b>saxrakuna ripunankupaq, ripunanpaq kay mana allin kawsay</b>  | <i>Para q se vayan los malos espíritus, las enfermedades malignas.</i>                             | <b>Get away all the evil things.</b>   | <b>M abstract – concrete</b> |
| 310 | Tukuy <b>llakiyujkunapaq chinkapunampaq</b> kay kachun, kay sunquyki sumajta yuyakuy, tukuy machulaskunapis. | <i>Y todo el mal que está causándonos.</i>   | <b>Ancestors make the pain and suffering will fade away from this community.</b> | <b>M abstract – concrete</b> |
| 311 | Kay jaywakuta japiqay, <b>kay mana allin causaypaq ripunanpaq kay saxra unkuypaq.</b>                        | <i>Agarra esta ofrenda, para que se vaya esta enfermedad mala.</i>                                 | We want <b>happy life</b> without epidemics.                                     | <b>M abstract – concrete</b> |
| 312 | Chay centro maternidadpi kunan tardeqa Martina sapana wañusqa  | <i>Martina sapana había muerto esta tarde en ese centro.</i>                                       | This afternoon Martina Sapana died in that maternity center.                     | Literal                      |
| 313 | -uj <b>mana allinchi</b> kashan kay centro maternidadpi.   | <i>Algo malo está ocurriendo en ese centro.</i>  | <b>Something very evil</b> is happening in that center.                          | <b>M gen-part</b>            |
| 314 | muyurunakuna willawanku jisq'un warmikuna chay centroman purirqanku kunantaq mana unquk rikhuripunku         | <i>Los de Muyu me contaron que 9 mujeres habían ido a ese centro y ahora resultaron infértiles</i> | Nine women from Muyu went to the Maternity Center, now they are barren.          | Literal                      |

|     |  |  |  |                    |
|-----|--|--|--|--------------------|
| 315 | Chay <b>supay unquyqa tukuy ayllukunapiña</b>  | <i>Esa maldita enfermedad ya está en todas las comunidades.</i>                              | The <b>same evil afflicts all the communities around here.</b> | <b>M gn-prt</b>    |
| 316 | imatachus kuka willawasun, chayta ruwasunchis  | <i>Lo que diga la coca, eso haremos.</i>   | We will do whatever the coca leaves tell us.                   | Literal            |
| 317 | Kuka mama, kay suertita willariwaychis.<br><b>Kaypaq tukuy ayllu runakuna tantarikuyku</b> | <i>Madre coca dinos nuestra suerte<br/>Para esto todos los de la comunidad nos reunimos.</i> | Mother Coca, tell us the truth of our fortunes.                | <b>Reduction</b>   |
| 318 | Warmikunamanta,<br>wawakunamanta...tikrasqami kuka,  | <i>La hoja de las mujeres y los niños cayó volcada.</i>                                      | The leaves of the woman and her babies are turned over.        | Literal            |
| 319 | Mana allinchi  | <i>No esta bien.</i>   | It is not good.  | Literal            |
| 320 | <b>kay gringokunawan warmikunawan uklla kanku</b>  | <i>Las hojas de los gringos y de las mujeres son uno solo.</i>                               | <b>The leaves of the gringos are next to death.</b>            | M abs-cn           |
| 321 | Kayqa sut'í llusqin,   | <i>Dice claramente...</i>  | It is clear!   | Literal            |
| 322 | kay gringokunaqa wañuyta arphimushanku,<br>warminchis ukhupi ari Wañuyta qhatirichanku     | <i>Los gringos están sembrando la muerte en el vientre de nuestras mujeres.</i>              | These gringos are sowing death in the womb of our women.       | Literal/ reduction |
| 323 |  | <b>Ayyyyy</b>  | <b>Oh!</b>   | Equivalence        |
| 324 | Lluqsiychis  | <i>¡Fuera! ¡Rápido!</i>  | <b>Gringos!</b> Get out!                                       | <b>Addition</b>    |
| 325 |  | <i>¡Gringos abusivos!</i>  | Abusive gringos!   |                    |
| 326 |  | <i>¡Agárrenlos! No los dejen escapar</i>   | Get them! Don't let them escape!                               |                    |
| 327 |  | <i>¡Fuera!</i>   | Get out!   |                    |

|     |  |  |   |                 |
|-----|--|--|---|-----------------|
| 328 | Imaraykutaq chayta rruwankichis warmiywan                  | <i>¿Por qué han hecho eso con nuestras mujeres?</i>                  | Why did you <b>hurt our</b> wives?          | <b>Addition</b> |
| 329 | Nuqayku yachaykuña imatachus chaypi ruwankichis chayta     | <i>¡Nosotros ya sabemos lo qué hacen aquí!</i>                       | We already know what you were doing there!  | Literal         |
| 330 |  | <i>¡Pero amigo qué pasa yo quiero saber qué pasa! ¡Por qué!</i>      | My friend, what is going on?                | Literal         |
| 331 | Imarayku!  | <i>¿Porque <b>nos hacen esto?</b></i>                                | Why <b>are you doing this to us?!</b>       | <b>Addition</b> |
| 332 |  |  | What is happening, Tom?!                    |                 |
| 333 | kay comunidadpiqa qantaqa uywatajina wañuchiya munaykichis | <i>¡Los de la comunidad queremos matare como a un animal dañino!</i> | We´re gonna butcher you as animals!         | Literal         |
| 334 |  |  | They seem to know everything!               |                 |
| 335 | <b>chaymanchu</b> jamurqankichis                           | <i>¿A eso han venido?</i>  | Did you come here to <b>harm us?!</b>       | <b>M abs c</b>  |
| 336 | wañuchisaykichis   | <i>Les vamos a matar.</i>  | Now, we´re gonna kill you!                  | Literal         |
| 337 |  |  | Oh my God, Tom!                             |                 |
| 338 |  |  | Shut up katti! I´m trying to convince them! |                 |
| 339 | <b>Qan amaraq parlankichu</b> karaju                       | <i><b>¡Tu no hables, caraja!;/¡Calla gringo!</b></i>                 | <b>Shut the fuck up!</b>                    | Modulation c-n  |
| 340 | Ñuqaraq ñawpaqta parlasaq                                  | <i>¡Yo hablaré primero!</i>  | Let me talk first!                          | Literal         |
| 341 | qankunata allinta castigasunchis                           | <i>Ustedes serán castigados</i>                                      | You´re gonna receive a severe punishment!   | Literal         |
| 342 | mana, mana intindinkichu                                   | <i>¡No! no entiendes</i>   | No, no, you don´t understand!               | Literal         |
| 343 |  | Yo explicar  | Let me explain.                             | Literal         |



|     |  |   |   |                        |
|-----|--|---|---|------------------------|
| 344 |  |   | Tell them I sterilized women who had many children.                         |                        |
| 345 |  |   | Please, people.   |                        |
| 346 | Qankuna wañuchisqankichis kawsaqta warmiykuj wijsan uqhupi | ¡Ustedes están matando la vida en el vientre de nuestras mujeres!   | You´ve killed babies in the wombs of our women!                             | Literal                |
| 347 | Kikillantataq ruwasaykichis qankunata ñuqayku              | ¡Vamos a hacer lo mismo con ustedes!<br>-Cástenlos!   | Now, we´ll do the same to you!<br>-Castrate them!                           | Literal                |
| 348 |  | No pueden.  | You can´t do this!  | Literal                |
| 349 |  | No pueden hacer esto mi labor es científica.  | All my work is scientific.  | Literal                |
| 350 |  | Mi embajada va <b>vengarme</b>  | You´ll get <b>problem</b> with my embassy.                                  | Explicative modulation |
| 351 |  | Señor director de la secretaria nacional de salud.  | Minister of Health  | Literal                |
| 352 |  | Señor representante de una asociación de asistencia técnica,  | Chairman of the Technical Assistance Board                                  | Literal                |
| 353 |  | señores y señoras   | Ladies and gentlemen,   | Literal                |
| 354 |  | Tengo el alto honor de ofrecer este banquete en homenaje a cuatro expertos salubristas que vinieron a nuestro país a cumplir altas labores de asistencia. | This banquet is honor to four experts who came to our country to assist us. | Literal                |

|     |  |  |  |                        |
|-----|--|--|--|------------------------|
| 355 |  | Los doctores Donal Pinkus, Diana Smith, Robert Jones y Karen Sedelman.                           | The Doctors Donal Pinkus, Diana Smith, Robert Jones, and Karen Sedelman.   | Literal                |
| 356 |  | Nuestro país requiere de la financiación y de la ayuda internacional,                            | Our country needs international cooperation and financial help.            | Literal                |
| 357 |  | Felizmente existe una clase de cooperación generosa y constructiva                               | Fortunately, we receive the kind of generous and constructive cooperation. | Literal                |
| 358 |  | Que planea nuestro desarrollo y contribuye a él.   | This plans our development and contributes to it.                          | Literal                |
| 359 |  | Y es evidente qué no hemos sabido seguir el paso dado del progreso                               | It is clear that we have not kept pace with progress.                      | Literal                |
| 360 |  | Demos pues comprender esta causa y sobre todo no sentirnos inferiores.                           | We must understand the reasons for this and do not feel inferior.          | Literal                |
| 361 |  | -He esperado mucho!  | - I've waited a long time.   |                        |
| 362 |  | Tengo que entrar, tengo que verme  | Let me in. I must talk with the Doctor.                                    | Adapta. Addition       |
| 363 |  | No se puede, ven. No hombre como te vas a meter, no puedes entrar.                               | You can't do it, wait!   | Reduction              |
| 364 |  | Déjame   | Let me go!   | Explicative modulation |
| 365 |  | Que estos paladines de la ciencia que vienen con el único interés de transmitirnos lo que saben. | These paladins of science whose only concern is to transmit knowledge.     | Literal                |

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|-----|--|--|------------------------|
| 366 | Nos señalan qué es necesario desterrar al hechicero emplumado y remplazarlo por el científico.                     | Show us that we must replace the feathered wizard with men of science.                       | Literal                |
| 367 | En nuestro país hemos también hombres como ellos   | In our country we also have that kind of men.  | Literal                |
| 368 | -¿Qué quieres <b>hijo?</b>   | What do you want, <b>hijo?</b>   | <b>Borrowing</b>       |
| 369 | <b>Quiero encontrarme</b> con el Doctor Millan.  | <b>I need to talk</b> with the Dr. Millan.   | Adaptation             |
| 370 | -No ves que esta ocupado, <b>después.</b>  | Look, he is busy; <b>wait.</b>   | Explicative modulation |
| 371 | ¿Qué pasa con ese hombre, qué quiere?  | What is this man doing here?   | Literal                |
| 372 | Es el <b>hombesito</b> del qué te hablo moreno Riva.   | He is " <b>hombrecito</b> " (countryman) that the Dr. Rivas phoned about.                    | B                      |
| 373 | <b>Ya va ser muy tarde.</b>  | <b>We must hurry.</b>  | M gen-par              |
| 374 | Ten paciencia espérame   | Be patient, wait <b>until I'm finished.</b>  | Addition               |
| 375 | - no puedo esperar, <u>doctor ya he esperado mucho.</u>  | -I <u>have already waited a long time!</u>   | Reduction              |
| 376 | Perdón <u>señores.</u>   | Excuse me.   | Reduction              |
| 377 | Marchando con el suyo por el ancho esplendoroso camino de progreso por el mismo qué lleva adelante a los países de | As we march down the long and glorious road that leads to the development of the Free World. | Literal                |

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| 378 |  | A raíz de esta película el congreso de la república de Bolivia y la universidad mayor de san Andrés, crearon sendas comisiones de investigación        | This film prompted the Bolivian Congress and the University of San Andrés to conduct research.                 | Literal |
| 379 |  | Para verificar si a denuncia de esterilizaciones de mujeres campesinas, sin su consentimiento, era cierta.   | To determine whether a claim that country women were sterilized without their consent was true.                | Literal |
| 380 |  | Ambas comisiones establecieron que los cuerpos de Paz de los EEUU, estaban practicando esa labor.  | Both commissions concluded that the activity was carried out by the US Peace Corps.                            | Literal |
| 381 |  | En 1971, basándose en estas conclusiones, e gobierno presidido por el Gral. Juan José Torrez, expulsó de Bolivia a los cuerpos de Paz norteamericanos. | Based on these findings, the US Peace Corps was expelled from Bolivia by Juan Jose Torrez's government in 1971 | Literal |

**ANNEX V  
CARDS OF EXPLICITATION**

|  |  |
|--|--|
| <b>FILM: YAWAR MALLKU</b>  |  |
| <b>TABLE 1</b>   | <b>TIME:</b> 00:01:26,008 --> 00:01:48,008   |
| <b>ORIGINAL VERSION: SPANISH</b>   | <b>ENGLISH SUBTITLES:</b>  |
| Fundación <b>Ukamau</b> presenta:  | THE “UKAMAU” (‘that is the way it is’) Foundation presents:  |
| <b>CONTEXT:</b> The “Yawar Mallku” film is produced by the “GRUPO UKAMAU” foundation.  |  |
| <b>TRANSLATION TECHNIQUE:</b> Borrowing  | <b>CULTURE REFERENCE:</b> CULTURE – ART (cine)<br><b>Method of reference:</b> Retention, specification |
| <b>TYPE OF EXPLICITATION:</b> Cultural   | <b>FORM OF EXPLANATION:</b> Amplification  |
| <b>EXPLANATORY TRANSLATION:</b>  |  |
| <p>In the Spanish version of this phrase, there is a word from the Bolivian Aymara language “Ukamau” that is the name of the cinema institution. This word can’t be translated into English because it is established in the cinema world. Therefore, in the subtitle, the original cultural reference is presented with its explanation due to the importance of the meaning for specters. It was necessary to add the denotation of the word to make it explicit; ‘that is the way it is’. In other words, that is the way the cultural and political situations in the poor communities of Bolivia are.</p> |  |

| <b>FILM: YAWAR MALLKU</b>   |  |
|---|--|
| <b>TABLE 2 (15)</b>   | <b>TIME:</b> 00:04:01,010 --> 00:04:07,385   |
| <b>ORIGINAL VERSION: QUECHUA</b>  | <b>ENGLISH SUBTITLES:</b>  |
| Paulina, <b>qhinchosa</b> kinsantis wawanchis wañun <u>chayta yachay</u> wawaqa wañun<br>Paulina, <b>mal agüero</b> , <i>nuestros 3 hijos murieron</i> , <u><i>¡para que sepas murieron!</i></u>  | Paulina, <b>“qhinchosa”</b> (ill omen, unlucky woman)!<br><u>I remind you</u> that our children died!        |
| <b>CONTEXT:</b> Ignacio is annoyed for Paulina because he thinks she is the jinx of his sadness.  |  |
| <b>TRANSLATION TECHNIQUE:</b> Borrowing/ Adaptation   | <b>CULTURE REFERENCE:</b> Social, CULTURAL GEOGRAPHY<br><b>Method of reference:</b> Retention, specification |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)  | <b>FORM OF EXPLANATION:</b> Amplification.   |
| <b>EXPLANATORY TRANSLATION:</b>   |  |
| In this situation, the cultural term is based on an aspect of Aymara and Quechua culture. He is using this word, “qhinchosa” because it generalizes to all bad luck situations. Even in Spanish language it is adopted by Bolivian people, and it is understood what the speaker refers to. However, this word is unknown to TL spectators. Therefore, the translation decides to keep it in English with a subtitled explanation of the meaning. |  |

| <b>FILM: YAWAR MALLKU</b>   |   |
|---|---|
| <b>TABLE 3 (23, 42)</b>   | <b>TIME:</b> 00:04:33,807 --> 00:04:44,286  |
| <b>ORIGINAL VERSION: QUECHUA</b>  | <b>ENGLISH SUBTITLES:</b>   |
| YAWAR <b>MALLKU</b> : SANGRE DEL CONDOR (MALLKU)  | BLOOD OF THE “ <b>MALLKU</b> ” (Leader of the community)  |
| <b>CONTEXT:</b> The cineaste Jorge Sanjinez gives the film with the name of “Yawar Mallku” because it is produced in Quechua language and culture.  |   |
| <b>TRANSLATION TECHNIQUE:</b> Borrowing/ Adaptation.  | <b>CULTURAL REFERENCE:</b> Social organization (local authorities)<br><b>Method of reference:</b> Retention, specification. |
| <b>TYPE OF EXPLICITATION:</b><br>Cultural (Pragmatic Explanation)   | <b>FORM OF EXPLANATION:</b> Amplification   |
| <b>EXPLANATORY TRANSLATION:</b>   |   |
| <p>The cultural reference here is “Mallku”. It is a polysemic word that has multiple meanings: “authority”, “animal” and “deity”. As we can see, it belongs to SL, and the Bolivian audience will understand the term. However, the element is not familiar to the speakers of TL. For this reason, the translator decided, instead of keeping the meaning of animal (condor), to use the retention “Mallku” and specification of (political authority). Applying this procedure, the term is explained, making its meaning explicit. According to the film, it refers to Ignacio, who is the leader of the kaata community. The same element can be found in the # scene 42.</p> |   |

| <b>FILM: YAWAR MALLKU</b>   |  |
|---|--|
| <b>TABLE 4 (43)</b>   | <b>TIME: 00:10:09,740 --&gt; 00:10:15,585</b>  |
| <b>ORIGINAL VERSION: QUECHUA</b>  | <b>ENGLISH SUBTITLES:</b>  |
| <p>ichapas <b>intendente</b> yachaña ruwasqanchista, <b>ujinata ñawirisninta rikuni</b></p> <p>Tal vez el intendente sabe lo que hemos hecho, <b>sus ojos están extraños.</b></p>   | <p>The “<b>intendente</b>” (mayor of the community) <b>is acting suspiciously;</b> maybe he knows what we did.</p> |
| <b>CONTEXT:</b> The Mallku´s members met him to notice what was going on.   |  |
| <b>TRANSLATION METHOD</b>   | <b>CULTURE REFERENCE</b>   |
| Borrowing/ Modulation   | SOCIAL-SOCIAL ORGANIZATION (LOCAL AUTHORITIES)<br><b>Method of reference:</b> Retention, specification             |
| <b>TYPE OF EXPLANATION</b>  | <b>FORM OF EXPLANATION</b>   |
| Cultural (Pragmatic Explanation)  | Amplification  |
| <b>EXPLANATORY TRANSLATION:</b>   |  |
| <p>The film was made many years ago, and there are words in it whose meaning has changed over time. In our context, an "intendente" is someone who is charged with the economic aspects of a city or municipal area. However, in those years, in the remote communities, the intendent had the role of management as a mayor (the government representative). Therefore, it is considered to make the explanation in order to clarify the function of that person. On the other hand, there is another phrase in the same utterance that is modified in the TL. The specific element “his eyes look different” of the SL is generalized in the subtitled to “he is acting suspiciously”. Due to the next scene of the film, the translation follows the context to make it explicit for the English speakers.</p> |  |



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| <b>TABLE 5 (54)</b>  | <b>TIME: 00:18:14,909 --&gt; 00:18:16,179</b>        |
| <b>SPANISH: Indio!</b> Bruto   | <b>ENGLISH SUBTITLES: Stupid, “indio” (yokel)!</b>   |
| <b>CONTEXT:</b> Sixto accidentally hurts a man`s leg while playing football. The man reacts insulting.   |  |
| <b>TRANSLATION METHOD</b>  | <b>CULTURE REFERENCE: SOCIAL, CULTURAL GEOGRAPHY</b> |
| Borrowing  | <b>Method of reference:</b> Retention, substitution  |
| <b>TYPE OF EXPLICITATION:</b> Cultural (pragmatic)   | <b>FORM OF EXPLANATION:</b> Amplification            |
| <b>EXPLANATORY TRANSLATION:</b>  |  |
| <p>Sixto, who belongs to the community (kaata) plays football in a court in the city of La Paz, and accidentally hurts a man. We can see the difference between a rural and urban person, when the man reacts insultingly in a pejorative way. The cultural reference here is “indio”. It belongs to India that refers to any native ethnic group that has the same characteristics such as (language, culture and religion) of America. In Bolivian context it is also called “campesino” in Spanish language, someone who comes from a community to the city (with poor education, who lived on a farm with animals and the agriculture, with its particular costumes and traditions) As the word indio as a noun doesn’t have a denotation in the English language, the translation needs to make a specification in order to explain the term. So according to the context and the tone, the negative and pejorative connotation of “indio” for the TL is “yokel”.</p> |  |

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| <b>6 TABLE (78)/ (239)</b>  |  | <b>TIME: 00:22:04,184 --&gt; 00:22:04,933</b><br>00:20:28,109 --> 00:20:34,317            |  |
| <b>ORIGINAL VERSION: SPANISH</b>  |  | <b>ENGLISH SUBTITLES</b>  |  |
| -Doctor: buena noche, <b>hijo</b>   |  | Doctor: Good evening, <b>“hijo” (Young man.)</b>  |  |
| <b>Hijito</b> escucha preguntale si es que ha de llegar ya su cuñado que tiene que traer los remedios.  |  | <b>“Hijito” (little boy)</b> , ask her if Ignacio´s brother is coming with the medicines. |  |
| <b>CONTEXT:</b>   |  |   |  |
| -Doctor needs to speak with the patient´s relatives, and he is particularly found of Ignacio´s brother (Sixto)  |  |   |  |
| -Doctor ask a young boy to translate what he says into Quechua language for Paulina´s understanding.  |  |   |  |
| <b>TRANSLATION METHOD</b>   |  | <b>CULTURAL REFERENCE: SOCIAL, CULTURAL GEOGRAPHY</b>                                     |  |
| Borrowing/Adaptation  |  | <b>Method of reference:</b> Retention, substitution                                       |  |
| <b>TYPE OF EXPLICITATION</b>  |  | <b>FORM OF EXPLANATION</b>  |  |
| Cultural (pragmatic)  |  | Amplification   |  |
| <b>EXPLANATORY TRANSLATION:</b>   |  |   |  |
| The cultural reference here is “hijo”. In Spanish, this refers to the father´s son. The audience could deduce from the literal translation that the boy is the doctor´s son. However, the context on the film is different; it is between the doctor and the patient´s relative, in which the doctor makes reference to him in a kindly manner. Thus, the equivalence for this term is “young man”. It is common to hear this word, in hospital environment from Spanish speakers. This word “hijo” is present in two more scenes of the film (271 and 375) and has the same connotation. On the other hand, there is a similar word in the same context (hospital) in which the same Doctor who is attending to Ignacio refers to a little boy saying “hijito”. This diminutive word in Spanish makes reference to an affecting treatment. For this reason, the translation chose the equivalent “little boy”. |  |   |  |

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| <b>TABLE 7 (93)</b>  | <b>TIME:</b> 00:23:29,343 --> 00:23:33,031   |
| <b>ORIGINAL VERSION: QUECHUA</b>   | <b>ENGLISH SUBTITLES</b>   |
| -mana reqsinichu pi yatirista kaypi<br><b>Spanish</b> <u>No conozco</u> a ningún yatiri aquí.  | Here in the city, <u>there aren't</u> "yatiris" (healer, wise man who uses herbs, rites and prayers to heal) |
| <b>CONTEXT:</b> Out of the hospital, Paulina and Sixto are worried about Ignacio. Paulina thinks that they had to make an offering for Ignacio's health.   |  |
| <b>TRANSLATION METHOD:</b> Borrowing/ Adaptation   | <b>CULTURE REFERENCE</b><br><b>Method of reference:</b> Retention, Specification.                            |
| <b>TYPE OF EXPLICITATION</b> Cultural (Pragmatic Explanation)  | <b>FORM OF EXPLANATION:</b> Amplification  |
| <b>EXPLANATORY TRANSLATION:</b>  |  |
| <p>The reason to explain this cultural element is because it belongs to Quechua Kallawayá culture. Part of the film shows the community costumes and traditions in which the yatiri performs his abilities in social, ritual and medical practice. For example, he performs the coca leaf reading in which he makes predictions about the past and future events of a person's life. Also, he is the only one who can develop the ritual prayers to the deities of the place for asking for some specific good desires, in which he uses in their practice both symbols and materials such as coca leaves. Finally, he is regarded as a healer who employs traditional remedies such as herbs, as well as rites and prayers to heal. In conclusion, he is the old man of the community who has a lot of knowledge through the coca leaves. So, the borrowing of "yatiri" in the TL with the explanation in order to keep the great cultural value.</p> |  |

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| <b>TABLE 8 (97)</b>   | <b>TIME: 00:24:05,987 --&gt; 00:24:09,241</b>   |
| <b>ORIGINAL VERSION: QUECHUA</b>  | <b>ENGLISH SUBTITLES</b>  |
| - manachu kay tupusniyta vendesunman<br><br>(Y si vendemos este topo)   | Let´s sell this “tupu” (silverpin used by women)  |
| <b>CONTEXT:</b> Sixto and Paulina are worried about Ignacio´s condition in the hospital. They don´t have money to buy the blood and medications. Paulina`s plan is to obtain money of this object.  |   |
| <b>TRANSLATION METHOD:</b> Borrowing/ Adaptation  | <b>CULTURE REFERENCE:</b> SOCIAL LIFE AND COSTUMES (wearing)<br><b>Method of reference:</b> Retention, specification. |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)  | <b>FORM OF EXPLANATION:</b> Amplification   |
| <b>EXPLANATORY TRANSLATION:</b>   |   |
| The tupu, a type of a pin used by women to keep their dress in place for four centuries. The useful comes from Inca time; until the XIX century, this was conserved by occident culture in Bolivia. In the last century, this object of silver, gold and another material lost its significant value. |   |

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| <b>TABLE 9 (115)</b>  | <b>TIME: 00:27:48,526 --&gt; 00:27:51,868</b>        |
| <b>ORIGINAL VERSION: QUECHUA</b>  | <b>ENGLISH SUBTITLES:</b>                            |
| -Kuka mama willariway<br>(Madre coca dinos)   | -Mother "kuka" (future predicting leaf) let us know  |
| <b>CONTEXT:</b> The yatiri predicts in the coca leaf Paulina's future life.   |  |
| <b>TRANSLATION METHOD</b>   | <b>CULTURAL REFERENCE: CULTURE- RELIGION, RITUAL</b> |
| Borrowing/ Adaptation   | <b>Method of reference:</b> Retention, specification |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)  | <b>FORM OF EXPLANATION:</b> Amplification            |
| <b>EXPLANATORY TRANSLATION:</b>   |  |
| <p>Here the cultural reference is the "kuka" leaf. The film relies on a specific aspect of Quechua language: lexical ambiguity for English speakers. The whole aspect of the term for Americans is the cocaine. However, coca is the native plant that plays an important role in social interactions and ceremonies of south America. Andean people have three kinds of relationships with coca leaves: economic, social and magical. In this case, the coca leaves are a Kallawaya community symbol that is primarily used to predict the future. They consider the coca leaf their mother because it plays an important role for their daily lives. For this reason, the explanation of kuka's (coca leaf) meaning depends on the context in which it is used.</p> |  |

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| <b>TABLE 10 (125)</b>  | <b>TIME:</b> 00:01:01,456 --> 00:01:03,041   |
| <b>ORIGINAL VERSION: QUECHUA</b>   | <b>ENGLISH SUBTITLES:</b>  |
| Akullirikusunraq (Primero pijchemos la coca)   | Let´s first “akulli” (chewing coca leaves.)<br>(Small bolus of coca leaf chewed placed in the mouth)       |
| <b>CONTEXT:</b> To follow the conversation, they must first chew the coca leaves that serve as its costume.  |  |
| <b>TRANSLATION TECHNIQUE:</b> Borrowing/ Adaptation  | <b>CULTURAL REFERENCE:</b> CULTURE- SOCIAL, RITUAL<br><b>Method of reference:</b> Retention, specification |
| <b>TYPE OF EXPLICITATION</b> Cultural (Pragmatic Explanation)  | <b>FORM OF EXPLANATION</b> Amplification   |
| <b>EXPLANATORY TRANSLATION:</b>  |  |
| <p>The cultural element here is “akulli” a synonymy of “pijchar”. This Bolivian word is used in social, ritual and medical practice where a small bolus of coca leaves is placed in the mouth between the cheek and jaw. As we can see in the scene, the gathering of people begins with the ritual act of “akulliku” or coca leaf chewing. This is an opportunity for dialogue and agreement on how to solve Paulina´s problem. As a result, the translation of this term is borrowed, and the cultural meaning is explained in the TL subtitled.</p> |  |

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| <b>TABLE:</b> 11 (182)   | <b>TIME:</b> 00:05:36,666 --> 00:05:39,993   |
| <b>SPANISH</b>   | <b>ENGLISH SUBTITLES:</b>  |
| Como estas sixto, <b>compadrito</b> esperame   | How are you, Sixto? “ <b>compadrito</b> ” (trustful buddy) wait for me.                              |
| <b>CONTEXT:</b> As Sixto needs money urgently, he goes to someone who is trustworthy. The woman looks to him and she greets.   |  |
| <b>TRANSLATION TECHNIQUE:</b> Borrowing  | <b>CULTURE REFERENCE:</b> CULTURAL GEOGRAPHY<br><b>Method of reference:</b> Retention, specification |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)   | <b>FORM OF EXPLANATION:</b> Amplification,<br>Particularization.                                     |
| <b>EXPLANATORY TRANSLATION:</b>  |  |
| <p>In the Spanish scene of this film, there is a common word that has an ambiguous denotation. The term is used for a child`s godfather, but it is also used by friends in colloquial language to refer to a person who is the closest and trustworthy friend. They are addressed as “compadrito” and “comadre” in the film, implying that no one is the godfather of Sixto`s children because he is single. In this context, the term refers to someone who has known someone for a long time and is trustworthy person in the city. So, it is necessary to keep the term and explain the meaning in the subtitles in order to preserve the cultural element.</p> |  |

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| <b>TABLE 12</b> 175  | <b>TIME:</b> 00:06:08,127 --> 00:06:11,990  |
| <b>SPANISH</b>   | <b>ENGLISH SUBTITLES:</b>   |
| La mesa ha pedido <b>fricase</b> ahora quieren <b>asado</b> .  | They asked <b>“fricase”</b> now they want <b>“asado”</b> (typical dishes from La Paz city). |
| <b>CONTEXT:</b> The waiter interrupts the lady’s conversation with Sixto.  |   |
| <b>TRANSLATION TECHNIQUE</b>   | <b>CULTURE REFERENCE:</b> SOCIAL  |
| Borrowing/ adaptation  | <b>Method of reference:</b> Retention, specification  |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)   | <b>FORM OF EXPLANATION:</b> Amplification, Particularization.                               |
| <b>EXPLANATORY TRANSLATION:</b>  |   |
| <p>In this situation we have cultural elements that belong to Spanish language. These terms can´t be translated directly in English because there isn´t an equivalence. Both “fricase” (chuño, corn and meat) and “asado” (meat, rice, potatoes and vegetable salad) are typical dishes from La Paz city Bolivia. Therefore, the translation chose to keep the terms with their explanation.</p> |   |



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| <b>TABLE 13 (223)</b>  | <b>TIME:</b> 00:16:47,059 --> 00:16:57,515   |
| <b>ORIGINAL VERSION: QUECHUA</b>   | <b>ENGLISH SUBTITLES:</b>  |
| Pachamama, chayta chaskiriway, sillaqha atichanman, tukuy akhamani, sunchully.<br><i>(Madre tierra recibe esta ceremonia, también los cerros de este lugar akamani sunchully)</i>  | “Pachamama” (Mother earth), “akamani” and “sunchulli” (Powerful hill) this sacred ceremony is for you. |
| <b>CONTEXT:</b> The yatiri is performing the ritual ceremony in the community.   |  |
| <b>TRANSLATION TECHNIQUE:</b> Borrowing/ Adaptation  | <b>CULTURAL REFERENCE:</b> CULTURE- RELIGION, RITUAL   |
|  | <b>Method of reference:</b> Retention, Specification   |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)   | <b>FORM OF EXPLANATION:</b> Amplification.   |
| <b>EXPLANATORY TRANSLATION</b>   |  |
| <p>In this example, the cultural elements rely on the fact that the yatiri is making a ritual ceremony to ask something of the people of the Quechua community. Moreover, he mentions the significant deities of that place in his remarks about his ritual work. Pachamama (mother earth) is a fertility goddess who has her own power to sustain life on this hearth. Additionally, there is another element that is a goddess of the region as well, such as ‘akamani’ and ‘sunchulli’ (powerful hill). These terms are kept in the TL with their meaning in English language to preserve cultural value.</p> |  |

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| <b>TABLE 14</b> (247/372)   | <b>TIME:</b> 00:20:07,718 --> 00:20:10,655  |
| <b>ORIGINAL VERSION: SPANISH</b>  | <b>ENGLISH SUBTITLES:</b>   |
| -la mujercita no habla castellano, habla quechua<br>-es el hombresito del que te hablò moreno Riva  | The “mujercita” (countrywoman) doesn’t speak Spanish. Only Quechua.<br>He is the “hombrecito” (countryman) that the Dr. Rivas phoned about. |
| <b>CONTEXT:</b> - The nurse hands the Ignacio paper to the Doctor, who checks it and furiously talks to Paulina (Ignacio’s wife).<br><br>- The lady tells her husband who is Sixto.   |   |
| <b>TRANSLATION TECHNIQUE:</b>   | <b>CULTURE REFERENCE:</b> CULTURAL GEOGRAPHY  |
| Borrowing/ adaptation   | <b>Method of reference:</b> Retention, specification  |
| <b>TYPE OF EXPLICITATION:</b> Cultural (Pragmatic Explanation)  | <b>FORM OF EXPLANATION:</b> Amplification, Particularization.   |
| <b>EXPLANATORY TRANSLATION:</b>   |   |
| As we can see, Spanish speaker is using euphemism in this situation. The nurse interrupts the Doctor, saying “la mujercita”, referring to the woman who comes from a rural area with her typical vestment. The word mujercita has many connotations in the Spanish language according to the context where it is used, for example when a girl is 15 year old, her mom says “my daughter is a young lady woman”, when a woman is small (little woman), when a woman is inferior to the high status, etc. This is possible to translate literally as “little woman”. However, the context is different with the connotation referring to the country woman in a derogatory manner. As a result, the euphemism is present in the target audience because mujercita is the Spanish euphemism for “cammpesina”. On the other hand, we have the same cultural term, “hombrecito”, that has the same connotation (country man). |   |
|   |   |

**FILM: YAWAR MALLKU**

**TABLE 15** (298)

**TIME:** 00:07:46,993 --> 00:07:50,106

**ORIGINAL VERSION: QUECHUA**

**ENGLISH SUBTITLES:**

-jap'iy kay sulluta kay jaywaykuta,

**Spanish:** Te entregamos este feto(sacrificio)como ofrenda

Take this "Sullu" (llama fetus) as an offering...

**CONTEXT:** The yatiri is performing a ritual.

**TRANSLATION TECHNIQUE**

**CULTURE REFERENCE:** CULTURE- RELIGION (ritual)

Borrowing/ adaptation

**Method of reference:** Retention, specification

**TYPE OF EXPLICITATION**

**FORM OF EXPLANATION**

Cultural (Pragmatic Explanation)

Amplification, Particularization.

**EXPLANATORY TRANSLATION:**

In this example, there is a ritual object called "sullu" in Aymara and Quechua with meaning "fetus". The yatiti uses this as symbol of offering; usually it is a "llama fetus" as a way of giving thanks to the pachamama. As we can see from the scene, the yatiri is making this offering in order to ask for the fertility of the women and also for the happiness of the community. Thus, the term is defined in the TL subtitled.

## CULTURAL EQUIVALENCE

| FILM: YAWAR MALLKU   |  |
|--|--|
| TABLE 16 (70)  | TIME: 00:21:40,819 --> 00:21:42,887  |
| <b>SPANISH</b>   | <b>ENGLISH SUBTITLES:</b>  |
| ¡A estos los traen siempre cuando están <b>en sus últimas</b> , hombre!  | These people always come when they're on their <b>last legs</b> .                                |
| <b>CONTEXT:</b> Ignacio arrives at the hospital. The doctor looks at him and comments on his health condition.   |  |
| <b>TRANSLATION TECHNIQUE:</b> Equivalence  |  |
| <b>TYPE OF EXPLICITATION</b>   | <b>CULTURAL REFERNCE:</b> SOCIAL, CULTURAL GEOGRAPHY<br><b>Method of reference:</b> substitution |
| Pragmatic  | Particularization  |
| <b>EXPLANATORY TRANSLATION:</b>  |  |
| <p>Because Ignacio is from a rural area, the Doctor knows it just looking his face and sound like discriminator saying “a estos” which refers to community members. The context is between rural and urban people, and the Spanish audiences understand the utterance. Hence, the translation is adapted in English language taking into account what the speaker is referring to. Additionally, there is another cultural element in the same utterance that linguistically can't be translated literally in the subtitles because in this case it does not make sense. For Spanish speakers it is a typical phrase used among doctors; they know what the connotation is. However, the element is not familiar to the speakers of the TL. As a result, the translator decided to use the substitution rather than translate the term literally. Applying this procedure, the term is explained, making explicit the equivalence of the phrase in the TL.</p> |  |

## ANNEX VI SUBTITLE FILES

1  
00:00:00,000 --> 00:00:05,138  
The Ukamau ('that is the way it is')  
Foundation presents:

2  
00:00:05,138 --> 00:00:10,210  
GOLD RUDDER AWARD 30 MOSTRA  
INTERNATIONAL.  
VENICE FILM FESTIVAL.

3  
00:00:10,210 --> 00:00:14,914  
GRAND PRIZE GOLDEN SPIKE.  
VALLADOLID FILM FESTIVAL SPAIN.

4  
00:00:14,914 --> 00:00:20,453  
GEORGES SADOVI AWARD.  
FOR THE BEST FOREIGN FILM PARIS-  
FRANCIA 1969.

5  
00:00:20,453 --> 00:00:25,859  
SPECIAL JURY AWARD. SAN FRANCISCO  
FILM FESTIVAL, UNITED STATES.

6  
00:00:25,859 --> 00:00:30,663  
SELECTED BY UNESCO AS ONE OF THE  
100 MOST IMPORTANT FILMS IN THE  
WORLD CINEMA.

7  
00:00:30,663 --> 00:00:36,903  
Scientist James Donner stated at a  
conference at the  
California Institute of Technology:

8  
00:00:36,903 --> 00:00:44,511  
"The citizen of a developed nation doesn't  
identify  
with the hunger of India or Brazil."

9  
00:00:44,511 --> 00:00:50,984  
We see them as a different species, which  
they are.  
In the next 100 years, we'll find appropriate  
ways of dealing with them.

10  
00:00:50,984 --> 00:00:56,890  
They are simply animals; we'll say they  
constitute a real disease.

11  
00:00:56,890 --> 00:01:02,162  
Result: The rich and strong nations will  
devour the poor and weak communities

12  
00:01:03,797 --> 00:01:06,966  
Bod dammit! They're gonna regret that!

13  
00:01:11,004 --> 00:01:15,742  
I'm not scared of Gringos!  
Nobody is scared of them!

14  
00:01:15,775 --> 00:01:19,179  
We have a surprise for them!

15  
00:01:34,461 --> 00:01:38,298  
My boy and my little girl died!

16  
00:01:38,665 --> 00:01:43,103  
Ignacio, it's late.  
you look tired; go to sleep!

17  
00:01:45,572 --> 00:01:53,746  
My three children died,  
my little Pascual that is why I'm drinking!

18  
00:02:08,228 --> 00:02:09,863  
My children!

19  
00:02:12,165 --> 00:02:18,538  
Paulina, "qhinchosa" (ill omen, unlucky woman)!  
I remind you that our children died!  
20  
00:02:18,538 --> 00:02:20,006  
Don't blame me! It wasn't my fault!  
-Hell!  
21  
00:02:20,006 --> 00:02:27,146  
You can't have children anymore.  
I'm gonna die alone.  
22  
00:02:27,647 --> 00:02:32,252  
I don't care! Be quiet, go to sleep!  
- Now, you are gonna know the real me.  
23  
00:02:33,987 --> 00:02:35,955  
I'm gonna beat you!  
24  
00:02:36,089 --> 00:02:37,524  
Get off of me!  
-You shouldn't listen to those gringos!  
25  
00:02:40,426 --> 00:02:41,961  
I hate when you drink.  
26  
00:02:42,962 --> 00:02:44,497  
So, I'm gonna beat you up!  
27  
00:02:44,964 --> 00:02:55,441  
BLOOD OF THE "MALLKU"(community Leader).  
28  
00:02:55,842 --> 00:03:00,547  
With: Marcelino Yanahuaya  
Vicente Salinas  
Benedicta Huanca

29  
00:03:01,047 --> 00:03:16,663  
Characters:  
Mario Arrieta  
Felipe Vargas  
Carlos Cervantes  
Lide Artes  
José Arco  
Adela Peñaranda  
Luis Ergueta  
Danielle Caillet  
Humberto Vera  
Javier Fernandez  
Julio Quispe  
30  
00:03:16,696 --> 00:03:22,669  
And people of the Kaata community.  
31  
00:03:23,002 --> 00:03:26,673  
Plot:  
Oscar Soria  
Jorge Sanjines  
32  
00:03:27,307 --> 00:03:30,043  
Photography: Antonio Eguino  
33  
00:03:30,410 --> 00:03:34,047  
Script and editing: Jorge Sanjines  
34  
00:03:34,480 --> 00:03:37,283  
Production Manager:  
Ricardo Rada  
35  
00:03:37,784 --> 00:03:46,159  
Music composed by: Alberto Villalpando  
Alfredo Dominguez  
Gregorio Yana  
Ignacio Quispe  
(Kollasuyo theater)  
36  
00:03:46,693 --> 00:03:49,696  
Scripts:  
Oscar Soria

37  
00:03:49,696 --> 00:03:52,465  
Continuity:  
Danielle Caillet  
38  
00:03:52,465 --> 00:03:54,834  
Camera Assistant:  
Antonio Pacello  
39  
00:03:54,834 --> 00:03:57,837  
Lighting:  
Humberto Vera  
40  
00:03:57,837 --> 00:04:00,840  
Quechua Language Advisor:  
Rene Cordova  
41  
00:04:00,840 --> 00:04:03,843  
Production Assistant:  
Gladys de Rada  
42  
00:04:03,843 --> 00:04:06,846  
Second Executive Assistant:  
Gaston Gallardo  
43  
00:04:06,846 --> 00:04:10,883  
Second Camera Assistant:  
Carlos Velasco  
44  
00:04:11,517 --> 00:04:15,655  
Flute interpretation: Gibert Fabre  
45  
00:04:15,655 --> 00:04:18,658  
Orchestra: National symphonic orchestra  
46  
00:04:18,658 --> 00:04:21,894  
Music recording: study "Lyra" born to be  
wild  
47  
00:04:22,629 --> 00:04:25,932  
Executive "Ukamau Limitada" Bolivia  
48  
00:04:26,699 --> 00:04:31,437  
Directed by: Jorge Sanjinés

49  
00:05:09,275 --> 00:05:13,579  
Paulina, why are you angry?  
50  
00:05:14,113 --> 00:05:17,717  
Let`s bury these baby miniatures  
atop of the powerful hill.  
51  
00:05:22,555 --> 00:05:24,791  
Don't be angry with me. Let's go.  
52  
00:05:25,291 --> 00:05:30,029  
Please, forgive me and come with me.  
53  
00:08:13,759 --> 00:08:15,761  
Good morning, sir.  
-Good morning.  
54  
00:08:15,761 --> 00:08:18,764  
Good morning, ma'am.  
-Good morning.  
55  
00:08:18,764 --> 00:08:20,800  
We were at your home, Mallku.  
56  
00:08:20,833 --> 00:08:23,703  
Perhaps the "intendente"(community  
mayor) knows what we did.  
57  
00:08:23,703 --> 00:08:26,706  
He is acting suspiciously.  
58  
00:08:27,773 --> 00:08:31,511  
We will discuss this in our meeting.  
59  
00:08:32,411 --> 00:08:35,615  
As our leader, you must know what is going  
on.  
60  
00:08:36,182 --> 00:08:39,952  
I am going to talk with them,  
and then we'll be sure what is happening.  
61  
00:08:40,720 --> 00:08:44,590  
Let everyone know to keep an eye out.

62  
00:10:32,098 --> 00:10:33,532  
Quick!  
63  
00:11:11,003 --> 00:11:12,772  
Stay there!  
64  
00:11:13,839 --> 00:11:17,810  
Run away, run away!  
65  
00:11:18,044 --> 00:11:21,380  
Don't run! They're gonna kill you!  
66  
00:12:28,748 --> 00:12:30,116  
They've killed him.  
67  
00:16:20,379 --> 00:16:25,250  
I am sorry, friend.  
I didn't mean to hurt you.  
68  
00:16:26,218 --> 00:16:27,519  
Stupid, "indio" (Yokel)!  
69  
00:16:27,986 --> 00:16:35,694  
Do you know me?!  
I am not indio! Damn it!  
70  
00:17:27,079 --> 00:17:28,380  
Paulina!  
71  
00:17:28,480 --> 00:17:30,582  
Sixto!  
72  
00:17:30,949 --> 00:17:33,018  
Ignacio! How are you, brother?  
73  
00:17:34,086 --> 00:17:36,255  
I'm not feeling well.  
74  
00:17:36,288 --> 00:17:38,590  
What's the matter?  
75  
00:17:44,163 --> 00:17:47,466  
What's the reason, Paulina?

76  
00:17:48,667 --> 00:17:50,836  
Let's get him inside.  
77  
00:18:06,085 --> 00:18:08,487  
Carefully, my brother.  
78  
00:18:56,034 --> 00:18:58,237  
How long has he been in this condition?  
79  
00:18:58,437 --> 00:19:04,042  
Yesterday afternoon they shot him when he  
came back from the farm.  
80  
00:19:05,344 --> 00:19:09,248  
We must take him to the hospital, now!  
81  
00:19:09,615 --> 00:19:13,886  
Would be right, but we haven't any money.  
82  
00:19:14,920 --> 00:19:19,791  
Who shot him! Where?!  
83  
00:19:20,926 --> 00:19:25,998  
The police did it.  
84  
00:19:52,157 --> 00:19:54,226  
These people always come  
when they're on their last legs.  
85  
00:19:54,560 --> 00:19:54,960  
He must be operated on.  
86  
00:19:55,794 --> 00:19:56,895  
Does he have relatives?  
87  
00:19:57,029 --> 00:19:58,096  
Yes, they are outside.  
88  
00:19:58,597 --> 00:19:59,631  
Go get them.  
89  
00:20:00,165 --> 00:20:01,934  
Take note.



90  
00:20:04,102 --> 00:20:07,739  
Come in, the doctor wants to talk with you.  
91  
00:20:14,012 --> 00:20:15,480  
Good evening, Doctor.  
92  
00:20:15,514 --> 00:20:16,248  
Good evening, "hijo" (Young man).  
93  
00:20:16,582 --> 00:20:18,884  
Good evening.  
-Good evening.  
94  
00:20:19,184 --> 00:20:20,352  
Who is the wounded of you?  
95  
00:20:20,786 --> 00:20:21,987  
He is my brother, Dr.  
96  
00:20:22,554 --> 00:20:23,455  
Is she, his wife?  
97  
00:20:23,722 --> 00:20:24,890  
Yes, she is.  
98  
00:20:26,224 --> 00:20:29,528  
He is in a critical condition.  
Why have you brought him so late?  
99  
00:20:30,762 --> 00:20:36,401  
They've come from a very long away;  
it's a day's journey.  
100  
00:20:40,472 --> 00:20:43,775  
Now, the blood is important for the surgery.  
101  
00:20:44,209 --> 00:20:45,644  
You can donate it.  
102  
00:20:48,180 --> 00:20:51,516  
Doctor, do we have to buy these medicines?  
103  
00:21:02,361 --> 00:21:03,829  
The blood is not compatible.

104  
00:21:06,898 --> 00:21:11,503  
Sir, the patient's blood is not  
compatible with any of you.  
105  
00:21:11,970 --> 00:21:16,408  
You have to get a donor otherwise you have  
to buy it.  
106  
00:21:35,360 --> 00:21:39,598  
We would have made an offering before  
coming here.  
107  
00:21:40,666 --> 00:21:44,369  
I don't know any "yatiris"(healer who uses  
herbs, rites and prayers) here.  
108  
00:21:44,836 --> 00:21:53,011  
Community members who live here forget  
our ancestors and traditions.  
109  
00:21:53,779 --> 00:21:57,182  
What should we do, then?  
110  
00:22:00,152 --> 00:22:12,798  
The blood cost 360,  
I only earn 200bs per month.  
111  
00:22:17,302 --> 00:22:20,572  
Let's sell this "tupu" (silver, gold pin used by  
women).  
112  
00:22:20,806 --> 00:22:23,275  
It is worthless.  
113  
00:22:28,714 --> 00:22:34,086  
You must tell me everything.  
I have the right to know.  
114  
00:22:40,459 --> 00:22:45,063  
Ok, I am gonna tell you.  
115  
00:22:47,999 --> 00:22:54,005  
We used to live happily with our three  
children.

116  
00:22:55,574 --> 00:23:01,380  
Ignacio used to work very hard,  
everybody loved him.

117  
00:23:01,780 --> 00:23:09,020  
The children were healthy;  
they used to help us with the sheep.

118  
00:23:09,621 --> 00:23:15,794  
An epidemic came and took our children  
from us.

119  
00:23:16,228 --> 00:23:20,031  
Since then, Ignacio's behavior changed.

120  
00:23:20,665 --> 00:23:43,321  
I remember that he was chosen to be the  
community leader in a big celebration.

121  
00:25:13,311 --> 00:25:17,549  
This coca leaf represents to you.  
-Ok, sir.

122  
00:25:18,617 --> 00:25:24,823  
Please, tell us good news about Paulina.

123  
00:25:38,236 --> 00:25:40,038  
It is all right.

124  
00:25:40,372 --> 00:25:41,473  
Really?  
-Very good.

125  
00:25:42,040 --> 00:25:43,308  
That's fine.

126  
00:25:43,441 --> 00:25:44,676  
Everything is ok.

127  
00:25:47,178 --> 00:25:49,014  
It is very good.

128  
00:25:52,651 --> 00:25:58,557  
Now, let's see if you're gonna have children.

129  
00:25:59,858 --> 00:26:03,194  
Mother "kuka"(future predicting leaf) let us  
know.

130  
00:26:03,194 --> 00:26:06,598  
If more children will come.

131  
00:26:07,632 --> 00:26:08,533  
Ah...

132  
00:26:08,733 --> 00:26:10,735  
Let's take another look.

133  
00:26:14,039 --> 00:26:18,977  
This leaf is Paulina and this one is for  
children.

134  
00:26:19,177 --> 00:26:20,779  
I see a problem.

135  
00:26:22,647 --> 00:26:24,182  
You are barren.

136  
00:26:39,798 --> 00:26:43,868  
Please, have a seat, sir.

137  
00:26:46,271 --> 00:26:50,709  
Good morning, sir.  
-Good morning, how are you, sir?

138  
00:26:50,909 --> 00:26:53,144  
Please, have a seat.  
-Good morning, ma'am.

139  
00:27:04,656 --> 00:27:06,224  
Let's first "akulli"(quechua word for chewing  
coca leaves)

140  
00:27:06,891 --> 00:27:09,661  
Have these coca leaves.  
-Yes, let's chew...

141  
00:27:11,696 --> 00:27:13,565  
Have some coca leaf, Sir.

142  
00:27:13,999 --> 00:27:15,100  
Thank you.  
143  
00:27:15,300 --> 00:27:17,035  
Have some coca leaf, ma'am.  
144  
00:27:17,102 --> 00:27:17,836  
Ok, Sir.  
145  
00:27:18,136 --> 00:27:20,271  
Please, accept this coca leaves, ma'm.  
146  
00:27:38,056 --> 00:27:44,262  
Thank you for coming.  
We must have a serious conversation.  
147  
00:27:44,729 --> 00:27:47,866  
What the yatiri said worried me a lot.  
148  
00:27:48,767 --> 00:27:54,973  
Last year we mourned the death of  
Paulina's son from that epidemic.  
149  
00:27:57,976 --> 00:28:03,481  
Now, we must know the reason she  
can no longer have children.  
150  
00:28:06,284 --> 00:28:11,189  
Maybe, some enemies could have cursed  
her.  
151  
00:28:13,224 --> 00:28:17,295  
No, we do not have enemies.  
152  
00:28:18,663 --> 00:28:28,073  
They must make an offering to the  
spirits of this place for getting pregnant.  
153  
00:28:28,139 --> 00:28:36,681  
Paulina will give it to the ancestors  
on the top of the mountain.  
154  
00:28:37,749 --> 00:28:40,485  
There's something else.

155  
00:28:41,152 --> 00:28:48,059  
Our lives have changed drastically  
since the Gringos arrived.  
156  
00:28:48,460 --> 00:28:49,494  
Qhencha Gringos!  
157  
00:29:24,863 --> 00:29:27,165  
Hey, wait! call her!  
158  
00:29:28,333 --> 00:29:30,001  
Come  
-Sir?  
159  
00:29:30,301 --> 00:29:31,536  
Come here.  
160  
00:29:34,606 --> 00:29:36,975  
Sell us some eggs.  
161  
00:29:46,351 --> 00:29:47,552  
Thanks!  
162  
00:29:56,928 --> 00:30:00,665  
Sell us all of them.  
-I can't do it sir.  
163  
00:30:01,065 --> 00:30:03,201  
Why? Sell them to us.  
164  
00:30:04,302 --> 00:30:06,771  
You'll get a good price for them.  
165  
00:30:07,705 --> 00:30:09,774  
How much is it?  
166  
00:30:10,542 --> 00:30:13,178  
No sir, I can't.  
167  
00:30:13,778 --> 00:30:15,780  
We'll pay you.  
168  
00:30:16,080 --> 00:30:16,981  
No, sir.

169  
00:30:17,115 --> 00:30:18,650  
She doesn't understand your Quechua.  
170  
00:30:19,484 --> 00:30:23,421  
You are Paulina Yanawuaya, aren't you?  
171  
00:30:23,521 --> 00:30:24,122  
Yes, I am.  
172  
00:30:24,722 --> 00:30:28,560  
You know who we are, don't you?  
173  
00:30:28,893 --> 00:30:31,629  
You should sell them to us.  
174  
00:30:32,530 --> 00:30:35,867  
We need them for our center.  
175  
00:30:36,568 --> 00:30:38,102  
sell them to us, Paulina.  
176  
00:30:38,636 --> 00:30:47,745  
I can't sell them to you.  
I got them for the community market.  
177  
00:30:48,546 --> 00:30:51,349  
oh hell! we're wasting enough time.  
178  
00:30:54,285 --> 00:30:59,724  
Don't waste your time going there.  
Sell them to us.  
179  
00:31:25,250 --> 00:31:26,784  
Here, you have the hot pepper, Sir.  
180  
00:31:27,285 --> 00:31:29,754  
Rolando, hurry up with the sausages for the  
gentleman.  
181  
00:31:30,121 --> 00:31:32,023  
Two dishes for table six.  
182  
00:31:35,560 --> 00:31:38,062  
Rolando, come.

183  
00:31:39,864 --> 00:31:43,201  
How are you, Sixto?  
"compadrito"(trustful buddy) waits for me.  
184  
00:31:45,536 --> 00:31:48,039  
Come in, have a seat over there.  
185  
00:31:48,773 --> 00:31:50,408  
I'm in a hurry, comadre.  
186  
00:31:56,347 --> 00:31:57,882  
Come in, compadre.  
187  
00:32:03,288 --> 00:32:07,859  
Where have you been?  
We haven't seen you for a long time! What  
happened?  
188  
00:32:08,526 --> 00:32:10,595  
Something terrible has happened to me.  
189  
00:32:11,329 --> 00:32:15,199  
They asked for "fricase" now they want  
"asado"(typical dishes from La Paz city).  
190  
00:32:15,667 --> 00:32:16,868  
They should have asked at first.  
191  
00:32:17,035 --> 00:32:17,969  
Just one second, compadre.  
192  
00:32:27,078 --> 00:32:29,380  
I'm not having lunch.  
193  
00:32:29,480 --> 00:32:30,481  
Ma'am wants you to have lunch.  
194  
00:32:44,095 --> 00:32:49,901  
Please, eat up and tell me what happened?  
195  
00:32:52,904 --> 00:32:57,008  
My brother was seriously injured in the  
community.

196  
00:33:03,748 --> 00:33:07,585  
There's no Doctor there.  
197  
00:33:12,657 --> 00:33:14,092  
Now, he is in the hospital, here.  
198  
00:33:15,360 --> 00:33:21,032  
My brother Ignacio was shot by the police.  
199  
00:33:22,900 --> 00:33:24,602  
He's gonna be operated on.  
200  
00:33:26,037 --> 00:33:30,775  
So, we need money for the blood.  
201  
00:33:31,142 --> 00:33:32,977  
Oh! Money always money.  
202  
00:33:33,244 --> 00:33:41,853  
I can't give you Money.  
Look I must pay for many things.  
203  
00:35:09,407 --> 00:35:13,177  
Last year, an epidemic hit the community.  
204  
00:35:14,011 --> 00:35:19,083  
It worries us that women can no longer have children.  
205  
00:35:26,124 --> 00:35:29,193  
Ma'am, how long has been since your niece gave birth?  
206  
00:35:29,627 --> 00:35:31,362  
It is a year and a half, sir.  
207  
00:35:31,863 --> 00:35:32,730  
Ok.  
208  
00:35:33,397 --> 00:35:35,600  
She wants to have another baby.

209  
00:35:35,967 --> 00:35:38,736  
Where did your nice give birth to her last child?  
210  
00:35:39,203 --> 00:35:40,805  
In the Maternity Center.  
211  
00:35:41,072 --> 00:35:41,572  
There?  
212  
00:35:42,139 --> 00:35:42,540  
Yes.  
213  
00:39:31,068 --> 00:39:35,172  
These Gentlemen are here to help the community.  
214  
00:39:36,374 --> 00:39:40,544  
You must cooperate with them in everything.  
215  
00:39:41,278 --> 00:39:49,653  
As the mayor, I will listen to them as well.  
216  
00:39:53,257 --> 00:40:00,197  
Our center is working for one and a half years.  
217  
00:40:02,299 --> 00:40:07,304  
He says that this center is working for one and a half years.  
218  
00:40:10,641 --> 00:40:15,346  
All the women must go to the Maternity Center.  
219  
00:40:15,946 --> 00:40:16,480  
Thank you.  
220  
00:40:16,981 --> 00:40:18,849  
Now, I would like to say something more.

221  
00:40:20,518 --> 00:40:34,064  
We "Progres Corps" come here through  
many difficulties  
for the progress of this community.  
222  
00:40:34,532 --> 00:40:41,205  
You must be grateful for this  
maternity center building.  
223  
00:40:42,673 --> 00:40:51,582  
Now, we have some clothes for all the  
young teenagers and children.  
224  
00:40:53,250 --> 00:41:04,028  
All of them are foreigners who live in La Paz.  
225  
00:41:05,362 --> 00:41:16,073  
Your children can dress like them too.  
226  
00:41:18,142 --> 00:41:21,345  
Let's begin.  
227  
00:41:21,612 --> 00:41:22,112  
Ok.  
228  
00:41:22,480 --> 00:41:24,148  
Stand up, everybody!  
229  
00:41:25,249 --> 00:41:30,321  
Line up! Gather around, quickly!  
230  
00:41:30,855 --> 00:41:34,525  
Come a little closer! You, you too.  
231  
00:41:37,127 --> 00:41:38,329  
Keep in line.  
232  
00:41:53,310 --> 00:41:55,980  
Don't worry. Everybody will have one.  
233  
00:41:57,014 --> 00:41:58,716  
Come here.

234  
00:42:07,258 --> 00:42:11,595  
Now, come this way, hurry up!  
235  
00:42:29,046 --> 00:42:31,248  
Are you happy, my friend?  
236  
00:42:31,582 --> 00:42:32,983  
Yes, I'm happy.  
237  
00:42:49,667 --> 00:43:00,110  
"Pachamama"(Mother earth) "akamani"  
and "sunchulli"(Powerful hill) this sacred  
ceremony is for you.  
238  
00:43:02,112 --> 00:43:06,884  
Happiness for Ignacio and those who need  
it.  
239  
00:43:07,151 --> 00:43:18,095  
Ancestors, this offering is for our wife's  
fertility.  
240  
00:43:18,862 --> 00:43:27,905  
Pachamama receives this offering  
and let our wives have children again.  
241  
00:45:16,280 --> 00:45:18,449  
Hey, Jeim, come!  
242  
00:45:20,918 --> 00:45:21,785  
What do you want?  
243  
00:45:23,487 --> 00:45:25,989  
Look! They returned the clothes!  
244  
00:45:31,261 --> 00:45:32,329  
Shit!  
245  
00:45:45,676 --> 00:45:47,478  
Just the injection, Dr.  
246  
00:45:58,589 --> 00:45:59,590  
Check it, Dr.

247  
00:46:03,427 --> 00:46:05,529  
Haven't they brought the medicines yet?  
248  
00:46:05,596 --> 00:46:06,130  
No yet.  
249  
00:46:08,665 --> 00:46:10,067  
If we don't operate him...  
250  
00:46:10,300 --> 00:46:13,237  
The "mujercita"(countrywoman) doesn't  
speak Spanish, only Quechua.  
251  
00:46:13,437 --> 00:46:15,005  
Who can help me with the language?  
252  
00:46:23,347 --> 00:46:28,085  
This kid comes from Catavi.  
He speaks Quechua.  
253  
00:46:30,687 --> 00:46:36,927  
"Hijito"(little boy), ask her if Ignacio's  
brother'll be arriving with the medicines.  
254  
00:46:37,327 --> 00:46:40,264  
If he doesn't bring the blood, Ignacio is going  
to die.  
255  
00:46:43,133 --> 00:46:45,469  
She must hurry him up.  
256  
00:46:46,537 --> 00:46:49,540  
You should find to your brother-in-law.  
257  
00:46:49,807 --> 00:46:53,343  
You must bring the blood and the medicines.  
258  
00:46:53,677 --> 00:46:56,747  
If you don't bring them, he'll die.  
259  
00:49:51,621 --> 00:49:52,589  
Did you get them?

260  
00:49:53,223 --> 00:49:59,496  
No luck finding the money. I only got 20bs.  
261  
00:49:59,930 --> 00:50:03,300  
We can't do anything with 20bs!  
262  
00:50:05,168 --> 00:50:10,841  
I don't know what else to do.  
Please, Dr. help us.  
263  
00:50:12,776 --> 00:50:14,244  
Let me think.  
264  
00:50:36,666 --> 00:50:38,468  
Maybe, we can get something.  
265  
00:50:39,202 --> 00:50:41,171  
I'll give you a note for Dr. Millan.  
266  
00:50:43,507 --> 00:50:44,775  
I'll call him.  
267  
00:50:45,342 --> 00:50:47,511  
We could get the blood from his clinic.  
268  
00:50:49,112 --> 00:50:50,213  
But you must run.  
269  
00:51:03,460 --> 00:51:04,628  
Hurry up, hijo!  
270  
00:53:57,000 --> 00:53:58,969  
Good morning, Ignacio.  
271  
00:53:59,302 --> 00:54:00,637  
Have you lost your tongue?  
272  
00:54:00,937 --> 00:54:03,106  
Even the llamas say "baa" as they go by.  
273  
00:54:03,807 --> 00:54:06,409  
What do you need from me, sir?

274  
00:54:07,010 --> 00:54:09,079  
Did you go to the Maternity Center?  
275  
00:54:09,412 --> 00:54:11,281  
Yes, I was there.  
276  
00:54:12,983 --> 00:54:16,152  
Good. It was about time for you to go.  
277  
00:54:17,087 --> 00:54:18,188  
I'm glad you're going.  
278  
00:54:18,955 --> 00:54:23,326  
Gringos told me that you didn't help them in anything.  
279  
00:54:23,727 --> 00:54:27,230  
I just went to take a look.  
I have nothing to do with them!  
280  
00:54:27,797 --> 00:54:28,298  
That's it.  
281  
00:54:29,432 --> 00:54:34,504  
I must go.  
Have a nice day, sir.  
282  
00:54:35,071 --> 00:54:36,539  
See you later, Ignacio.  
283  
00:54:55,859 --> 00:54:57,827  
We have to find out why he was by the center.  
284  
00:54:58,128 --> 00:54:59,996  
Besides, we need his collaboration.  
285  
00:55:00,597 --> 00:55:01,131  
Yeah, you're right.  
286  
00:55:03,366 --> 00:55:04,934  
Let's ask to this old man.

287  
00:55:07,904 --> 00:55:11,975  
Where is Ignacio, Mallku?  
288  
00:55:19,215 --> 00:55:19,916  
He is over there, on the top.  
289  
00:55:20,450 --> 00:55:21,151  
Where?  
290  
00:55:26,189 --> 00:55:29,059  
What is he doing up there?  
291  
00:55:30,927 --> 00:55:32,262  
He is filling himself with the sunshine.  
292  
00:56:04,494 --> 00:56:06,596  
Ma'am, a man is looking for the Dr.  
293  
00:56:07,397 --> 00:56:08,798  
You know he's not in.  
294  
00:56:09,632 --> 00:56:11,434  
He wants to talk with you.  
295  
00:56:12,869 --> 00:56:15,238  
Ok, One moment.  
296  
00:56:15,672 --> 00:56:16,539  
Ok, ma'am.  
297  
00:56:19,743 --> 00:56:21,544  
Please, wait a minute.  
298  
00:56:41,064 --> 00:56:41,931  
Good morning, ma'am.  
299  
00:56:42,165 --> 00:56:44,834  
My husband is in a meeting.  
300  
00:56:45,435 --> 00:56:46,302  
It is urgent, ma'am.  
301  
00:56:46,870 --> 00:56:49,839  
Dr. Moreno needs the blood for my brother.



302  
00:56:49,839 --> 00:56:51,541  
He gave me a note.  
303  
00:56:51,808 --> 00:56:53,810  
Take Jhonny and play in the garden.  
304  
00:57:05,422 --> 00:57:11,628  
Yes, Dr. Moreno called but my husband  
didn't leave me any message.  
305  
00:57:12,195 --> 00:57:17,467  
I would like to talk with him. I really need the  
blood for my brother!  
306  
00:57:18,668 --> 00:57:21,738  
Ok. I'll take you, but you'll have to wait.  
307  
00:57:48,298 --> 00:57:51,267  
Go, sit over there.  
308  
00:58:17,060 --> 00:58:20,096  
Hey, I shouldn't have brought you.  
309  
00:58:38,414 --> 00:58:38,948  
Ma'am.  
310  
00:58:40,250 --> 00:58:42,418  
No, don't come in.  
Wait me in the car.  
311  
00:58:51,528 --> 00:58:51,995  
Thank you.  
312  
00:59:26,896 --> 00:59:29,999  
Take this "Sullu"(llama fetus) as an offering.  
313  
00:59:31,067 --> 00:59:39,075  
Get away all the evil things.  
314  
00:59:53,156 --> 01:00:04,133  
Ancestors make the pain and suffering will  
fade away from this community.

315  
01:00:11,240 --> 01:00:15,445  
We want happy life without epidemics.  
316  
01:00:22,552 --> 01:00:27,657  
This afternoon Martina,  
Sapana died in that Maternity Center.  
317  
01:00:29,592 --> 01:00:32,929  
Something very evil is happening in that  
Center.  
318  
01:00:33,830 --> 01:00:44,240  
Nine women from Muyu went to the  
Maternity Center, now they're barren.  
319  
01:00:44,607 --> 01:00:48,111  
The same evil afflicts all the communities  
around here.  
320  
01:00:49,312 --> 01:00:52,582  
We will do whatever the coca leaves tell us.  
321  
01:00:53,750 --> 01:00:56,886  
Mother Coca, tell us the truth of our  
fortunes.  
322  
01:01:03,726 --> 01:01:08,097  
The leaves of the woman and her babies are  
turned over.  
323  
01:01:08,264 --> 01:01:09,465  
It is not good.  
324  
01:01:09,932 --> 01:01:12,368  
The leaves of the gringos are next to death.  
325  
01:01:13,302 --> 01:01:13,936  
It is clear!  
326  
01:01:15,004 --> 01:01:26,215  
These gringos are sowing death in the womb  
of our women.

327  
01:02:08,991 --> 01:02:09,592  
Oh!  
328  
01:02:10,226 --> 01:02:13,429  
Gringos! Get out!  
329  
01:02:13,730 --> 01:02:14,764  
Abusive gringos!  
330  
01:02:15,031 --> 01:02:15,698  
Get them! Don't let them escape!  
331  
01:02:16,165 --> 01:02:16,432  
Get out!  
332  
01:02:22,805 --> 01:02:24,874  
Why did you hurt our wives?  
333  
01:02:25,374 --> 01:02:30,079  
We already know what you were doing  
there!  
334  
01:02:31,214 --> 01:02:35,551  
My friend, what is going on?  
335  
01:02:36,185 --> 01:02:39,188  
Why are you doing this to us?!  
336  
01:02:39,722 --> 01:02:40,957  
What is happening, Tom?!  
337  
01:02:42,592 --> 01:02:46,562  
We're gonna butcher you as animals!  
338  
01:02:47,997 --> 01:02:49,966  
They seem to know everything!  
339  
01:02:50,099 --> 01:02:51,267  
Did you come here to harm us?!  
340  
01:02:52,635 --> 01:02:53,402  
Now, we're gonna kill you!

341  
01:02:53,870 --> 01:02:56,372  
Oh my God, Tom!  
342  
01:02:56,873 --> 01:02:59,342  
Shut up katti! I'm trying to convince them!  
343  
01:02:59,976 --> 01:03:01,477  
Shut the fuck up!  
344  
01:03:02,578 --> 01:03:04,247  
Let me talk first!  
345  
01:03:05,448 --> 01:03:06,883  
You're gonna receive a severe punishment!  
346  
01:03:07,450 --> 01:03:11,087  
No, no, you don't understand!  
347  
01:03:12,221 --> 01:03:13,055  
Let me explain.  
348  
01:03:15,024 --> 01:03:18,027  
Tell them I sterilized women who had many  
children.  
349  
01:03:18,861 --> 01:03:19,662  
Please, people.  
350  
01:03:20,830 --> 01:03:24,233  
You've killed babies in the wombs of our  
women!  
351  
01:03:25,835 --> 01:03:28,004  
Now, we'll do the same to you!  
-Cástrate them!  
352  
01:03:28,871 --> 01:03:33,676  
You can't do this!  
353  
01:03:35,011 --> 01:03:36,746  
All my work is scientific.  
354  
01:03:37,613 --> 01:03:39,949  
You'll get problem with my embassy.

355  
01:04:03,272 --> 01:04:06,609  
Minister of Health,  
356  
01:04:06,976 --> 01:04:10,680  
Chairman of the Technical Assistance Board.  
357  
01:04:13,449 --> 01:04:25,027  
This banquet is honor to four experts who  
came to our country to assist us.  
358  
01:04:27,430 --> 01:04:34,237  
The Doctors Donal Pinkus, Diana Smith,  
Robert Jones, and Karen Sedelman.  
359  
01:04:36,439 --> 01:04:40,776  
Our country needs international  
cooperation and financial help.  
360  
01:04:41,544 --> 01:04:45,681  
Fortunately, we receive the kind of  
generous and constructive cooperation.  
361  
01:04:46,015 --> 01:04:48,718  
Which plans our development and  
contributes to it.  
362  
01:04:48,818 --> 01:04:53,222  
It is clear that we have not kept pace with  
progress.  
363  
01:04:54,223 --> 01:04:58,794  
We must understand the reasons for this  
and do not feel inferior.  
364  
01:04:58,794 --> 01:05:00,196  
I've waited a long time.  
365  
01:05:00,329 --> 01:05:01,964  
Let me in. I must talk with the Doctor.  
366  
01:05:02,265 --> 01:05:04,367  
You can't do it, wait!

367  
01:05:06,836 --> 01:05:07,737  
Let me go!  
368  
01:05:09,472 --> 01:05:14,744  
These paladins of science whose only  
concern is to transmit knowledge.  
369  
01:05:15,111 --> 01:05:21,550  
Show us that we must replace the feathered  
wizard with men of science.  
370  
01:05:22,151 --> 01:05:28,591  
In our country we also have that kind of  
men.  
371  
01:05:32,128 --> 01:05:33,362  
What do you want, hijo?  
372  
01:05:33,829 --> 01:05:35,398  
I need to talk with the Dr. Millan.  
373  
01:05:35,831 --> 01:05:36,999  
Look, he is busy; wait.  
374  
01:05:39,568 --> 01:05:41,737  
What is this man doing here?  
375  
01:05:42,772 --> 01:05:45,541  
He is the "hombrecito"(countryman)  
that the Dr. Rivas phoned about.  
376  
01:05:45,808 --> 01:05:46,509  
We must hurry.  
377  
01:05:47,209 --> 01:05:51,547  
Be patient, wait until I'm finished.  
-I have already waited a long time!  
378  
01:05:53,416 --> 01:05:54,417  
Excuse me.

379

01:05:55,051 --> 01:06:00,990

As we march down the long and glorious road that leads to the development of the Free World.

380

01:08:15,658 --> 01:08:20,396

This film prompted the Bolivian Congress and the University of San Andrés to conduct research.

381

01:08:20,496 --> 01:08:25,768

To determine whether a claim that country women were sterilized without their consent was true.

382

01:08:25,868 --> 01:08:31,507

Both commissions concluded that the activity was carried out by the US Peace Corps.

383

01:08:31,607 --> 01:08:36,045

Based on these findings, the US Peace Corps was expelled from Bolivia by Juan Jose Torrez's government in 1971.

## ANNEX VII THE LAST REPORTS



FUNDACIÓN  
GRUPO UKAMAU

La Paz, 1 de agosto de 2022

Señora:

Dra. Tera Terán Zubieta

**DIRECTORA DE LA CARRERA DE LINGÜÍSTICA E IDIOMAS  
UNIVERSIDAD MAYOR DE SAN ANDRÉS**

Presente.-

**REF: TERCER INFORME DEL TRABAJO DIRIGIDO**

Estimada Directora,

En observancia al convenio interinstitucional entre la Fundación Grupo Ukamau y la carrera de Lingüística e Idiomas de la Universidad Mayor de San Andrés, la egresada Zorka Margoth Delgado Imaña con C.I. 6975706, vino desarrollando las actividades del trabajo dirigido titulado **REVITALIZATION OF BOLIVIAN CINEMATOGRAPHIC HERITAGE "YAWAR MALLKU" THROUGH THE AUDIOVISUAL TRANSLATION: SUBTITLING FROM QUECHUA TO ENGLISH LANGUAGE BY USING THE EXPLICITATION AND CULTURAL CONTEXT TECHNIQUE- UKAMAU** informa:

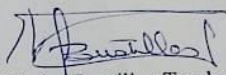
La estudiante ha continuado con el trabajo señalado en la institución, en los meses de abril, mayo, junio y julio dando continuidad con el proyecto de trabajo dirigido en la etapa de subtitulación desarrollando cada etapa que conlleva esta actividad: creación de los archivos de subtitulados, transcripción de los diálogos traducidos al Inglés, segmentación de los subtítulos, sincronización del tiempo y espacio, revisión del subtitulado en la pantalla, grabación del documento en un formato adecuado.

En consecuencia, se desarrolla la siguiente valoración.

| CRITERIOS   | PUNTAJE 65 |
|---|------------|
| Demuestra conocimiento y dominio en el inglés, a la hora de edición de la traducción en la subtitulación. | 25/25      |
| También demuestra capacidad en el uso técnico del programa de subtitulado llamado "subtitled workshop".   | 30/30      |
| Perseverancia y responsabilidad.  | 10/10      |
| <b>TOTAL</b>  | <b>65</b>  |

Atentamente,



  
Mónica Bustillos Troche

PRODUCTORA EJECUTIVA  
FUNDACIÓN GRUPO UKAMAU

Calle Sanauja (Plaza Riosíño) # 651  
Ciudad La Paz, La Paz, Bolivia  
bustillosmonica@hotmail.com lath\_btt@hotmail.com  
Telf: 2 2281854 / 70572354 / 73274741



FUNDACIÓN  
GRUPO UKAMAU

La Paz, 29 de agosto de 2022

Señora:

Dra. Tersa Terán Zubieta

DIRECTORA DE LA CARRERA DE LINGÜÍSTICA E IDIOMAS

UNIVERSIDAD MAYOR DE SAN ANDRÉS

Presente.-

REF: INFORME FINAL DE ACTIVIDADES DEL TRABAJO DIRIGIDO

Eatimada Directora,

En cumplimiento al convenio interinstitucional entre la Fundación Grupo Ukamau y la carrera de Lingüística e Idiomas de la Universidad Mayor de San Andrés, la egresada **Zorka Margoth Delgado Imaña** con C.I. 6975706 ha concluido de forma exitosa aunque con algunas complejidades debido a las circunstancias sociales y epidemiológica que vio afectada la conclusión de la actividad del trabajo dirigido **REVITALIZATION OF BOLIVIAN CINEMATOGRAPHIC HERITAGE "YAWAR MALLKU" THROUGH THE AUDIOVISUAL TRANSLATION: SUBTITLING FROM QUECHUA TO ENGLISH LANGUAGE BY USING THE EXPLICITATION AND CULTURAL CONTEXT TECHNIQUE- UKAMAU**, conforme a todas las actividades desarrolladas y presentadas, se informa:

A la conclusión del trabajo en el tiempo establecido de las tres etapas, se obtuvo alguno de los objetivos de la Fundación, asimismo alcanzó el objetivo principal que se planteó en este trabajo.

De acuerdo a la normativa del convenio entre ambas instituciones se hace la ponderación sobre el 65% como puntaje final del trabajo dirigido.

Es cuanto puedo informar a su autoridad, la primera etapa fue de 60%, la segunda fue de 65% y la última es de 65% sobre 65%, como puntaje final se obtiene:

| VALORACIÓN CUANTITATIVA | VALORACIÓN CUALITATIVA |
|-------------------------|------------------------|
| 65                      | Sesenta y cinco        |

Atentamente,



Mónica Bustillos Troche

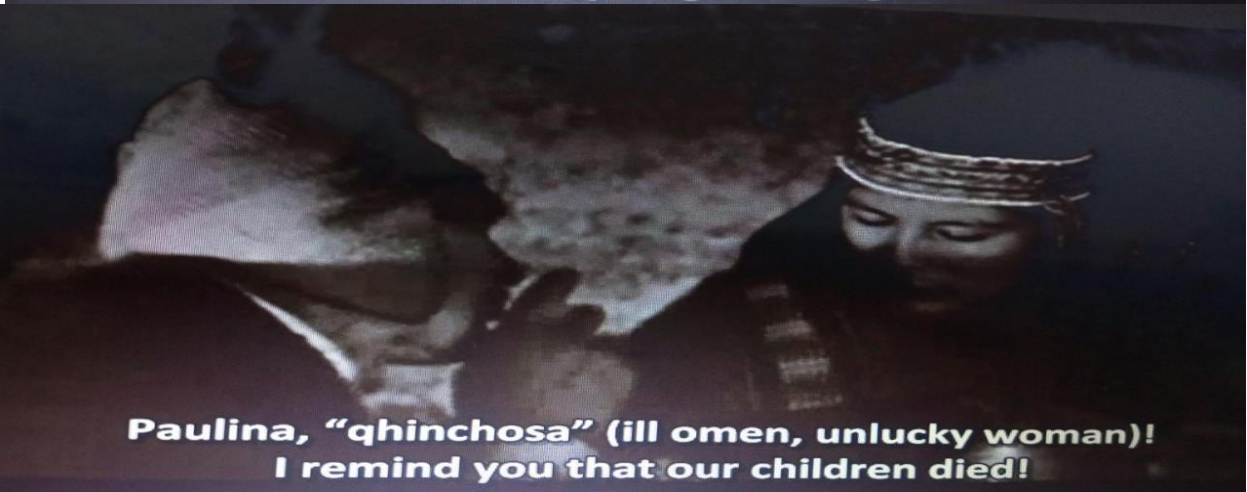
PRODUCTORA EJECUTIVA

FUNDACIÓN GRUPO UKAMAU

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bustillosmonica@hotmail.com lath\_btt@hotmail.com  
Telf: 2 2281854 / 70572354 / 73274741

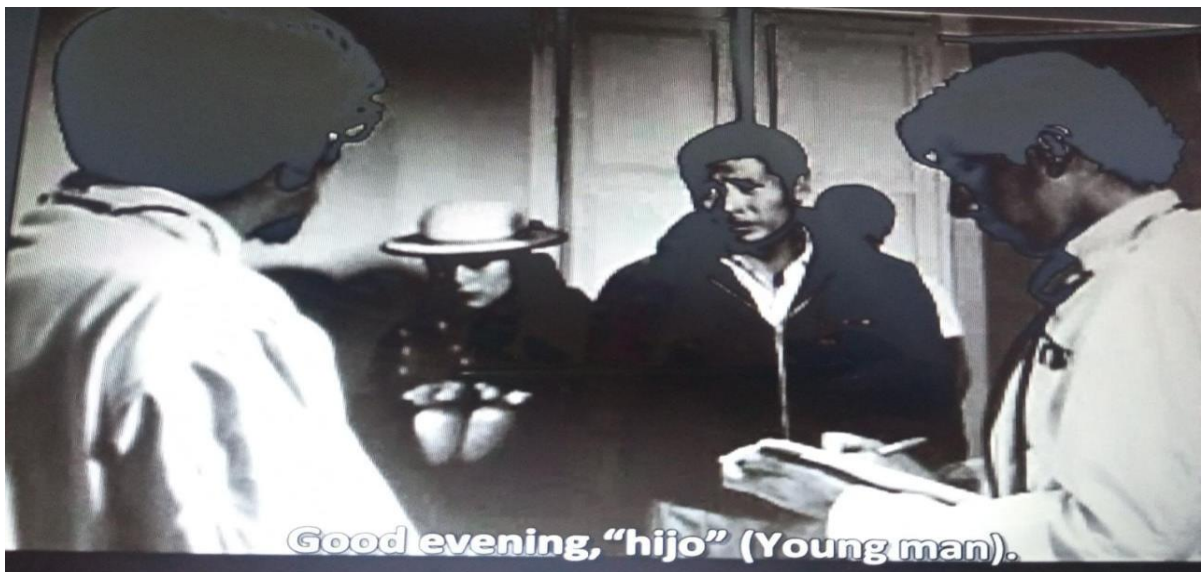


Some pictures of the film as samples of subtitling work.

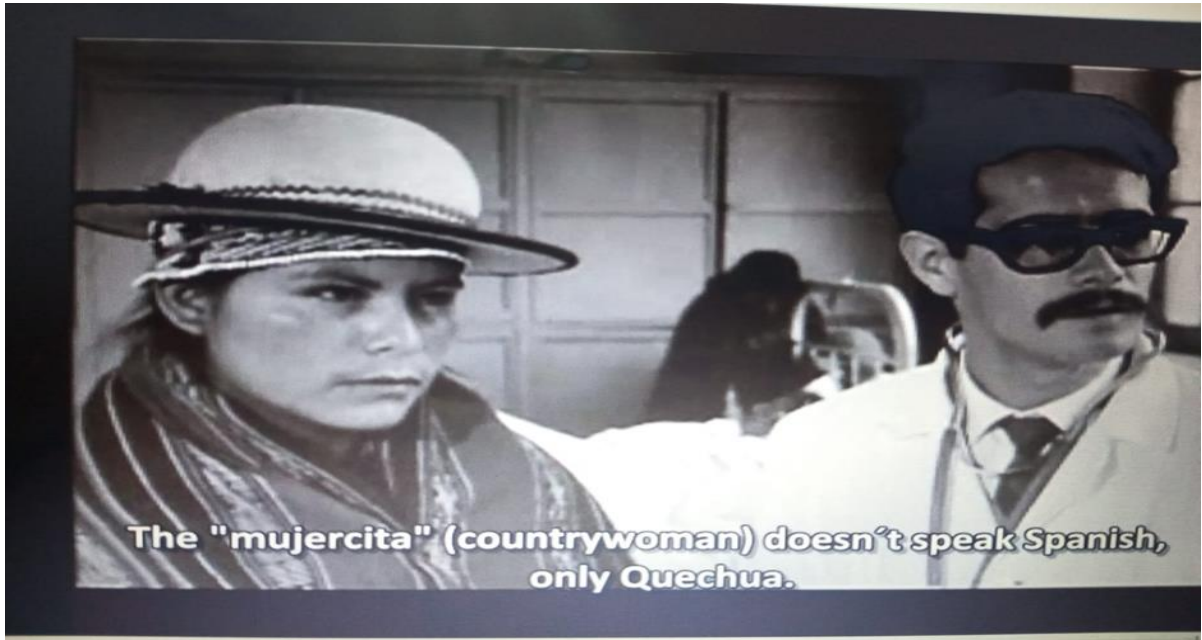




These people always come when they're on their last legs.

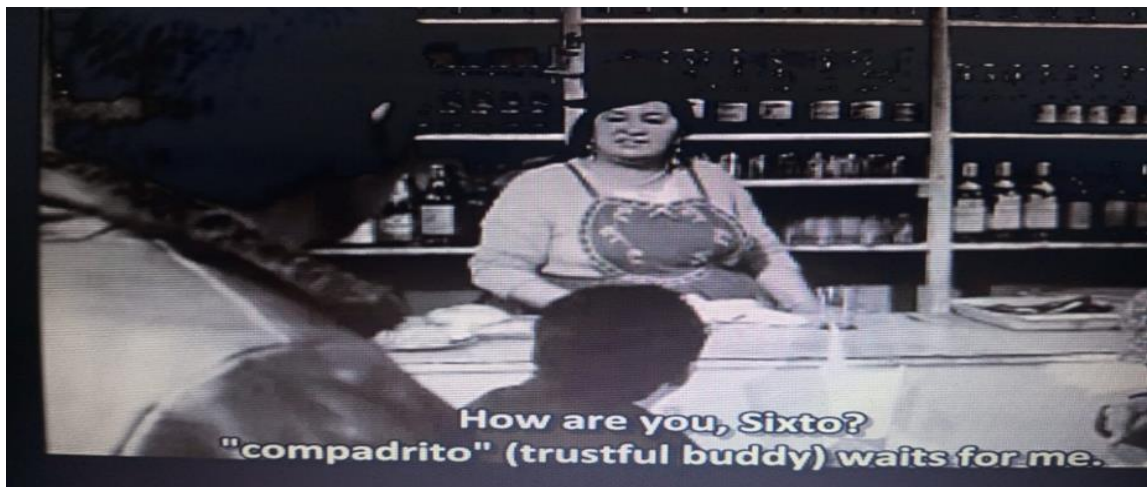
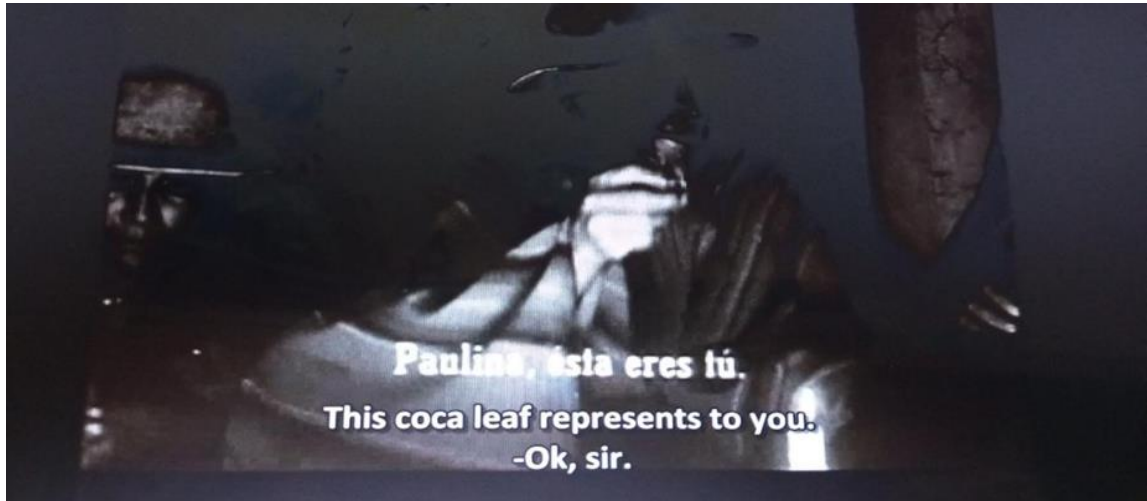


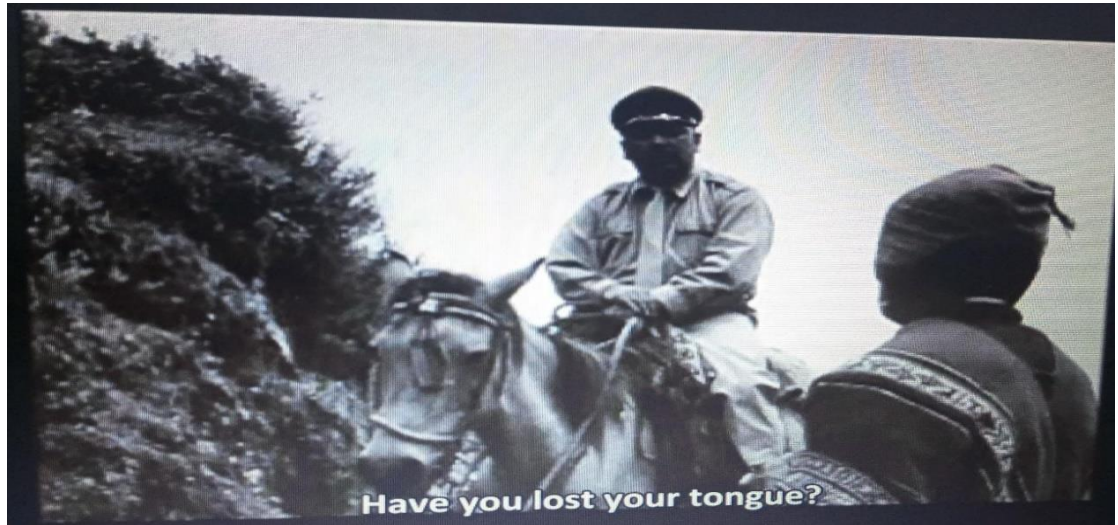
Good evening, "hijo" (Young man).



The "mujercita" (countrywoman) doesn't speak Spanish, only Quechua.







Have you lost your tongue?



He is the "hombrecito" (countryman) that the Dr. Rivas phoned about.

