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**TRANSLATABILITY OF EXTRALINGUISTIC CULTURAL
REFERENCES, A CASE STUDY OF A BOLIVIAN
DOCUMENTARY FILM SUBTITLES**

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AND LANGUAGES**

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ABSTRACT

This research explores the translation of extralinguistic cultural references (ECRs) in the Bolivian documentary film "Sayariy" through the use of Pedersen's taxonomy and a Foreignization approach. The aim was to preserve the cultural richness of the documentary while ensuring effective translation. The study involved the creation of Spanish subtitles, synchronized with the dialogue and poetry in Quechua and Spanish, totaling 391 subtitles. Subtitle Edit software was used, considering spatial, temporal, linguistic, and stylistic aspects. All dialogue subtitles were translated into English using translation techniques from Peter Newmark and Jan Pedersen. The analysis revealed that most ECRs were translated using foreignization strategies over domestication strategies. Poems posed a particular challenge due to their unconventional grammar and structure. However, the use of Pedersen's techniques helped in preserving the main characteristics of the poems and addressing ECRs. The findings highlight the complexity of translating poems and shed light on potential approaches for future translations.

The research contributes to the field of translation by providing insights into the translation of ECRs and the decision-making process between foreignization and domestication. Additionally, the study emphasizes the importance of context in audiovisual translation, where understanding the scene and cultural nuances plays a vital role. The implications of the research extend to practical applications, aiding translators in making informed decisions and enhancing their understanding of the translatable and untranslatable aspects of ECRs. Overall, this study deepens the understanding of translating cultural references in audiovisual materials and highlights the complexities and considerations involved in their effective translation.

INTRODUCTION

Entertainment plays an essential role in daily life, not only as part of our everyday activities but also for our well-being. It takes various forms, many of which are related to audiovisual content, such as movies, series, cartoons, television, news and social media. We use this content unconsciously, often without considering the professionals behind the scenes who dub or subtitle foreign films into our language. Similarly, when we come across videos with subtitles on social media, we may not realize that someone translated them, bridging language and cultural gaps. This growing need for translation arises from the fact that a wide range of content is available in foreign languages, which needs some form of audiovisual translation. The popularity of audiovisual content, including film entertainment, has increased in recent years.

To cater to the demand for audiovisual content, various means have been developed. Initially, silent films required intertitles to display dialogues or sounds. With the advent of television and movies, audiovisual content became accessible through mediums like Betamax, VHS, CDs, DVDs, and Blu-ray, in addition to theatrical screenings. Currently, streaming platforms offer this content through monthly or annual subscriptions, granting us the flexibility to watch movies or series anytime, anywhere, and choose audio and subtitle preferences according to our preferences. The availability of audiovisual content is now at our fingertips.

However, has Audiovisual Translation (AVT) kept pace with the expanding demand for audiovisual content? Considering that much of this content is produced in specific cultural contexts, it becomes essential to address the differences in cultural references between languages and cultures during AVT. Preserving the intended message while crossing linguistic and cultural boundaries poses a challenge for AVT. Cultural references unique to one language may not have equivalents in another, compounding the complexity. Furthermore, AVT already faces certain

limitations. For instance, lip synchronization is crucial in dubbing, and the dialogue length may differ between languages, potentially affecting the synchronization. In subtitling, the text must be condensed to accommodate the viewer's reading speed and the screen space available, making it challenging to retain cultural references. Hence, AVT must evolve and develop improved translation strategies to meet the demands of its expansion.

In Bolivia AVT is almost non-existent, despite the existence of audiovisual content production. While our Linguistics and Languages department offers subjects related to translation and even seminars on AVT, there is no specialized translation program or courses that delve deeper into this field. Furthermore, film producers in Bolivia often seek post-production services in other countries, which may lead to a lack of demand for specialized AVT professionals within our country. Additionally, capturing the richness of our culture in AVT poses a significant challenge due to the absence of a subtitling procedure that accounts for and preserves cultural content. Bolivia requires more support for the audiovisual sector.

This research is centered on the subtitling of the Bolivian documentary film "Sayariy" while ensuring the preservation of its cultural references. The overarching aim is to design a subtitling procedure model based on Pedersen's taxonomy, with a specific focus on retaining the cultural context of this Bolivian film. To achieve this goal, several specific objectives have been outlined, including the development of methodological procedures tailored to subtitling Bolivian audiovisual content, identification of external cultural references in the script of "Sayariy", demonstration of how foreignization strategies can effectively safeguard these cultural references during subtitling, and evaluation of the translatability of Extralinguistic Cultural References (ECRs) within the documentary.

The research approach adopted for this study employs a mixed-method strategy, combining both qualitative and quantitative methodologies. The qualitative aspect enables an in-depth exploration of translation strategies, cultural elements, and challenges inherent in subtitling, providing a nuanced understanding of the choices made in preserving cultural references. On the other hand, the quantitative component focuses on measurable aspects, particularly analyzing the frequency, patterns and quantity of translation techniques and ECRs within the documentary script. This mixed-methods approach is chosen for its ability to comprehensively address the subjective and objective dimensions of subtitling cultural content, ultimately ensuring robust and reliable findings.

To effectively investigate and address the research problem, establishing a robust research framework is crucial. Chapter I serves as the foundation of the study, presenting the conceptual structure and theoretical underpinnings that will guide the research process. This chapter delves into key concepts, variables, and relationships central to the research topic, providing a clear roadmap for the study. By establishing a solid research framework, this chapter aims to provide a comprehensive and systematic approach to the research, ensuring that the study is well-grounded and capable of generating meaningful insights and findings.

CHAPTER I

1.1 JUSTIFICATION

This research focuses on the audiovisual translation procedure of the documentary film "Sayariy," with emphasis on subtitling. This task involves translating dialogues from Quechua to English and translating poems from Spanish to English, paying special attention to extralinguistic cultural references (ECRs). The analysis of these translations is based on the translation techniques proposed by Newmark and Pedersen's taxonomy, with a foreignization approach to preserve the cultural richness of the source language.

The central question of this research focus on understanding how Pedersen's taxonomy can be an effective tool in translating cultural references in this specific context.

This research is developed in a context where film subtitling does not follow a standard procedure, and little attention is paid to the translation of cultural terms, especially in the case of Bolivian films. "Sayariy", the documentary under study, presents additional challenges due to the poems in Spanish that contain idioms from Bolivian Spanish, making the translation even more complex. Therefore, this research has intrinsic value by providing a comprehensive example of translating a Bolivian documentary into English, preserving cultural references and poems. Additionally, an extensive corpus of documentary subtitles has been created, which will be available to future researchers and professionals interested in the translation of cultural terms and poems.

Although this research is intended to contribute to the field of translation, it is not aimed exclusively at a specific audience. Instead, it serves as a model for linguists and translators interested in addressing audiovisual translation in situations involving cultural terms and poems.

Moreover, it holds social relevance by fostering a deeper understanding and appreciation of Bolivian culture. By preserving and conveying cultural nuances through translation, this research promotes cultural diversity and intercultural dialogue, enriching the broader social fabric.

The mixed method used, which combines qualitative and quantitative approaches, has allowed a deep understanding of the translation techniques employed and their impact on the subtitle corpus. Preliminary results indicate the inherent complexity of translating poems and the utility of Pedersen's taxonomy in addressing extralinguistic cultural references.

Ultimately, this research not only contributes to academic knowledge by offering an effective approach to translating cultural terms and poems but also has practical applications in the field of audiovisual translation. The procedures developed here can be replicated with other documentaries and films, providing valuable guidance for those facing similar challenges in translating culturally rich content.

In summary, this research seeks to fill a gap in audiovisual translation research by addressing a specific case and offering a solid and replicable approach to preserving cultural and poetic essence in the translation of Bolivian documentary films into English, thus contributing to the advancement of the field of translation and subtitling.

1.2 LITERATURE REVIEW

Audiovisual Translation or AVT is new within the field of research, despite being part of translation, their first research publications are from the fifties and sixties. AVT history begins with the cinematography industry. First mute films were not able to communicate everything through the visual channel, and sound was not available at that time yet, so they opted for something similar to what we know today as subtitles. This early type of subtitles was called intertitles and they were placed between scenes to describe environmental sounds, conversations or characters' thoughts that appeared on these mute films. However, this changed with the arrival of sound since the intertitles on screen were replaced by oral language. Subsequently, to diffuse this cinematographic content to different audiences, in other languages and countries, cinematographic companies opted to reshoot entire films into other languages, which was quite expensive and ineffective. Removing intertitles and changing them for new ones in a specific target language helped to exploit it in a foreign market (Pérez-González, 2009). Another way to reduce costs of a re-recording a film was dubbing, which also became a type of audiovisual translation.

The development of AVT has grown exponentially with the popularity of mass entertainment. Films, television, social media, videogames and recently streaming platforms need AVT to spread their contents. Most of audiovisual content is dubbed or subtitled nowadays, since they are the main AVT modes, however, are these audiovisual contents well translated? Whether is dubbing or subtitling, it is important to remember translation causes some loss of meaning (Van Nes, F., Jonsson, H., & Deeg, D., 2010). Do translators take into account cultural terms and translate them properly? According to Nedergaard-Larsen (1993) language and culture are closely related as any other form of interlingual transfer which can cause problems in culture or language

specific elements, cultural terms can be interchangeable between some languages, if the cultures of both countries are close enough, however this is not always the case.

According to Agost, Chaume & Hurtado (1999) audiovisual content has at least two components, which are the linguistic code (oral and written) and the visual code (iconic verbal) both are combined during the translation. Subtitling is one of the main AVT modes and it preserves the original audio, what is added is written text, the subtitles, which are shown simultaneously with the screen interventions. It has been labeled as constrained translation by some scholars in the past (Titford, 1982, p. 113) this is due to the limitations attached to subtitling, for example a number of spoken words cannot be conveyed by the same number of words in a written subtitle, even if the two languages are similar in structure.

Different strategies have been studied but there are differences, both in the number of strategies examined and, in the labels, applied to them (reduction, neutralization, generalization, paraphrase, expansion, etc.). As in any other field in Translation Studies, the concept and categories of ‘strategy’ are rather vague. However, the emphasis is often on subtitling as a series of losses and omissions, forgetting or overlooking strategies such as expansion and reformulation. (Gambier, 2009, p. 18)

The visual component is not altered while subtitling, it is in this visual medium where the written text (subtitles) is embedded. Subtitles are synchronized with the dialogues that are seen on screen, for this reason synchronism is a very important characteristic in subtitling, this must consider two important aspects: the number of statements produced by the participants on the screen and the reading speed of the viewer. These aspects condition the translation since it tends more towards synthesis (Hurtado, 2017).

There are no foolproof deletion or condensation translation strategies, for this reason subtitlers have to preserve what they think is most relevant (Kovačič, 1995). Some researchers developed some strategies to deal with terms that are difficult to translate from one language to another: humor, swearing or cultural-based terms for instance.

This research will focus on cultural terms and its translatability in subtitles. In order to learn more about subtitling, and how other researchers handled complex terms, the following section will analyze former researches related to our current research to better understand issues in translating complex terms in subtitles, one case of these complex terms in translation is humor.

1.2.1 Humor

Humor often is closely related to culture and the context of that specific language, for example a joke in Spanish will not have the same meaning in another language. The author Fuentes Luque (2000) explores the different limitations and shortcomings that exist in the translation of humor in AVT. He asserts the existing literature on humor translation is very little, as well as with audiovisual translation literature. His doctoral thesis is a study on the reception of humor translation and cultural references, and takes into account the two main modes of audiovisual translation: dubbing and subtitling.

This research analyzes fragments of Spanish dubbed and subtitled versions of the film *Duck Soup*, by the Marx Brothers. Fuentes Luque chose this movie because of its representativeness, and more important, humor and cultural content. The research is an empirical study of translated audiovisual humor and it also deals with cultural terms which are difficult to translate. Regarding AVT, the translation of humor is complex, in dubbing the loss of content and meaning is inevitable,

in subtitling this loss gets worse, like simultaneous dubbing where content and information are generally lost, especially the cultural ones.

Another research made in AVT related to humor and cultural terms, in a minor degree, was developed by Schröter (2005). The research aims primarily to analyze language-play and its translation, how translators deal with them in dubbing and subtitling. The author gives this Language-play definition:

Language-play can briefly be described as the wilful manipulation of the peculiarities of a linguistic system in a way that draws attention to these peculiarities themselves, thereby causing a communicative and cognitive effect that goes beyond the conveyance of propositional meaning. Among the various phenomena answering this description are the different kinds of puns, but also more strictly form-based manipulations such as rhymes and alliteration, in addition to a host of other, sometimes even fuzzier, subcategories. (Schröter, 2005, p. 1)

The author doubts that subtitling is a mode of translation and he asserts that humor is untranslatable. In order to prove his point, he analyzes 18 modern films, mostly American, and 99 of their target versions, most of them on DVD. Schröter found out translators are the most decisive factor in language-play translation, and this language-play is mostly lost in translation, about fifty percent of it, which left a dubious product. Another important finding is that within the same film a source language instance was translated in two different ways, it is caused when there is more than one translator. Since there is no information about the translators, subtitlers, and their working conditions, it is impossible to know how they are trained, this information would be useful to analyze further translations.

Subtitling humor from one language to another means, in almost every case, loss of meaning and with it, its essence may be lost as well. Subtitling procedures are not well developed to deal with humor yet. Something similar happens with swearing or taboo language. Another relevant research related to complex terms, swearing or taboo language, is analyzed in the next part.

1.2.2 Swearing or taboo language

A research based on subtitling and cultural terms was carried out by Chapman (2004). His article is related to swearing and taboo language, specifically English swearwords that are under-translated from English-speaking movies in Chinese Subtitles in Hong Kong. The author emphasizes on how translators change the meaning of swearwords by translating over-formally, using of euphemisms or translated into Putonghua which is not a language most of Hong Kong audience is used to. Chapman suggests to emphasize religious and psychosexual differences between Chinese and western cultures. Through tables to compare between original English swearwords subtitles and Cantonese suggestions of these translations. He also proposes the adoption of Cantonese dynamic equivalents in subtitling English-speaking movies.

Eastern and Western cultures differ a lot and this causes a difficult task translating swearing words. Any cultural related term can cause issues in translation, besides the loss of meaning, because of its complex nature. The next part is about cultural-based terms, Pedersen's research may give some light in this issue and how to deal with it in translation, specifically in subtitles.

1.2.3 Cultural-based terms

According to Pedersen (2005) there were few studies related to how cultural elements are translated. This model studies the translatability of culture in subtitles (Anglophone films and Tv

programs and their Scandinavian subtitles). He covers seven strategies of translation that were available for subtitlers at that time and points out a very important problem in this area:

One of the most revealing translation crisis points is when some reference to the Source Culture is made, and there is no obvious official equivalent. The translation crisis point caused by a cultural reference reveals the workings of many norms, such as domestication vs. foreignization, degree of functionalism, awareness of skopos etc. (Pedersen, 2005, p. 1)

The term Extralinguistic Culture-bound Reference (ECR) is mentioned, term that will become Extralinguistic Cultural Reference later. ECRs are used because they cause translation crisis points. According to Pedersen ECR is:

Extralinguistic Culture-bound Reference (ECR) is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience. (Pedersen, 2005, p. 2)

Pedersen lists translation strategies in a “Venutian” scale range, from foreignization strategies to domesticating strategies (Venuti, *The Translator's Invisibility: A History of Translation*, 2017): Retention, specification, explicitation, addition, direct translation, generalization, substitution, cultural substitution, paraphrase and omission. This model will be further developed in his book (Pedersen, 2011).

Pedersen (2007) coins the term Extralinguistic Cultural Reference:

Namely what I call extralinguistic cultural references (ECRs). ECRs are expressions that refer to entities outside language, such as names of people, places, institutions, food,

customs etc., which a person may not know, even if s/he knows the language in question. (Pedersen, 2007, p. 30)

The function of an ECR is “to replace an unknown reference with a known one, either from the source culture (SC) or from the target culture (TC), and this is where the subtitler has to presume a degree of cultural interchangeability” (Pedersen, 2007, p. 31).

The author also develops and focuses on the term Cultural Substitution. Cultural Substitution is a translation strategy in which a source culture reference is replaced by another from the target culture and should be a way of dealing with some troubles while subtitling cultural terms. Pedersen (2007) proposes two ways to translate by using cultural substitution:

There are two ways in which the subtitler could avail her/himself of cultural substitution: (1) to domesticate the text by using a TC ECR or (2) to use a better known (i.e. transcultural) ECR from the SC or a third culture known both in the SC and the TC. (p.32)

In order to use a strategy to domesticate (Venuti, *The Translator's Invisibility: A History of Translation*, 2017) an extralinguistic cultural reference, a source text extralinguistic cultural reference should be replaced by a target culture extralinguistic cultural reference, in this way a foreign element is replaced by a domestic one. Which is similar to Schleiermacher's (1813) words “leaves the writer in peace as much as possible and moves the reader toward him”.

This research asserts interchangeability in ECR on Danish and Swedish subtitles can be achieved because some cultural references are interchangeable according to the area they belong, Pedersen mentions that domains of government, education, titles and food & beverages can interchange cultural references, and this is because the target text audience are ready to accept

some of those ECR as they are almost equivalents, or they are well accepted. Anyways the quality of subtitles or products would be the result of the target language readership expectative and exigency. Exigency and expectative plays an important role when spectators realize issues in cultural terms, they are familiar with. These issues can be found in food related terms, which are cultural as well.

Farkhan, Naimah, & Suriadi (2020) researched about cultural terms in Indonesian subtitles of Netflix series. It is focused on food terms which are part of the cultural category according to Newmark (1988). This study uses food terminology in Indonesian subtitles and their original as its primary data. This data was analyzed with Pedersen (2011) translation strategy and five translation strategies according to Pedersen's taxonomy were found, these strategies are: retention, specification, direct translation, generalization and substitution. According to this study findings, retention (68.5%) was the strategy used the most followed by direct translation (23.5%) and cultural substitution, strategy explication and generalization were below 4%. Something important to notice is there were no source language food terms in the target language.

The close relationship between food and culture makes the translation of food-related items so difficult because the cultural differences between two communities may evoke misunderstanding or unacceptability on the part of the target language. Therefore, the translation of food-related items from the SL sometimes sounds awkward in the TL. (Farkhan, M. et al., 2020, p. 141)

As recommendation, the researchers suggest Netflix translators to be aware while translating food terms in order to choose better strategies to improve target audience understanding of these terms.

In order to know how subtitles are developed, its procedures and methods, literature related to this topic will be reviewed.

1.2.4 The subtitling procedures

According to Sánchez (2004) in the subtitling industry there are many differences between a studio to another or even client to client, because of this the methods and procedures may differ as well. Standard procedures are uncommon on this field since most studios/companies develop their own procedures. There is no master manual for subtitling, a global standard does not exist, however, some countries have specifications for their subtitles (Professor Jason Spanish and Portuguese, 2020).

There are three components that are present in different procedures and they are:

Pre-translation: which is a translation before splitting the text into subtitles.

Adaptation: split of the pre-translated text into subtitles.

Spotting: subtitles are placed in a time code which shows when the subtitle goes in and out.

The most common methods found by Sánchez (2004) are:

1. Pre-translation – Adaptation – Spotting
2. Pre-translation – Spotting – Adaptation
3. Adaptation – Spotting – Translation
4. Translation/adaptation – Spotting

However, considering a specific movie or video, the method employed might be different, because sometimes the translators do not have access to the audiovisual content script and an additional step needs to be added which is a transcription (Freelanceverse, 2021). Translators also

have different strategies or procedures to develop their subtitles, however it is impossible to compare or contrast strategies from one translator to another, because translators, most of the time, remain invisible and their names are not shown in their works (Schhöter, 2005).

There are no general guidelines in subtitling since most of the time they are going to be determined by the client (Freelanceverse, 2021). However, there are some considerations that were developed by some companies and authors as well. According to Díaz Cintas (2013) there are some considerations that can be taken into account:

- Spatial considerations: they are related with the space on screen, quantity of characters that are allowed per line for example.
- Temporal considerations: these considerations deal with subtitles length in screen.
- Linguistic considerations: mostly related with translation strategies.

These considerations, although they are not standard, give a general idea of how subtitles should be for audiovisual content.

The BBC (2022) developed subtitle guidelines for closed subtitles and gives directions for making subtitles for the BBC. Its guidelines are divided into: timing, synchronization, matching shots, typography, positioning, intonation and emotion, difficult speech, humor, music and songs, numbers and so on. These guidelines offer detailed requirements and recommendations for its content and it is also different from other authors.

Other considerations and requirements are presented by Netflix (n.d.): Duration, file format, glyph list, line treatment, positioning, consistency, credit translations, title cards/dedications, currency, brand names, quotations and technical aspects. They are designed for its streaming platform as well, and cannot be taken as general.

In conclusion, the literature regarding to a procedure to perform subtitling in audiovisual content is scarce, because they vary from studio to studio, film company to another and even from translator to translator. About the frequent problems in subtitling and in AVT in general, the cultural terminology represents a critical problem when there are no equivalents of the source culture in the target cultures. The strategies suggested by Pedersen, although they are theoretical, seem to be a possible answer to deal with cultural references in subtitling. Despite the fact that AVT, and especially subtitles, is not new, even today there is no standard subtitling procedures or a specific procedure for audiovisual content with a lot of cultural content, which Bolivian films need, for this reason a translation procedure thought for cultural content is needed.

1.3 PROBLEM

The development of audiovisual content is continuously growing in the world. Film industry offers many movies that are translated or dubbed into many languages and some genre of movies became very popular which also increases AVT. Streaming platforms like Netflix, Disney+, PrimeVideo, Apple TV and many others grew during the lockout and there are plans for many other platforms in the near future. The increase of audiovisual content led to these platforms to develop more content and with it AVT is needed to reach foreign markets. However, the development of AVT is not going parallel to that growth. Although there are no standard procedures for AVT, there are some guidelines developed by the same companies, but it seems that they are not enough to cope with cultural references (Farkhan, et al., 2020). Audiovisual content is growing faster than AVT methods and procedures.

In Bolivia, Audiovisual content production is limited by many factors. Few Bolivian films can reach foreign markets. There is little to none government support for Bolivian cinematography.

It is difficult to export their films to non-Spanish speaking countries, because they would need to, at least, subtitle their films, considering subtitling is not as expensive as dubbing. Although CONACINE (Consejo Nacional del Cine) was created to protect and promote cinematographic activities (Ley General del Cine, 1991), and it was replaced later by ADECINE (Agencia del Desarrollo del Cine y Audiovisual Bolivianos) which was also created to support cinematographic activity in Bolivia (Ley del Cine y Arte Audiovisual Bolivianos, 2018). In ADECINE webpage, subtitling is mentioned once in a “Certificado de Contrato de Coproducción” as a requisite and it says “The final version must have subtitles in Spanish, Aymara, Quechua or another of Bolivia’s official languages”. In a conversation with Enrique Claros, who is Jefe de Gestión Audiovisual in ADECINE, it was stated that subtitling is part of the post production of a film and this post production is, most of the time, carried out in other countries and in a few cases by particular persons.

In our country there is no translation specialty and much less in AVT. Due to the lack of specialization for linguists, there is no recognition in order to be able to practice as such, and those who practice it are not always professionals with specialties. There is no dubbing and subtitling agency made up of linguists, which discourages the exploration of this area that should belong to the Linguistic and Languages Department. Therefore, the academic training of specialized professionals in this area is scarce.

Currently in Bolivia, there is a lack of research on Audiovisual Translation (AVT), as well as procedures for handling Bolivian poems and references related to our culture. Considering these deficiencies, a subtitling procedure model is developed to effectively preserve cultural references within the context of the Bolivian documentary film “Sayariy”. This research takes into account the contributions of Pedersen (2007), who conducted important research on cultural references in

subtitles. His research was based on Danish and Swedish subtitles and examined how cultural references can be transferred from one language to another.

Building upon Pedersen's contributions to the field of translation, his taxonomy is employed to carry out the audiovisual translation of the subtitles for the documentary "Sayariy". This process involves identifying the external cultural references embedded within the script of 'Sayariy,' demonstrating the effectiveness of foreignization strategies in retaining these cultural references during the subtitling procedure of the documentary, and assessing the translatability of these External Cultural References (ECRs) within the specific context of the Bolivian documentary.

Considering the context above, it is through research that we can carry out the exploration of audiovisual translation.

1.4 PROBLEM STATEMENT

How can Pedersen's taxonomy help to translate and preserve extralinguistic cultural references in the Bolivian documentary film subtitles "Sayariy"?

1.5 OBJECTIVES

1.5.1 General objectives

- To show the quantitative and qualitative use of extralinguistic cultural references in the translation of the Bolivian documentary film subtitles.

1.5.2 Specific objectives

- To develop methodological procedures needed for subtitling Bolivian Audiovisual content.
- To translate and analyze documentary dialogue subtitles with Newmark's translation techniques.
- To apply Pedersen's taxonomy translation techniques to translate ECRs found in the documentary subtitles.
- To show how Foreignization translation method helps to preserve cultural references in subtitling a documentary film "Sayariy".
- To evaluate ECRs translatability in the Bolivian documentary film "Sayariy".

CHAPTER II

THEORETICAL BACKGROUND

This research is based on audiovisual translation, comprehensively addressing the subtitling process of a unique documentary, "Sayariy". This Bolivian documentary, rich in cultural and linguistic diversity, presents distinctive challenges for translators. The central aim of this study is to develop an approach that allows translation from Quechua poems and Spanish dialogues into English, while preserving the cultural essence of the original expressions. Meticulous attention is paid to the Extralinguistic Cultural References (ECR) that permeate the work, which are analyzed in-depth through a theoretical framework that combines Pedersen's taxonomy and translation techniques proposed by Newmark.

The theoretical framework of this research is grounded on translation, based on Pedersen's taxonomy which is used to evaluate the translatability of identified ECRs, while also considering the dichotomy between domestication and foreignization. The importance of preserving the culture of the source language translates into an approach oriented toward foreignization.

In the realm of audiovisual translation, subtitling emerges as a particularly intricate discipline, presenting a tapestry of multifaceted linguistic, semiotic, and cultural challenges. These complexities are further amplified when dealing with poetic content, as the subtleties inherent in cultural terms and the subjective nuances of poetry extend the translation endeavor beyond mere linguistic transfer. Cultural terms, deeply embedded in the fabric of their source culture, demand more than just linguistic proficiency; they necessitate a profound grasp of the cultural, social, and historical contexts that gave rise to them. Subtitling, in this context, becomes an art of delicate equilibrium, where the translator must not only navigate the linguistic intricacies but also preserve

the cultural and emotional resonance of the poetic work, all while adhering to the temporal and spatial constraints of the audiovisual medium (Baker, 1992; Newmark, 1988).

Translating poetry is a truly intricate endeavor that demands balance between linguistic precision and artistic sensitivity. Beyond the standard challenges of translation, poetry introduces an additional layer of complexity. In this context, it becomes imperative for the translator to not only convey the literal meaning of the words but also to capture and preserve the inherent aesthetic and emotional qualities that make the poem unique. In essence, the translator acts as a bridge, connecting two worlds of expression while ensuring that the profound beauty and emotional resonance of the poetry remain intact in the new language (Lefevere, 1992).

Translators must preserve the original work's poetic essence. This includes capturing the rhythm, rhyme, and metaphoric language that give the poem its unique character. Yet, this endeavor is made even more complex by the inherent disparities in linguistic and stylistic conventions between languages. Translators must walk a fine line, juggling the fidelity to the source material with the need to ensure the translated piece remains harmonious and resonant in the target language. This task demands understanding of both languages and cultures, and a creative flair that can bridge the gap while staying true to the spirit of the original poetry (Bassnet, 2013).

Subtitling, with its added layer of temporal and spatial synchronicity, serves to compound these intricate challenges. In this context, the translator faces the arduous task of not only preserving the poetic essence of the original work but also making complex decisions about what to include and what to omit. These decisions are invariably influenced by the constraints of time and space, as the subtitles must be both readable and synchronized with the on-screen action or

dialogue. This demands a finely-tuned balance between brevity and clarity, requiring the translator to preserve the essence of the poem(Díaz-Cintas & Remael, 2007).

The focus of this research, hence, is to delve into this multifaceted process, placing specific emphasis on the translatability of cultural terms and poetry within subtitling. The aim is to dissect the complexities and explore multidimensional strategies, ensuring optimal comprehension and cultural resonance for the target audience.

In relation to audiovisual translation, the theoretical grounding is further fortified by the works of scholars such as (Díaz-Cintas, 2004), who has shed light on the unique challenges and constraints inherent to subtitling, and Pedersen, who has articulated various strategies and techniques specific to subtitling and Newmark techniques for broader translation areas.

Pedersen's (2011) extensive exploration of cultural references in subtitling holds particular relevance to this research. His insights into the translation strategies employed to handle extralinguistic cultural references (ECRs) provide an essential framework when considering the translatability of cultural terms and poetry within subtitling.

As we explore the theoretical framework in the following sections, this research critically analyzes various strategies employed to tackle the challenges of translating cultural terms and poetry in subtitling, scrutinizing their effectiveness and identifying potential areas for improvement. In this manner, the study integrates and critically applies these theoretical perspectives to the specific context of subtitling, providing a comprehensive understanding of the translatability of cultural terms and poetry within this complex process.

2.1 TRANSLATION

Translation is a discipline that deals with art and science, language and culture, and theory and practice. At its core, translation involves the process of rendering a source language text into a target language, aiming to convey the meaning of the original as faithfully as possible. However, this simplistic definition belies the complex nature of translation, which goes far beyond mere linguistic conversion (Nida, 1964).

Indeed, translation is a subtle process that demands the translator to navigate cultural intricacies, social contexts, and semantic complexities inherent in both the source and target languages. It is a delicate balancing act that necessitates not only linguistic proficiency but also cultural competency and sensitivity to the communicative purpose of the text (Munday, 2016).

Moreover, translation serves as a critical conduit for cross-cultural communication, facilitating the exchange of knowledge, ideas, and values between different linguistic and cultural communities. As such, the role of the translator extends beyond that of a language expert to include that of a cultural mediator, tasked with bridging cultural gaps while maintaining the integrity of the source message (Venuti, *The Translator's Invisibility: A History of Translation*, 2017).

Yet, despite its crucial role, translation is often subjected to various constraints, including linguistic disparities, cultural differences, and pragmatic considerations, which can pose significant challenges to achieving an accurate and effective translation. The study of these challenges and the strategies to overcome them constitutes a central focus in the field of translation studies (Baker, 2018).

2.1.1 Translation History

Translation has a rich and nuanced history, dating back to ancient times and spanning diverse cultures and languages. Although it is difficult to trace the exact origins of translation, historical records suggest that translation activities have been integral to human communication for thousands of years.

The first documented instances of translation are found in the ancient civilizations of Mesopotamia, Egypt, and Greece. In Mesopotamia, translation was used as a tool for diplomatic correspondence between kingdoms, as evidenced by the Amarna letters from the 14th century BCE. Similarly, in ancient Egypt, translation was practiced in the context of international diplomacy and trade, as well as in the interpretation of religious texts.

In ancient Greece, translation played a crucial role in the transmission of knowledge and culture. The translation of Greek philosophical texts into Latin and Arabic facilitated the spread of Greek philosophy across Europe and the Middle East. Among the most notable of these translations was the Septuagint, a Greek version of the Hebrew Scriptures, which is considered one of the earliest large-scale translation projects (Kelly, 1979).

During the Middle Ages, translation served as a key instrument in religious dissemination and scholarly activity. The translation of the Bible into Latin by St. Jerome in the 4th century CE – known as the Vulgate – greatly influenced Christian theology and liturgy. The period also saw an increasing translation of scientific, philosophical, and medical texts from Arabic into Latin, most notably during the 12th-century translation movement in Toledo, Spain, which contributed significantly to the intellectual development of Europe (Robinson, 2014).

The Renaissance period witnessed a renewed interest in translation as a vehicle for cultural exchange and intellectual enrichment. Prominent figures like Martin Luther and William Tyndale undertook monumental translation projects, such as the translation of the Bible into vernacular languages. These translations had a profound impact on the development of national languages and literatures, and on the spread of religious ideas during the Reformation (Bassnet, 2013).

Today, translation is recognized as a complex, multifaceted activity that involves not only linguistic and cultural transfer but also a wide range of social, political, and ethical considerations. The field of translation studies has emerged as an independent academic discipline, exploring diverse aspects of translation from theoretical, empirical, and practical perspectives (Munday, 2016)

Throughout its history, translation has proven to be a vital means of facilitating communication, fostering understanding, and promoting cultural exchange. Despite the changes and developments over time, the fundamental purpose of translation remains: to bridge linguistic and cultural gaps, to enable dialogue and interaction, and to enrich human experience through the sharing of ideas and knowledge.

2.1.2 Conceptualization of Translation

Translation has been conceptualized in numerous ways across different epochs and scholarly traditions. The earliest conceptualizations of translation often stressed the importance of fidelity to the source text, viewing translation as a process of reproducing the original text in a different language. This view, however, has been critiqued for its neglect of the target culture and the communicative function of the translation (Newmark, 1988).

A significant departure from this source-oriented view came with the introduction of functionalist theories in translation. Scholars like and Nord (1997) proposed that the purpose or function of the translation in the target context should guide the translation process. This target-oriented approach highlighted the importance of the target audience's expectations and needs in determining the translation strategies.

Another seminal contribution to the conceptualization of translation was made by Roman Jakobson (1959), who proposed a taxonomy of translation that includes intralingual, interlingual, and intersemiotic translation. Jakobson's typology expanded the scope of translation, acknowledging that translation can occur within the same language (intralingual), between different languages (interlingual), or between different sign systems (intersemiotic).

In the same vein, Nida's (1964) theory of dynamic equivalence marked a major shift in the conceptualization of translation. Nida argued for the importance of effect on the target audience and prioritized conveying the message of the source text over strict adherence to its form. His emphasis on the communicative aspect of translation helped to underscore the importance of the reader's experience and the cultural context of the target language in the translation process.

Venuti's (2017) concepts of domestication and foreignization further enriched the discourse on translation. Domestication involves adapting the translation to the cultural and linguistic norms of the target audience, making it easily understandable and relatable. Foreignization, on the other hand, preserves the cultural elements of the source text, thereby making the translation sound 'foreign'. Venuti's dichotomy brings to the fore the political and ethical dimensions of translation, highlighting the power dynamics involved in the choice between making the foreign familiar or making the familiar foreign.

2.1.3 Techniques and Methods

The practice of translation encompasses a range of techniques and methods that translators employ to transfer meaning from a source text to a target text. These techniques and methods are informed by various translation theories and approaches, reflecting different views on the nature of translation and the relationship between the source text and the target text.

Techniques in Translation

Translation techniques are the micro-level strategies that translators use to solve specific problems or challenges in the translation process. Vinay and Darbelnet (1958) were among the first to propose a systematic classification of translation techniques. Their model, which is still widely used today, distinguishes between two main types of translation techniques: direct (or literal) translation and oblique (or indirect) translation.

Direct translation techniques involve a close correspondence between the source and target texts, preserving the grammatical and syntactic structures of the source language as much as possible. These techniques include borrowing, calque, and literal translation. While direct translation can be effective in some contexts, it may result in unnatural or awkward expressions in the target language, especially when there are significant differences between the source and target languages.

In addition to Vinay and Darbelnet's model, Newmark (1988) contributed to the field of translation techniques with a more expanded list. He proposed techniques such as transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, compensation, paraphrase, couplets, notes, additions, and omissions. These techniques are used according to the

complexity of the text, the translator's intent, and the audience's familiarity with the cultural context.

Oblique translation techniques, on the other hand, involve a greater degree of transformation or adaptation in the translation process. These techniques, which include transposition, modulation, equivalence, and adaptation, allow for more flexibility and creativity in translating. They are particularly useful when dealing with cultural references, idiomatic expressions, and other source-text elements that may not have direct equivalents in the target language.

Methods in Translation

Translation methods are the macro-level approaches or principles that guide the overall translation process. The choice of translation method depends on various factors, including the purpose of the translation, the characteristics of the source text and target text, and the cultural and linguistic differences between the source and target languages.

One of the most influential models of translation methods is Nida's (1964) dichotomy of formal equivalence and dynamic equivalence. Formal equivalence focuses on the source-text-oriented fidelity, aiming to reproduce the form and content of the source text as accurately as possible in the target text. Dynamic equivalence, on the other hand, is more target-text-oriented, prioritizing the effect of the translation on the target audience and striving for a natural and fluent rendition in the target language.

Another significant model is Venuti's (2017) dichotomy of domestication and foreignization. Domestication involves adapting the source text to conform to the cultural and linguistic norms of the target culture, making the translation easily accessible to the target

audience. Foreignization, in contrast, seeks to preserve the foreignness of the source text, challenging the target audience to engage with the cultural and linguistic differences embodied in the text.

The next section will explore the translation techniques used in this research, derived from the works of the following authors: Newmark and Pedersen.

2.1.4 Pedersen's Taxonomy

In the field of subtitling, specifically when it comes to translating extralinguistic cultural references (ECR), Jan Pedersen introduced a detailed taxonomy of translation techniques. His taxonomy, outlined in his work "Subtitling Norms for Television" (2011), is a valuable tool for exploring the strategies available to translators when faced with the challenge of rendering culturally specific content in a format that is accessible and engaging for diverse audiences.

2.1.4.1 Retention

Retention refers to the technique where the translator keeps the ECR in the target text exactly as it is in the source text. This technique assumes that the target audience will recognize and understand the cultural reference despite it originating from a different culture. It is often used when the ECR is widely known in the target culture or when its understanding is not critical to the comprehension of the overall message.

2.1.4.2 Specification

Specification is the technique of adding additional information in the target text to clarify the meaning of an ECR. This technique is commonly used when the translator believes that the target audience may not fully understand the ECR without some added context. Specification helps

in ensuring the comprehension of the ECR, though it can increase the reading time and potentially disrupt the viewing experience.

2.1.4.3 Explication

Explication involves making implicit information in the source text explicit in the target text. This technique is used when the translator anticipates that the target audience may not infer the intended meaning of the ECR based on the given context. By making the implicit explicit, the translator aids the audience in understanding the reference.

2.1.4.4 Addition

Addition refers to the technique of introducing new information in the target text that was not present in the source text. This technique is used to facilitate the understanding of an ECR by providing supplementary information or context. It should be applied judiciously as it risks overloading the viewer with excessive information.

2.1.4.5 Direct Translation

Direct translation involves a straightforward linguistic translation of the ECR from the source language to the target language. This technique is suitable for ECRs that have clear and recognized equivalents in the target culture. It prioritizes linguistic accuracy over cultural adaptation.

2.1.4.6 Generalization

Generalization is the technique of replacing a specific ECR with a more general or less culturally bound reference in the target text. This technique can help make the reference more accessible to the target audience, although it may result in a loss of specific cultural flavor.

2.1.4.7 Substitution

Substitution involves replacing the ECR with a different reference that is expected to have a similar impact on the target audience. The substituted reference is typically more familiar or culturally relevant to the target audience. This technique requires a deep understanding of both the source and target cultures.

2.1.4.8 Cultural Substitution

Cultural substitution is a specific form of substitution where the ECR is replaced with a reference from the target culture. This technique, which is akin to the domestication strategy in translation, aims to make the reference more relatable and less foreign to the target audience.

2.1.4.9 Paraphrase

Paraphrase involves restating the ECR in a different way to convey its meaning in the target text. This technique is useful when a direct translation of the ECR may not be clear or meaningful to the target audience. The challenge with paraphrasing lies in maintaining the original intent and tone of the ECR.

2.1.4.10 Omission

Omission is the technique of leaving out the ECR in the target text. This technique is used when the translator deems the ECR to be non-essential to the overall understanding and enjoyment of the content. While omission can simplify the translation, it risks leaving out potentially meaningful cultural information.

In sum, Pedersen's taxonomy provides a comprehensive range of strategies that translators can use when dealing with ECRs in subtitling. These techniques highlight the balance that needs

to be struck between maintaining the cultural integrity of the original content and ensuring its accessibility and relevance to the target audience.

Pedersen's taxonomy of translation techniques, specifically designed for subtitling and the translation of ECRs, shares common ground with Newmark's more general categorization of translation methods. As presented in his seminal work "A Textbook of Translation" (1988), Newmark's classification provides a broader foundation for understanding translation as a multifaceted and context-dependent activity. Newmark's translation techniques range from the very literal to the very free, offering a diverse toolkit for translators to handle a wide variety of texts and translation challenges.

2.1.5 Newmark's Translation Techniques

In his seminal work "A Textbook of Translation" (1988), Peter Newmark presents a comprehensive set of translation techniques. These techniques emphasize the need for a flexible approach to translation, wherein the translator selects the most suitable method based on the particularities of the source text and the specific requirements of the target audience. Below is a detailed exploration of each technique:

2.1.5.1 Word-for-word Translation

The technique of word-for-word translation, while seemingly straightforward, is seldom employed in the practice of translation outside of specific educational contexts or linguistic analysis. Each word in the source language is replaced with its most common equivalent in the target language, without paying heed to the target language's syntax, resulting in potentially unintelligible outcomes. This technique emphasizes the lexical value of a word over its

grammatical or idiomatic role within a sentence, revealing disparities in lexical mapping across languages.

2.1.5.2 Literal Translation

Literal translation extends the scope from individual words to whole sentences or texts, aiming to preserve the syntax and semantics of the source text in the target language. Here, the translator stays as close as possible to the source text's phrasing, syntax, and word order. While this approach may prove useful in certain technical or legal translations, it can lead to awkward or nonsensical outcomes if applied uncritically due to the linguistic and cultural differences that exist between languages.

2.1.5.3 Clause-for-clause Translation and Phrase-for-phrase Translation

Both these methods focus on larger linguistic units – clauses and phrases, respectively. Here, the translator attempts to preserve the order and structure of clauses or phrases from the source text in the target text. These techniques highlight the role of syntax in meaning-making, but their application can be limited by the significant syntactical differences between languages.

2.1.5.4 Idiomatic Translation

In idiomatic translation, the aim is to produce a target text that reads as naturally and fluently as possible in the target language. The focus is shifted from the form of the source text to the function and effect it should have on the reader. The translator might replace idioms, metaphors, or cultural references from the source text with those that carry equivalent meanings in the target culture, resulting in a text that is easily accessible for the target audience but may diverge significantly from the source text in form.

2.1.5.5 Compensation

The technique of compensation recognizes that certain effects, meanings, or stylistic features of the source text cannot always be recreated in the same place or the same way in the target text due to the structural, stylistic, or cultural differences between languages. The translator compensates for this loss by introducing similar effects or meanings in another place in the target text. This technique showcases the translator's active role in shaping the target text.

2.1.5.6 Paraphrase

Paraphrasing comes into play when the source text contains implicit information or cultural references that may not be readily understood by the target audience. The translator opts to rephrase or expand on these elements to facilitate understanding. This technique exemplifies the balance between fidelity to the source text and the need for clarity and accessibility in the target text.

2.1.5.7 Adaptation

Adaptation, the most extreme form of translation, takes the notion of cultural equivalence to its limits. It involves changing the cultural context of the source text to fit the cultural context of the target audience. In essence, the translator creates a new text that would make sense if it were originally written in the target culture. This technique emphasizes the cultural dimensions of translation.

2.1.5.8 Transference and Naturalization

Transference and naturalization deal with the treatment of culturally-bound words or phrases that have no direct equivalent in the target language. In transference, such words or phrases

are transferred directly into the target text, whereas in naturalization, they are adapted to conform to the target language's phonetic and morphological rules.

2.1.5.9 Transposition and Modulation

Transposition involves changing the grammatical category of a word or phrase from the source text when rendering it into the target language, without altering its meaning. Modulation, on the other hand, involves shifting the point of view or cognitive category expressed in the source text to suit the target language and culture.

2.1.5.10 Recognized Equivalents

This technique employs commonly accepted or standard translations for certain terms, phrases, or idioms in the target language. Such equivalents may have been established through long usage or institutionalized through dictionaries and glossaries.

2.1.5.11 Cultural Translation and Descriptive Translation

Cultural translation, much like Pedersen's cultural substitution, entails the replacement of a culturally-specific term or concept in the source text with one that is familiar or relevant in the target culture. Descriptive translation, on the other hand, involves replacing a term or phrase with a description of its function or characteristics, a strategy often used when the term has no direct equivalent in the target language.

2.1.5.12 Reduction and Expansion

Reduction is used when the source text contains redundancy or excessive detail that the translator deems unnecessary in the target culture context. Conversely, expansion involves adding

information to the target text to provide necessary context, make implicit information explicit, or cater to the cultural expectations and norms of the target audience.

2.1.5.13 Communicative Translation and Semantic Translation

These two contrasting techniques reflect the translator's decision-making process in balancing fidelity to the source text (semantic translation) against the requirement for fluency and idiomaticity in the target language (communicative translation).

In conclusion, Newmark's diverse range of translation techniques offers invaluable resources for translators, showing the breadth and depth of decision-making and creativity involved in the act of translation. However, it's important to note that these techniques are not applied in isolation but are often used in combination, dictated by the demands of the source text, the constraints of the target language, and the intended purpose of the translation.

The next part will discuss the macro-level approaches and principles that will guide the process of translating the documentary, in other words, Venuti's Foreignization and Domestication.

2.1.6 Foreignization and Domestication

In the field of translation studies, Foreignization and Domestication are two prominent approaches that offer different perspectives on the translation process. Developed by Lawrence Venuti, these concepts delve into the choices translators make when bridging the gap between languages and cultures. This section explores the key principles behind Foreignization and Domestication and highlights the relevance of the Foreignization approach for maintaining the ECRs in the context of the documentary.

Foreignization can be understood as a translation strategy that prioritizes the retention of linguistic and cultural elements from the source text. In this approach, the translator deliberately preserves aspects of the foreignness, allowing the target audience to experience the text as an encounter with the foreign culture. The aim is to challenge the dominant linguistic and cultural norms, encouraging readers to engage with the unfamiliar and promoting a sense of cultural diversity.

Venuti (2017) argues that translation has traditionally been inclined towards Domestication, a strategy that seeks to make the translated text conform to the norms and expectations of the target language and culture. Domestication involves adapting the source text, smoothing out linguistic and cultural differences, and making the translation appear more natural and familiar to the target readership. While Domestication may facilitate easier comprehension, it often comes at the cost of diluting the unique qualities and perspectives present in the original work.

For this documentary, employing the Foreignization approach aligns with the goal of maintaining the ECR. By opting for a foreignized translation, it provides the target audience with a more authentic and immersive experience of the source culture. This approach avoids the potential pitfalls of misrepresentation or oversimplification that can occur through domestication. Instead, it embraces the cultural complexity and challenges readers to engage with a different worldview.

Foreignization allows for the inclusion of linguistic and cultural elements that might initially appear unfamiliar or challenging to the target audience. This approach recognizes the value of diversity and cultural exchange, fostering intercultural understanding and promoting a

sense of global citizenship. By adopting Foreignization, the documentary can capture the essence of the source text while respecting its unique linguistic and cultural nuances.

In conclusion, the Foreignization and Domestication approaches in translation studies offer distinct methods for handling the challenges of interlingual and intercultural communication. By choosing to employ the Foreignization approach, the research aims to maintain the ECR of the documentary. This decision ensures that the audience is exposed to the richness and authenticity of the source culture, fostering a deeper appreciation for cultural diversity and encouraging cross-cultural dialogue.

2.1.7 Translation and Audiovisual Translation

The traditional practice of translation, primarily concerned with the transfer of written texts from one language to another, has been expanded with the advent of audiovisual media. The emerging field of audiovisual translation (AVT) has introduced a new dimension to translation studies, engaging with the multilingual and multimodal aspects of audiovisual content such as films, television programs, video games, and online videos.

AVT transcends the linguistic level to encapsulate auditory, visual, and emotional elements, making it a multidimensional and complex field. This unique aspect of AVT requires translators to simultaneously address linguistic, cultural, semiotic, and technical considerations, going beyond conventional translation practices. The temporal and spatial constraints of subtitling and dubbing, the two principal modes of AVT, contribute to the complexity of the translation process.

The link between translation and AVT is both complementary and tension-filled. While AVT draws heavily from principles and techniques of traditional translation such as equivalence,

adaptation, and the negotiation between source-text fidelity and target-text fluency, it also challenges the conventional paradigms of translation, stirring new theoretical and methodological discussions.

The field of AVT has been enriched by contributions from several scholars. Pedersen (2005) has extensively studied the realm of subtitling, focusing on the concept of "extralinguistic culture-bound references" (ECRs). ECRs are elements in the source text that are firmly rooted in the source culture and, as such, present considerable challenges in translation. Pedersen proposed various translation strategies for dealing with ECRs in subtitling, such as retaining, specification, direct translation, generalization, substitution, and omission. His work underscores the importance of strategic decision-making in managing cultural challenges in AVT.

Furthermore, scholars like Díaz-Cintas (2004) have significantly contributed to the understanding of AVT, focusing on the unique challenges and constraints it presents. They have proposed various subtitling strategies and techniques to handle these challenges, enhancing the effectiveness of AVT in communicating the intended meaning while preserving the aesthetic and emotional essence of the source content.

Overall, the relationship between translation and AVT is dynamic and continuously evolving. As the field of AVT diversifies and grows, it sheds light on the multifaceted nature of translation, enriching our understanding of the complexities of translation and the possibilities it holds for intercultural communication in the digital age.

Transitioning from the overarching theories and practices of translation, our research narrows down to the specialized realm of audiovisual translation (AVT). This subfield within translation studies, central to our investigation, encompasses the translation of multimedia content

and presents a unique set of challenges and complexities that are not typically encountered in traditional text translation (Chaume, 2012). The complexity of AVT notably increases when the translation involves the intricate landscape of cultural terms. Pedersen's (2005, 2011) framework of Extra Linguistic Cultural References (ECRs) offers substantial guidance in this context. As we delve deeper into the theoretical and practical aspects of AVT, our focus begins to sharpen on the translatability of cultural terms. This dialogue is significantly shaped by the contributions of scholars such as Pedersen, among others, who have fundamentally enriched this field.

2.2 AUDIOVISUAL TRANSLATION (AVT)

Audiovisual Translation, as a subfield of Translation Studies, encompasses all forms of media and multimodal content where the transfer of verbal language is involved (Chaume, 2012). AVT has gained academic recognition and prominence due to the global demand for accessible and localized multimedia content. This surge in demand has been driven by technological advancements and digital globalization, leading to an increased consumption of foreign media (Díaz-Cintas & Remael, 2007).

Chaume (2004) underlines that AVT is inherently different from other forms of translation due to the multimodality of the text. This multimodality - the combination of verbal, non-verbal, audio, and visual elements - often necessitates a multidimensional translation approach (Kress & Van Leeuwen, 2001). Therefore, the translator must not only translate the verbal components but also consider the interplay of these elements in conveying the intended message.

The task of the AVT translator becomes even more challenging when one considers the restrictions imposed by time and space, particularly in subtitling. As Díaz-Cintas (2004) posits, these constraints require the translator to make careful decisions about what to include, exclude,

or modify while ensuring that the translated text aligns with the source text's meaning, tone, and style.

2.2.1 Audiovisual Translation History

Continuing our historical examination, it is imperative to understand the origins of subtitling, a fundamental practice within AVT. The earliest form of subtitling in cinema emerged as intertitles in silent films during the late 19th and early 20th centuries (Karamitroglou, 2000). Intertitles, text plates inserted between film scenes, provided narrative context or dialogue, playing a crucial role in bridging linguistic barriers for international audiences.

With the advent of sound in films in the late 1920s, dubbed versions were initially the dominant mode of AVT, especially in larger markets such as France, Germany, Italy, and Spain (Whitlock, 1990). However, due to the high costs associated with dubbing, smaller markets in Europe, such as Belgium, the Netherlands, and the Nordic countries, began to favor subtitling (Gottlieb, *Subtitling - a new university discipline*, 1992).

The 1950s marked a significant period for the advancement of subtitling with the introduction of television. The rapid dissemination of television programs across national borders necessitated a cost-effective and efficient form of AVT. Subtitling fit the bill perfectly, and its usage proliferated (Dries, 1995).

The advent of digital technologies in the late 20th and early 21st centuries brought about a paradigm shift in the field of subtitling. Digital technologies facilitated the creation and editing of subtitles, reducing costs and turnaround times. It also led to new forms of subtitling, such as real-time subtitling for live broadcasts, and the rise of user-generated subtitling in the form of fansubs (Díaz-Cintas & Muñoz Sánchez, 2006).

In essence, the evolution of subtitling has been a story of adaptation and innovation, mirroring the broader trajectory of AVT, and it continues to evolve in response to technological advancements and shifting audience expectations.

Transitioning from the historical exploration of AVT, the upcoming section explores the inherent problems and challenges encountered in audiovisual translation, an area of substantial significance to our research. AVT, while providing opportunities for cross-cultural communication, also invites a unique set of issues that require meticulous attention and strategic solutions.

2.2.2 Audiovisual Translation Challenges

AVT poses a complex array of challenges that are both technical and cultural in nature. On the technical side, the translator must grapple with the constraints of time and space, especially in subtitling. The subtitles must synchronize with the audiovisual content, and their length must be manageable for the viewer to read within the allotted time (Díaz-Cintas & Remael, 2007). This often necessitates condensation or restructuring of the original dialogue, which can lead to loss of content or nuanced meaning.

Equally challenging is the translation of non-verbal elements of audiovisual content, such as gestures, facial expressions, music, and sound effects, which often convey meaning or contribute to the overall mood of the scene. These elements may not be translatable through subtitles, leading to potential loss of meaning for the target audience.

On the cultural side, AVT often necessitates the translation of culture-specific references, idioms, humor, and other elements deeply embedded in the source culture (Pedersen, 2005). The translator must decide how to handle these elements: whether to retain them as they are, to adapt

them to similar elements in the target culture, or to replace them with more neutral or universally understood elements. Each approach comes with its potential drawbacks in terms of loss of original meaning or flavor, or potential misunderstanding or lack of resonance with the target audience.

Furthermore, the translator must be sensitive to the cultural norms and taboos of the target audience, which may require modification or censorship of certain elements of the original content. This aspect raises ethical considerations about the balance between cultural respect and fidelity to the original work.

Having discussed the inherent problems and challenges of AVT, we now turn our attention to the primary modes of audiovisual translation. These modes or methods, each with their own strengths and limitations, address the diverse needs and constraints of AVT in different contexts.

2.2.3 Audiovisual Main Modes

The domain of AVT is characterized by a variety of modes, each with its unique set of practices and challenges. In this section, we will delve into the two main modes of AVT, namely dubbing and subtitling, while also acknowledging the importance of other forms such as voice-over, surtitling, and audio description in specific contexts.

While the choice between these modes often depends on a variety of factors, including cultural preferences, technical constraints, and financial considerations, it is essential to acknowledge that each mode represents a different approach to the task of audiovisual translation. As Díaz-Cintas (2009) aptly puts it, "Each mode of AVT is a world in its own right, with its conventions, its professional practices and its own ways of interacting with the audiovisual text". In this sense, a deep understanding of these modes is crucial for the professional audiovisual

translator, as well as for anyone involved in the production, distribution, and consumption of translated audiovisual content.

In the subsequent sections, we will explore each of these modes in greater detail, beginning with the practice of dubbing and followed by a discussion on subtitling. In each case, we will consider the historical context, the technical procedures involved, the specific challenges associated with each mode, and the strategies that have been developed to address these challenges.

2.2.3.1 Dubbing

Dubbing, also known as lip-sync dubbing, is an intricate mode of audiovisual translation (AVT) where the original soundtrack of the content is replaced by a re-recorded track in the target language. This re-recorded track includes dialogue, as well as all other paralinguistic features, such as exclamations, laughter, and sighs. The new track is synchronized with the visual content to maintain the illusion of speech for the characters on screen (Chaume, 2012).

In a comprehensive definition, Whitman-Linsen (1992) states that dubbing is "the art of replacing the utterances of the original film with those of a different language in such a way that the action seems to be taking place in the latter language." This encapsulates the essence of dubbing as not merely a process of linguistic translation but also one that aims to recreate the viewing experience in a different language.

While dubbing provides a localized viewing experience, it presents several challenges. The complex process of dubbing requires technical expertise and resources, including script translation, voice actor casting, and sound engineering. A significant challenge lies in achieving synchrony between the spoken words and on-screen actions, especially the lip movements of the characters

(Karamitroglou, 2000). Despite these challenges, dubbing is widely used in countries like Spain, Germany, and Italy, which are traditionally known as 'dubbing countries.'

2.2.3.2 Voice-over

Voice-over is another form of AVT where the original soundtrack is not entirely replaced, but rather, the volume is lowered and the translation is superimposed over it. In this mode, the original soundtrack can still be heard, albeit faintly, while the translated voice-over dominates the audio (Franco, Matamala, & Orero, 2010).

Voice-over is particularly popular in documentary and news broadcasting, as well as in the translation of interviews and speeches. While it allows the retention of the original audio, which can be important for authenticity, it also presents challenges. The most significant of these is perhaps the need for the translator to condense the original speech without losing critical information, due to the time constraint inherent in the audiovisual medium.

2.2.3.3 Surtitling

Surtitling represents another mode of AVT, primarily used in the context of opera and theater performances. Here, the translated text is projected above the stage, allowing the audience to follow the unfolding narrative without distracting from the live performance (Díaz-Cintas, 2008).

However, surtitling presents unique challenges. The surtitles must be succinct due to spatial constraints and must be synchronized with the live performance, requiring precise timing. Additionally, the translator must make crucial decisions about what elements to include or exclude, given that only a limited amount of text can be displayed at a time.

2.2.3.4 Audio Description

Audio description (AD) is an accessibility service that aims to make visual media, such as films, plays, and television programs, accessible to people who are blind or have low vision. This mode of AVT involves adding a separate audio track to the content, which provides a description of significant visual elements, such as settings, actions, facial expressions, costumes, and scene changes.

As highlighted by Snyder (2005) the inclusion of audio description is instrumental in providing individuals with visual impairments or blindness access to vital visual details, enabling them to fully comprehend and appreciate visual media. In other words, AD acts as an interpretative guide, enabling visually impaired individuals to engage with visual content on a deeper level.

Creating effective audio descriptions requires a deep understanding of the content, creativity, and sensitivity to the target audience's needs. The describer must decide what elements to include in the description and how to convey these elements most effectively within the time constraints of the audiovisual content. Despite these challenges, audio description is increasingly recognized as a crucial accessibility service in the audiovisual industry.

Finally, we turn to subtitling, the mode of AVT that is the focal point of our research. Subtitling involves presenting a written translation of the dialogue and other relevant audio elements in the form of subtitles, typically at the bottom of the screen

2.3 SUBTITLING

Subtitling is the process of providing written translations of the dialogue and other significant audio elements of audiovisual content, which are typically displayed at the bottom of

the screen. This mode of AVT allows audiences to hear the original dialogue and soundtrack while reading the translation in the target language (Díaz-Cintas & Remael, 2007).

As defined by Gottlieb (2005), subtitling is "the process of providing synchronized captions for film and television dialogue". The conciseness and clarity of this definition capture the essence of subtitling as a form of translation that must operate within strict spatial and temporal constraints.

Subtitling presents a unique set of challenges, including space and time limitations. The subtitles must be concise enough to fit within the screen's lower part and slow enough to be comfortably read by viewers. Achieving this often requires the translator to make difficult decisions about what to include and exclude while ensuring that the message's essence is effectively conveyed (Díaz-Cintas & Remael, 2007).

Subtitling's complexity increases when it involves the translation of cultural references and poetic language. The forthcoming sections will delve further into these challenges, focusing specifically on the translatability of cultural terms and poetry in subtitling.

2.3.1 Subtitles Background

The advent of subtitling as a mode of audiovisual translation is deeply rooted in the history of cinema. When films first emerged, they were silent, but soon the need for some form of linguistic communication became apparent. This led to the introduction of intertitles, which were text plates inserted between scenes to convey dialogue or narration (Taylor, 2003). However, with the advent of sound films, or "talkies," in the late 1920s, a new challenge arose: how to make these films understandable to international audiences. This marked the birth of subtitling and dubbing as solutions to this problem.

Subtitling, in particular, found favor in numerous countries due to its cost-effectiveness compared to dubbing (Díaz-Cintas, 2008). Subtitles require fewer resources, as they do not necessitate hiring actors for dubbing or synchronizing the spoken dialogue with the actors' lip movements. Moreover, subtitles maintain the original audio, thereby preserving the original performances and the authenticity of the film or television program. Over time, subtitles have evolved, with advancements in technology enabling more efficient production and distribution, as well as enhancing the viewing experience with features such as adjustable fonts, colors, and positioning.

The task of subtitling involves more than mere linguistic translation. It requires a careful balance of numerous factors, including the pacing of the dialogue, the viewer's reading speed, spatial limitations, and the need to convey not only the content of the dialogue but also its tone, style, and humor. Furthermore, subtitles often need to translate cultural references and idioms that may not have direct equivalents in the target language, a subject that is central to this research (Pedersen, 2011).

The complexity of the subtitling process makes it a rich area for study, and it has been examined from various angles within translation studies. Scholars have looked into the strategies used by subtitlers to deal with the constraints and challenges they face, the standards and norms that guide subtitling practices in different contexts, and the effects of subtitles on viewer comprehension and enjoyment (Karamitroglou, 2000; Díaz-Cintas & Remael, 2007). This research seeks to contribute to this body of knowledge by investigating the translatability of cultural terms and poetry in subtitling.

2.3.2 Subtitles types

Subtitles come in various forms, each serving a distinct purpose and catering to different requirements in the realm of audiovisual translation. Broadly speaking, subtitles can be categorized into two types: intralingual and interlingual (Díaz-Cintas & Anderman, 2009).

Intralingual subtitles, also known as closed captions or same-language subtitles, are transcriptions of the audio track in the same language as the spoken dialogue. Primarily designed for the deaf and hard-of-hearing community, these subtitles provide not only the dialogue but also relevant non-speech audio information such as sound effects, music descriptions, and speaker identification. Intralingual subtitling goes beyond the provision of linguistic access: it is also a tool for social inclusion, enabling people with hearing impairments to participate fully in the cultural life of their community.

Interlingual subtitles, on the other hand, are translations of the original dialogue into a different language. These are the most common type of subtitles and the main focus of this research. They are used to make audiovisual content accessible to foreign audiences, whether in the context of international film distribution, television broadcasting, or online streaming platforms (Díaz-Cintas & Anderman, 2009).

Interlingual subtitles themselves can be subdivided into several types. For example, Díaz-Cintas and Remael (2007) distinguish between standard subtitles, which typically appear at the bottom of the screen and translate the dialogue verbatim, and condensed subtitles, which provide a shortened translation due to time and space constraints. Another important distinction is between pre-recorded subtitles, which are prepared in advance and synchronized with the audio, and live

subtitles, which are created in real-time during live broadcasts, often using speech recognition technology.

As Pedersen (2011) notes, each type of subtitle presents its own challenges and necessitates different translation strategies. In the case of interlingual subtitling, one of the major challenges is the translation of cultural references and idioms, a topic that this research aims to explore in depth.

2.3.3 Subtitling and Cultural Terms

Subtitling involves the rendering of the source language dialogues into written text in the target language. This practice must be carried out within the constraints of time (synchronization with the audiovisual content) and space (the limited number of characters allowed in each subtitle) (Díaz-Cintas & Remael, 2007).

The translation of cultural terms in subtitling presents a unique set of challenges. Cultural terms are deeply rooted in their source culture, and their translation necessitates a deep understanding of the cultural, social, and historical contexts in which they are embedded (Newmark, 1988). Pedersen (2005) identifies two main types of extralinguistic cultural references (ECRs) that can pose problems in subtitling: ephemeral and culture-specific references. Ephemeral references are those that can change rapidly over time, such as current events or popular culture, whereas culture-specific references are unique to a particular culture or language.

Moreover, the translation of poetry in subtitling adds another layer of complexity. The translator must strive to maintain the poetic essence of the original work, including its rhythm, rhyme, and metaphoric language, which often pose a significant challenge due to the differing linguistic and stylistic conventions between languages (Bassnet, 2013). This is further complicated

by the need to convey the cultural elements inherent in poetry, which often requires creative and strategic decisions on the part of the translator (Lefevere, 1992).

Pedersen (2011) provides a taxonomy of strategies for dealing with ECRs in subtitling, such as retention, specification, direct translation, generalization, and substitution, among others. These strategies can also be applied to the translation of poetry, with the translator often having to make difficult decisions about which aspects of the original text to prioritize in order to convey the intended meaning, tone, and emotional impact within the constraints of subtitling.

Pedersen's work, along with that of other scholars, underscores the complexity and intricacy of subtitling, particularly when it involves the translation of cultural terms and poetry. It highlights the need for translators to possess not only linguistic and translation skills, but also a deep understanding of the cultural contexts of the source and target languages, as well as the ability to make informed and creative decisions in response to the unique challenges of subtitling.

2.3.4 Implications of Cultural Terms in Poetry Translation in Subtitling

The translation of cultural terms and poetry in subtitling has significant implications for both the practice of translation and the broader field of AVT. From a practical perspective, it poses a considerable challenge for translators, requiring them to navigate a complex array of linguistic, cultural, and technical issues. This, in turn, demands a high level of skill, knowledge, and creativity, as well as a keen understanding of the source and target cultures.

From a theoretical perspective, the translation of cultural terms and poetry in subtitling contributes to our understanding of translation as a complex, multidimensional process that involves much more than the simple transfer of meaning from one language to another. It

highlights the role of culture in translation and underscores the importance of cultural competence in the translator's skill set (2011).

Furthermore, the translation of cultural terms and poetry in subtitling provides a rich site for academic research, offering insights into the complexities of AVT and the strategies employed by translators to address these challenges. Such research can help to inform and improve translation practice, contribute to the development of translation theory, and enhance our understanding of the cultural dynamics at play in the translation process.

In this research, intricate aspects are examined and they rely on the scholarly literature of the aforementioned scholars, as well as others in the field. By doing so, to contribute to the ongoing dialogue in AVT, particularly in the subtitling of cultural terms and poetry.

it is essential to have a clear understanding of the particular methods utilized in the production of subtitles. This entails much more than the mere translation of dialogue. The process is a complex one, involving several stages that require not only linguistic expertise but also a keen understanding of the audiovisual medium and the specific constraints it imposes.

2.3.5 Subtitling Procedures

Subtitling procedures, while seemingly straightforward, actually contain a variety of stages that require meticulous attention and expertise. Scholars and industry professionals, such as Sánchez (2004), and guidelines from major broadcasting organizations such as Netflix (n.d.) and the BBC (2022) provide comprehensive insights into these procedures. However, it's important to note that there isn't a standardized approach accepted universally, and these procedures should be adapted according to the specific needs of the project and audience.

Spotting or Transcription: This initial step involves converting the spoken dialogues and relevant sounds from the audiovisual content into a written format (Sánchez, 2004). Spotting requires a meticulous approach, as it lays the groundwork for the subsequent stages. Missing out on vital auditory cues or dialogues at this stage can lead to a dissonance in the final subtitled product. This phase is of utmost importance, as it sets the foundation for the entire subtitling process, allowing translators to work with an accurate representation of the source material.

Translation: The transcribed text is then translated, ideally as literally as possible to maintain the essence of the original content (Sánchez, 2004). This stage emphasizes the necessity for the translator to be proficient in both the source and target languages and to have a deep understanding of the cultural nuances of both. Accurate translation is crucial, as any errors in this phase can lead to significant misinterpretations of the content for the target audience. The translator must strive to balance fidelity to the source material with the need for clarity and cultural sensitivity in the translation.

Division into Subtitles: The translated text is further divided into coherent and logical units of subtitles. This division requires keen attention to narrative flow and audience comprehension. The translator must ensure that the subtitles are digestible and logically segmented to facilitate understanding. This process involves taking into account the pace at which the content is delivered, as well as the cognitive load on the viewer. Striking the right balance is essential to create an enjoyable and accessible viewing experience.

Adaptation: At this stage, the subtitle text is adapted to fit the spatial and temporal constraints inherent in subtitling. This process involves adjusting the text to ensure that it can be comfortably read within the display time and without overwhelming the audience (Sánchez, 2004). Subtitle adaptation often requires creative solutions and compromises in order to convey the

intended meaning within the constraints of the medium, while also preserving the aesthetic qualities of the original content.

Proofreading and Spotting or Time-coding: The subtitled content undergoes proofreading and time-coding to align with the spoken dialogues and events on the screen. Precision and accuracy are crucial at this stage to ensure that the subtitles accurately reflect the on-screen content and are displayed at the appropriate times (Sánchez, 2004). This stage is essential in refining the subtitles, making sure that they are in sync with the audiovisual material, and rectifying any potential discrepancies that might have arisen during the translation and adaptation stages.

Synchronization and Final Revision: Finally, the subtitles are synchronized with the audiovisual content, and a final revision is conducted to identify and correct any remaining errors. This step ensures the overall quality and coherence of the subtitled product. By checking the synchronization, consistency, and accuracy of the subtitles, the translator can ensure that the final result is both engaging and accessible to the target audience.

Major organizations such as Netflix and the BBC have their guidelines for their translators. For instance, Netflix's guidelines provide instructions on reading speed, subtitle duration, line treatment, and character limitation. They also provide instructions on handling linguistic and cultural nuances (Netflix, n.d.). Similarly, the BBC's standards provide directions on the use of colors, fonts, sound effects, and the handling of offensive language (BBC, 2022). These guidelines are designed to ensure the highest quality of subtitling and to provide a consistent viewing experience across their respective platforms.

Despite these guidelines, it is important to remember that they serve as a guide rather than a rigid set of rules to be strictly followed. This is because the process of subtitling involves many variables, including the nature of the content, the cultural and linguistic characteristics of the target audience, and the specific requirements of the project at hand. Therefore, flexibility and adaptability are crucial skills for any subtitler.

Moreover, while the guidelines from Netflix and the BBC provide a useful reference, they are not universally applicable or accepted. Different countries and regions may have their own standards and practices for subtitling, reflecting the diversity and complexity of the global media landscape. Hence, the lack of universally accepted standard procedures in subtitling underscores the dynamic nature of this form of audiovisual translation, and the need for translators to be not only linguistically proficient but also adaptable and flexible in their approach.

The process of subtitling, as outlined above, is far from straightforward. It involves a complex interplay of linguistic, cultural, technical, and aesthetic factors, requiring a high degree of skill and expertise. As such, it represents a challenging but fascinating area of study within the field of audiovisual translation.

In addition to these primary procedures, the subtitling process also requires careful consideration of a few critical aspects that shape the nature of the subtitles. These considerations, which we will discuss in subsequent sections, include spatial considerations, temporal considerations, and linguistic considerations. Each of these plays a significant role in how subtitles are crafted and presented, and hence their understanding is central to our study on the translatability of cultural terms and poetry in subtitling.

2.3.5.1 Spatial Considerations

Spatial considerations refer to the constraints imposed by the physical space available for subtitles on the screen. These constraints significantly influence the translation process and pose unique challenges that differentiate subtitling from other forms of translation (Díaz-Cintas & Remael, 2007).

One primary spatial constraint is the number of characters that can be displayed on the screen at a time. Standard practice suggests that a subtitle line should not exceed 32-42 characters, depending on the medium and format. A subtitle usually consists of one or two lines, although a single-line subtitle is often preferred for readability. Overcrowding the screen with text can make it difficult for the audience to read and process the subtitles while simultaneously absorbing the visual elements of the content.

Given this constraint, subtitlers often need to condense the source text while striving to retain the essential meaning and the stylistic features of the dialogue. This task requires not just translation skills, but also a certain degree of creativity, flexibility, and an understanding of the target culture and language (Pedersen, 2005).

Another aspect of spatial considerations is the positioning of the subtitles on the screen. While subtitles are traditionally placed at the bottom center of the screen, there are occasions where they may need to be moved to avoid covering important visual elements or to clearly indicate who is speaking, especially in the case of off-screen voices or multiple speakers.

Moreover, in the case of translating cultural terms or poetry, the translator has to account for the possibility that the target audience may need additional explanations or footnotes, further adding to the spatial limitations (Pedersen, 2005).

In conclusion, the spatial considerations in subtitling entail a complex process of adaptation and negotiation, seeking the optimal balance between linguistic accuracy, readability, and visual harmony.

2.3.5.2 Temporal Considerations

Temporal considerations in subtitling refer to the time constraints within which subtitles appear and disappear on the screen. These constraints are integral to the subtitling process, influencing the translation strategies and contributing to the challenges faced by subtitle translators (Díaz-Cintas & Remael, 2007).

Subtitles are temporally bound to the audiovisual content; they should appear when a character starts speaking and disappear when the dialogue ends. This synchronization is crucial to ensure coherence and allow the audience to link the subtitles with the corresponding audio and visual components. However, this also limits the amount of text that can be displayed, as the subtitle must be readable within the time it is on screen.

The display time of a subtitle is also affected by the number of characters it contains. According to BBC guidelines (2022), for up to 20 characters, a minimum display time of one second is recommended, and an additional second for every 13 characters thereafter. It is suggested that a subtitle should remain on the screen for a minimum of 1 to 6 seconds, depending on its length. Typically, a subtitle for two lines of text at a moderate reading speed should remain on the screen for about 6 seconds. This time constraint often necessitates the condensation of the source text, where the subtitler must deliver the essential meaning of the dialogue in a more succinct manner.

Temporal considerations also come into play when dealing with shot changes in the audiovisual content. It is preferred to align the change of subtitles with the change of shots to avoid causing any confusion or cognitive strain for the viewer (Perego, Del Missier, & Mosconi, 2010).

The challenge for the translator, particularly in the case of cultural terms and poetry, is to negotiate these temporal constraints while preserving the stylistic and cultural nuances of the source text. It is a task that demands not only linguistic skills but also an understanding of film editing, cognitive processing, and the ability to make quick and effective decisions (Pedersen, 2005).

In conclusion, temporal considerations play a crucial role in the process of subtitling, affecting the translator's choices and shaping the viewer's experience.

2.3.5.3 Linguistic Considerations

Linguistic considerations in subtitling are multifaceted and complex, probing into the intricate nuances of language and the translation issues that arise from them. The act of subtitling involves a number of linguistic, semiotic, and pragmatic dimensions that are affected by various constraints and considerations.

One of the most critical linguistic elements in subtitling is the handling of idiomatic expressions and colloquialisms. Mona Baker (2018) emphasizes this challenge stating that translators often encounter significant difficulties when dealing with idioms. The real challenge lies in discerning whether a particular phrase functions as an idiom rather than a literal phrase conveying meaning. This highlights the delicate balance that a translator must strike between preserving the original sense and ensuring comprehension in the target language.

Humor translation, particularly culture-specific humor, can be a daunting task. Zabalbeascoa (1996) describes that translating humor is a challenging undertaking, and when the humor is specific to a particular culture, the task becomes even more complex. This necessitates creativity and resourcefulness on the translator's part to construct humor that resonates with the target audience while maintaining the intended effect of the original.

Cultural references or Extralinguistic Cultural References (ECRs) are another significant aspect of linguistic considerations in subtitling. Pedersen (2011) defines ECRs as a mention or allusion to something that is commonly known and understood by the majority of the audience within its original context, but it may be unfamiliar to certain or all members of the target audience. These references can pose a challenge to the translator, requiring a decision on whether to retain, explain, or replace the reference.

Wordplays, puns, and similar linguistic phenomena are notoriously difficult to translate. As Delabastita (1993) mentions the translation of wordplay can be seen as a challenging aspect of the overall translation process, representing a point where the conflicting forces of unity and diversity in human communication reach a nearly unbearable level of tension. This requires an inventive approach from the translator, who might have to reimagine the pun entirely in the target language or even accept that it may be lost in translation.

At the syntactic level, sentences in subtitles often need to be simplified and condensed to fit into the limited space and time. This involves breaking down complex sentences, removing redundancies, and sometimes reorganizing the sentence structure. The aim is to ensure that the subtitled text is clear, concise, and easy to read while preserving the essential meaning of the dialogue (Gottlieb, 2005).

Semantic considerations involve ensuring the accurate transfer of meaning from the source text to the target text. This task is particularly challenging when dealing with cultural terms and idiomatic expressions, which may not have direct equivalents in the target language. The translator must choose the most appropriate strategy, whether it's literal translation, adaptation, or substitution, based on the specific context and the target audience's familiarity with the source culture (Pedersen, 2005).

Pragmatic considerations focus on the intended meaning or effect of the dialogue in the given context. The translator must consider factors such as the speaker's intention, the relationship between characters, and the overall narrative of the audiovisual content. The translated dialogue should reflect these elements and evoke the same response in the target audience as intended in the source culture (Chaume, 2012).

Stylistic considerations, as previously discussed, involve maintaining the style, tone, and register of the original dialogue. In the case of translating poetry, the translator must also strive to preserve the aesthetic and emotional qualities of the poem, which often requires creative solutions and compromises due to the constraints of subtitling.

In conclusion, linguistic considerations in subtitling demand not only linguistic proficiency but also cultural competence, creativity, and a profound understanding of the target audience while combining linguistic knowledge, cultural understanding, and technical skills to deliver a translation that is accurate, clear, and culturally resonant.

2.3.5.4 Cultural Considerations

When it comes to subtitling, cultural considerations play a vital role. The term "culture" covers a broad spectrum, including but not limited to history, traditions, social norms, idiomatic

expressions, humor, and references to popular culture. Subtitling is more than just a linguistic transference; it is also a cultural adaptation. It involves conveying culturally-specific elements that may not have an exact equivalent in the target language or culture.

Pedersen (2005, 2011) provides a comprehensive framework to handle Extra Linguistic Cultural References (ECRs), which can be particularly challenging to translate. He proposes different strategies, ranging from retention (keeping the original term) to substitution (replacing the cultural reference with one that is familiar in the target culture). The choice of strategy depends on various factors, including the nature of the reference, the context, the target audience, and the purpose of the translation.

A significant challenge in cultural translation is the treatment of humor, particularly puns and wordplays, which often do not translate well across different languages and cultures. Gottlieb (2005) suggests that in such cases, the subtitler might have to resort to compensation (introducing a joke elsewhere) or omission.

Inclusivity is another important cultural consideration. Subtitlers should avoid stereotyping and use language that is respectful to all cultural and social groups (BBC, 2022). They should also be aware of the potential political implications of their choices, as highlighted by Venuti (2017), who discusses the dichotomy of domestication (making the translation conform to the target culture) versus foreignization (retaining the strangeness of the foreign text).

2.3.5.5 Technical Considerations

Technical considerations in subtitling involve the actual process of creating and encoding subtitles. This process requires specialized software and technical expertise. There is various

software available for subtitling, ranging from professional-grade tools like EZTitles and Swift to free and open-source options like Aegisub and Subtitle Edit.

The subtitler must ensure that the subtitles are correctly synchronized with the audio and that they appear and disappear at the right times (spotting). Technical issues such as line breaks, subtitle positioning, and font choice also come into play (Díaz-Cintas & Remael, 2007).

There are also specific technical standards and formats to be followed, depending on the medium (TV, DVD, online streaming) and the platform (Netflix, BBC, etc.). These include specifications for file formats, resolution, frame rate, and other technical parameters (Netflix, n.d; BBC, 2022).

Additionally, as technology evolves, new technical considerations emerge. For instance, the advent of high-definition and 4K video necessitates higher resolution subtitles, and the increasing use of mobile devices for media consumption raises issues of screen size and readability.

2.3.5.6 Accessibility Considerations

Accessibility is a significant aspect in subtitling, providing an essential service for individuals who are deaf or hard-of-hearing. Subtitles allow this audience to access the auditory elements of a film or television program, including dialogue, sound effects, music, and other relevant non-speech information. It's important to note that this type of subtitling, known as "subtitling for the deaf and hard-of-hearing" (SDH), is slightly different from standard subtitling, as it needs to convey not just the spoken words but also the tone, mood, and other relevant auditory cues.

In addition to subtitling for the deaf and hard-of-hearing, other forms of accessibility in audiovisual content include audio description for the blind and visually impaired, sign language interpretation, and simplified language versions. The choice of which accessibility services to provide depends on several factors, including the nature of the content, the target audience, and legal requirements. In many countries, broadcasters and streaming platforms are legally required to provide a certain level of accessibility services (Netflix, n.d.; BBC 2022).

It is essential for subtitlers to have a good understanding of the needs and preferences of their target audience. This includes being aware of reading speed limitations and ensuring that subtitles remain on screen long enough to be read comfortably. It also involves avoiding complex language and jargon, using clear and straightforward language whenever possible.

In conclusion, subtitling is a complex task that involves a myriad of considerations, including linguistic, cultural, technical, and accessibility considerations. By examining these considerations in detail, we can gain a deeper understanding of the challenges and strategies involved in subtitling, and how it contributes to the broader field of audiovisual translation.

After exploring the intricate aspects of subtitling, the framework now shifts towards an examination of poetry, a form of artistic expression that presents its unique set of challenges in translation. Poetry encapsulates the art of language, embodying rhythm, sound, and imagery to convey profound emotions and thoughts. The translation of poetry, therefore, while not directly linked to subtitling at this juncture, will later converge with it in the context of our study, as the subtleties and complexities of translating poetic content in audiovisual formats become apparent.

2.4 POETRY

The realm of poetry is a vast and multifaceted one, encompassing a plethora of styles, techniques, and cultural nuances. At its core, poetry is a form of literary art that uses aesthetic and rhythmic qualities of language to evoke meanings in addition to, or in place of, the prosaic ostensible meaning (Preminger & Brogan, 1993). It is a form of expression that relies heavily on the power of language, using elements such as phonetics, pitch, tone, and rhythm to create a unique literary experience.

Poetry is considered the most condensed form of literature, where every word, sound, and structure contribute to the overall meaning (Jakobson, 1987). Jakobson argues that "The poetic function projects the principle of equivalence from the axis of selection to the axis of combination." In simpler terms, poetry is about creating relationships and patterns within the text that contribute to the overall meaning, feeling, and effect of the poem.

One of the defining features of poetry is its reliance on metaphor. As Ricoeur (1977) explains that metaphor is the linguistic technique by which discourse harnesses the capacity of certain imaginative constructs to reframe and redefine our understanding of reality. It is through metaphor that poets can convey complex and abstract thoughts and feelings in a tangible and relatable way.

The form of a poem, including its rhyme, meter, and stanza structure, also plays a significant role in its overall meaning and effect. As Halliday (1978) posits that the form of a poem plays a crucial role, as it is the intentional arrangement of the poem as an intricate and dynamic system that imparts a meaning that extends beyond the mere summation of its individual parts.

Poetry is often deeply rooted in the culture and history of its place of origin, with poets using specific cultural references, idioms, and language to convey their messages (Bassnet, 2013). As such, understanding a poem in its entirety often requires a deep understanding of the culture and context from which it originates.

In conclusion, poetry is a complex literary form that uses language, form, and cultural context to convey deep and often abstract meanings. It is this complexity and depth that makes poetry both a fascinating and challenging field of study, and later, a formidable task when it comes to translation.

The intricate nature of poetry, as previously explored, sets the stage for an equally complex task when it comes to its translation. The unique and deeply embedded elements of rhythm, metaphor, and cultural context in poetry pose significant challenges for translation, as the translator is tasked not only with conveying the literal meaning of the words but also with capturing the essence, form, and cultural nuances of the original poem. This complex relationship between poetry and translation is the focus of this section.

2.4.1 Poetry and translation

Translating poetry is often considered the most challenging type of literary translation (Bassnet, 2013). Bassnett argues that when it comes to translating poetry, we find ourselves in a completely different domain compared to the translation of prose, as we are confronted with the challenge of rendering a text that represents a meticulously organized and coherent system. This coherent system includes not only the words themselves but also the form, rhythm, and cultural context that are all integral to understanding and appreciating a poem.

The role of the translator in poetry translation is a delicate one. Translators must navigate the linguistic, cultural, and stylistic elements of the original poem and find a way to express them in a new language and cultural context. This involves making critical decisions about the level of equivalence they aim to achieve and the strategies they use to get there.

Equally important is the translator's understanding and interpretation of the poem. As Venuti (2017) points out that translation is an intricate form of cultural negotiation, and the translator holds a central position in facilitating this negotiation. The translator's interpretation of a poem can significantly impact the translated version, as it guides the choice of words, style, and form.

Translating poetry also involves an element of creativity. As Eco (2001) suggests, translating poetry can be seen as a form of rewriting or even co-authorship, as the translator often has to recreate the poetic effects of the original text in a new language and cultural context.

Peter Cole (2012) emphasizes that the translator of poetry must not only be a linguist but also a poet, as the task is not merely to carry across the meaning of the words, but the poetic nature of the work itself.

Despite these perspectives, there are scholars who question the very possibility of translating poetry. Jakobson (1959) famously stated that "poetry by definition is untranslatable," highlighting the unique linguistic and aesthetic characteristics of each language that cannot be fully captured in another language. This notion of untranslatability argues that the true essence of a poem resides in its original language and that any translation can only be an approximation of the original. Other scholars, such as Steiner (1975), further this argument by stating that every

translation involves a degree of interpretation and transformation, thus creating a new text rather than a duplicate of the original.

In conclusion, the translation of poetry involves a delicate balance of understanding, interpretation, and creativity. It is a complex process that requires a deep understanding of both the source and target languages and cultures, as well as an appreciation for the form and essence of poetry itself.

Transitioning from the discussion of poetry and translation, it becomes necessary to further narrow down the focus of our research to the context of subtitling. Subtitling as a modality of audiovisual translation presents its own challenges, and when coupled with the intricacies of translating poetry, the complexity of the task amplifies. How is the beauty and meaning of a poetic text conveyed within the spatial and temporal constraints of a subtitle? This concern forms the basis for our exploration in the forthcoming section.

2.4.2 Poetry translation in subtitling

Translating poetry into subtitles for audiovisual content represents an intricate balancing act. It demands a delicate negotiation between maintaining the poetic essence and adhering to the spatial and temporal constraints intrinsic to subtitling. This negotiation process and the decisions translators make profoundly affect the transmission of aesthetic, rhythmic, and contextual elements from the original poetry into the target language subtitles (Díaz-Cintas, 2004).

Díaz-Cintas (2004) extensively argues that translating poetry for subtitling is essentially an exercise in creativity. It involves not only cultural negotiation, analogous to the broader domain of poetry translation, but also the added layer of adapting to the rigidity of subtitling. In essence, the translator is performing a complex juggling act striving to preserve the original essence and

aesthetics of the poem while concurrently adjusting to the stringent spatial and temporal confines imposed by the medium of the screen.

Chaume (2012) further highlights the importance of comprehending the nature of the audiovisual medium for successful poetry translation in subtitling. Given that an audiovisual text is a confluence of multiple semiotic modes, visual, auditory, and linguistic, the translated poem in the subtitles should resonate with all these elements. The ultimate goal is to weave an immersive experience for the audience, where the subtitled poem seamlessly aligns with the visual and auditory dynamics on the screen.

Yet, despite its complexity, translating poetry for subtitling is far from a futile endeavor. As articulated by Georgakopoulou (2009), although translating poetry for subtitling is an uphill task, it is by no means an impossible one. With a blend of linguistic competence, creativity, and a thorough understanding of both the source poem and subtitling conventions, high-quality translations that retain the original poem's beauty, meaning, and impact is achievable.

To sum up, the intersection of poetry translation and subtitling is a challenging yet rewarding domain. It involves a demanding interplay of skills, creativity, and deep understanding. Even with the constraints and challenges, it constitutes a vibrant and promising field within translation studies that certainly merits further exploration and research.

In this chapter, we have laid down the fundamental theoretical groundwork that will guide our research on audiovisual translation and the subtitling of cultural elements in the documentary "Sayariy." We have explored the inherent complexities and challenges of this process, underscoring the significance of preserving the unique cultural and linguistic references of the original work. Now, in the next chapter, we embark on the practical phase of our research, where

we will detail the methodology employed to address these challenges and achieve our objectives. Through a mixed-method approach that combines qualitative and quantitative methods, we will delve deeply into the translations of dialogues and poems, assess the effectiveness of the techniques used, and scrutinize the identification of ECRs in the corpus. This methodology will enable us to unravel the nuances of audiovisual translation in a culturally rich context and, simultaneously, contribute to the growth of this field of study.

CHAPTER III

METHODOLOGY

This chapter presents the research methodology employed in this study which seeks to investigate the translatability of cultural terms in the Bolivian documentary film "Sayariy." The rationale behind the chosen research approach, design, data collection and analysis processes are comprehensively described. The chapter ends with an explanation of the validation processes undertaken to ensure the reliability and credibility of the findings.

Yin (2014) stated that the research methodology offers a blueprint for the systematic collection, measurement, and analysis of data. In this light, it is of utmost importance to carefully select a research methodology that aligns with the study's objectives. As Stake (1995) argued that the purpose of research is not solely to chart and dominate the world, but rather to refine and enrich our way of perceiving and comprehending it. The objective of this study is not merely to translate cultural terms, but to investigate the depth and complexity of the process, to understand the challenges involved, and to apply and evaluate theoretical frameworks such as Pedersen's taxonomy and Venuti's concept of foreignization.

Creswell (2014) highlighted the significance of a qualitative approach in exploring intricate phenomena in their natural settings. In this study, the qualitative approach facilitates an in-depth exploration of the translation process of cultural terms in their real-life context. Furthermore, the case study design is justified by Yin's (2014) observation that case studies allow researchers to preserve the holistic and significant qualities of real-life events.

3.1 RESEARCH APPROACH

The research approach for this study employs a mixed-methods design, thoughtfully integrating both quantitative and qualitative methodologies. The use of a mixed-methods approach offers a balanced analytical lens, enabling a more nuanced understanding of the complexities inherent in the translation process.

The qualitative component of the study takes center stage in examining the subtleties and nuances of the translation process. Following Denzin and Lincoln's (2005) observation that qualitative research is a situated activity that situates the observer within the world, this research places its focus on the real-world context of the Bolivian documentary film "Sayariy." The interpretive nature of qualitative research allows for an in-depth exploration and understanding of the translation strategies employed, the cultural elements in play, and the inherent challenges encountered in the translation process. It aids in understanding the rationale behind the selection and application of translation strategies and their impact on the preservation of cultural references.

On the other hand, the quantitative component of the research approach provides an empirical perspective, focusing on the measurable aspects of the translation process. The documentary script, with its rich corpus of cultural references, serves as the primary data source for this component. A quantitative analysis of this script's corpus allows for a structured examination of the frequency of translation techniques and occurrences of Extralinguistic Cultural References (ECRs) within the text. The insights derived from this quantitative scrutiny provide a complementary perspective to the qualitative analysis, offering a broader, data-driven understanding of ECRs' presence and recurrence in the script.

As Hernández, Fernández, & Baptista (2014) suggest, the objective of mixed research is to utilize the strengths of both quantitative and qualitative approaches, thereby minimizing their potential weaknesses. In the context of this research, the mixed-methods approach serves as a dual lens, providing both the depth of qualitative investigation and the empirical rigor of quantitative analysis. This amalgamation ensures a comprehensive and balanced understanding of the translation process, appreciating both the human interpretative element and the measurable aspects of the phenomenon.

The versatility of the mixed-methods approach resonates with the complexity of the translation process. It acknowledges the interplay between objective patterns and subjective interpretations, offering an opportunity to explore and understand the phenomenon in its totality. In sum, this research approach forms a robust framework for investigating the translatability of cultural terms in the Bolivian documentary film "Sayariy," aligning seamlessly with the study's objectives.

Justification for a Mixed Approach

The decision to adopt a mixed-methods approach in this study was driven by several factors specific to the research question and objectives. Firstly, the topic of translating cultural terms inherently combines subjective elements, such as the nuances of language and cultural significance, with more objective components like the frequency of certain terms in the script. A qualitative approach alone might overlook the potential patterns in the script, while a purely quantitative approach might fail to appreciate the richness of cultural significance. Thus, a mixed-methods approach is necessary to fully engage with both these aspects.

Secondly, the use of a mixed-methods approach also enables triangulation of the data, enhancing the reliability and validity of the findings. By analyzing the data both qualitatively and quantitatively, this study ensures that the findings are robust and not reliant on a single method of analysis.

Finally, as pointed out by Hernández, Fernández, & Baptista (2014), the mixed-methods research does not aim to replace either quantitative or qualitative research, but rather to capitalize on the strengths of both, thereby minimizing their potential weaknesses. In this case, the research question necessitates an understanding of both the frequency of cultural terms (a strength of quantitative research) and the complexity of translating these terms (a strength of qualitative research). This provides a further justification for the adoption of a mixed-methods approach in this study.

3.2 RESEARCH DESIGN

The design selected for this research is structured around a single case study, with the documentary film "Sayariy" serving as the central case. A case study design is a qualitative research method that involves a detailed and intensive analysis of a single instance, phenomenon or social unit (Merriam & Tisdell, 2015).

Case studies, according to Stake (1995), provide a unique opportunity for researchers to obtain a complex and in-depth understanding of real-life situations. It is an approach that supports exploration of a phenomenon within its natural context using a variety of data sources. This ensures that the phenomenon is not explored through one lens, but rather a variety of lenses, which allows for multiple facets of the phenomenon to be revealed and understood (Baxter & Jack, 2008).

The documentary "Sayariy" provides a culturally and linguistically distinct 'bounded system' for study. The uniqueness of this bounded system, with its blend of Spanish and Quechua dialogues and poems, offers a valuable context within which to examine the research question.

Applying a case study design to this context allows for an exploration of the complex dynamics involved in translating cultural terms from Spanish and Quechua to English. It enables a focused evaluation of the application and effectiveness of various translation strategies within this unique cultural and linguistic environment.

Moreover, it also provides a framework within which to undertake a quantitative examination of the script, allowing for an analysis of the frequency and distribution of Extralinguistic Cultural References (ECRs). This approach, combining qualitative and quantitative analysis, enables a comprehensive investigation of the translation process and its outcomes.

Rodriguez, Gil, & Garcia (1996) argue that the single case study design not only allows researchers to confirm, change or modify the knowledge about the object of study, but also to make significant contributions to the field of study. The choice of a case study design in the current research serves to add to the body of knowledge on translation of cultural terms within specific cultural contexts, contributing to the larger discourse in the field of translation studies.

In conclusion, the research design adopted in this study, rooted in a single case study methodology, provides a robust framework for a comprehensive and in-depth exploration of the translation of cultural terms in the documentary "Sayariy", ensuring that the research question is addressed in a holistic and meaningful way.

Rationale for the Use of a Case Study

A case study design is especially appropriate for this research considering the nature and scope of the investigation. One of the core strengths of a case study is its capacity to yield insights into complex social phenomena and processes (Stake, 1995). The process of subtitling, especially within a context marked by cultural and linguistic diversity as is the case with the documentary "Sayariy", is inherently complex.

Case studies produce the kind of context-dependent knowledge valuable for learning and understanding the nuances of a given scenario. In this research, these nuances manifest in the richness and complexity of the cultural terms present in the source languages (Spanish and Quechua), their translations into English, and the strategies employed to preserve cultural references.

Using a case study design in this research allows for an in-depth understanding of the specificities of subtitling in a context where the source languages and the target language have differing cultural and linguistic structures. It allows for a close examination of the decision-making process during translation, the negotiation of meaning, and the application of various translation strategies within a concrete, bounded system.

Moreover, a case study offers the possibility of blending different methods of data analysis, including both qualitative and quantitative approaches (Yin, 2014). In this research, this blend is manifested in the qualitative analysis of the translation strategies and the quantitative analysis of the presence and distribution of ECRs.

In essence, the case study design offers the opportunity to delve deeply into a unique context to uncover, interpret and understand the intricate process of translating cultural terms in

subtitling. Therefore, the selection of a case study for this research offers a pathway to comprehensive and nuanced insights that would be hard to obtain through other research designs.

3.3 SAYARIY

"Sayariy" is a documentary released on December 28, 1995, portraying Felix and Gabriel's lives, members of the Fichichua and Umajila communities, respectively. These neighboring villages engage in the traditional Tinku of Macha. The film is directed by filmmaker Mela Márquez Saleg, a prominent film editor, professor, film producer, and current Executive Director of the Cinemateca Boliviana.

The documentary poetically captures the violence that is a part of the daily life in the communities of the northern Potosí highlands. To achieve this, poetic texts are employed as part of the narrative, written by renowned Bolivian poet Blanca Wiethüchter, an emblematic voice of Bolivian poetry in the late 20th century. These poems add dramatic tension to the actions depicted in the film while describing the reflections, dreams, and internal moments of the conflicted communities. Thus, they portray the everyday drama experienced by the warriors participating in the Tinku.

The documentary's music was composed by the composer, orchestra director, and researcher Cergio Prudencio Bilbao. The soundtrack comprises musical pieces and variations designed to accentuate the silence and dramatic essence of the film, accompanying and emphasizing key moments of the narrative.

The confrontation during the Tinku festival extends beyond a mere death fight. It represents a relationship that binds two antagonistic communities once a year, manifesting the intrinsic

duality of Andean culture: the balance between opposites. This conflict holds profound religious-pagan significance, where spilled blood is offered as a sacrifice to Mother Earth, Pachamama.

The documentary "Sayariy" stands out as the central case study in audiovisual translation research, specifically focusing on subtitling, due to its intricate interplay between Quechua dialogues and Spanish poems. This unique blend encapsulates the cultural richness and linguistic diversity inherent in the film, presenting a challenging yet compelling scenario for audiovisual translation analysis.

3.4 DATA COLLECTION

The data collection process for this research was a meticulously executed operation, underlining the importance of capturing the full depth and intricacies of the source material, as asserted by Dörnyei (2013) who emphasized the necessity of careful data collection for ensuring the validity and reliability of research outcomes.

Primarily, the data collection focused on the bilingual Bolivian documentary film "Sayariy." Selected due to its complex blend of Spanish and Quechua dialogues, alongside the richness of cultural references it encapsulates, the film offered the necessary source material for investigation. Creswell (2014) supported the use of such real-life texts in research, as it offers an authentic and rich context for exploring the research questions.

The initial phase of data collection entailed acquiring and transcribing the documentary. This process was not merely a conversion of auditory information into a written format, but rather an immersive interaction with the content. As Silverman (2016) noted, transcription is an interpretative process, implicating the researcher in the material. Utilizing a subtitling program, Subtitle Edit, the Spanish and Quechua dialogues were carefully transcribed and transformed into

an .srt file, a format which preserved the temporal dynamics of the dialogues along with their transcriptions.

Upon completing the transcription, the resultant data was divided into two categories: the Spanish poems and the Quechua dialogues. This process of categorization was inspired by the methodological principles of Saldaña (2015), who highlighted the importance of coding and categorizing data in qualitative research. Categorizing the data served as a pivotal step in preparing for the next stage of the research: translation and analysis.

Ultimately, the data collection process yielded a comprehensive textual corpus reflecting the content of the documentary. This corpus preserved the linguistic nuances and cultural intricacies of the original material and provided a robust foundation for the ensuing phases of the study.

In conclusion, through this rigorous process, the research was equipped with a well-structured, categorized, and richly detailed dataset ready for the in-depth analysis necessary for investigating the research question.

3.4.1 Transcription Process

The transcription process represented a significant step in the data collection phase. It involved converting the verbal dialogue and poem recitations from the documentary into written format. This process was not only about the transcription of words but also about identifying, understanding, and preserving the cultural, linguistic, and poetic elements within the documentary.

Utilizing Subtitle Edit, a professional-grade subtitling software, the transcription process was conducted with high precision. The software's advanced features facilitated the transcription of both the Spanish and Quechua spoken components of the documentary into written subtitles.

The process was not merely about replicating the words but more about capturing the essence, the tone, and the subtleties of the dialogues and poems.

One particular feature of Subtitle Edit worth noting is its translation function. However, this automatic translation feature was not utilized in this research. Despite its convenience, the software-generated translation could not fully capture the rich cultural context and the intricacies embedded within the poems and dialogues.

Automatic translation systems, while efficient, often lack the ability to accurately translate idiomatic expressions, metaphors, cultural nuances, and the rhythmic elements of poetry. This is particularly significant in the case of the documentary “Sayariy,” where preserving the cultural essence and poetic integrity was paramount. As Nida and Taber (2003) assert, a good translation should aim not just to replicate the message but to reproduce the intended effect of the original text on the reader.

According to Sánchez (2004) Spotting, Adaptation, and Pre-Translation are the most common steps in subtitling procedures. For the creation of subtitles, the following subtitling procedure has been followed.

These steps were carried out in the following order:

The first step was: Spotting and Adaptation, both were carried out simultaneously. Once these steps were completed, the translation process was split into dialogues and poems. Since the documentary is in Spanish and Quechua, both languages were transliterated and divided into subtitles. The subtitles were then synchronized with the audiovisual content of the documentary.

The following Special considerations for subtitling were taken into account:

- Subtitles should not last less than 1 second or more than 7 seconds.
- Subtitles should not exceed two lines.
- If a subtitle needs to be split into two lines, the lines should not be divided in the middle of phrases.
- Each line should not exceed 42 characters, including spaces and punctuation marks.
- When there is a dialogue between people, each line is separated by a dash to indicate which dialogue belongs to a specific person.
- Italicization is used in two contexts: when the speaker is an off-screen voice, when presenting character thoughts, a narrator, or when the speaker is not visible in the scene, and when it refers to a cultural term.
- When an ECR appears in a non-italicized line, the ECR itself is italicized.
- When an ECR appears within an entirely italicized line, the ECR is not italicized to highlight its difference within the subtitle.

The second step was: Pre-Translation. Once the dialogues and poems in Spanish were synchronized within the documentary, each subtitle was translated into English. The translation process was divided into dialogues and poems. The aim was to maintain the synchronization achieved in the Spanish version, and the English subtitles were created based on this synchronization.

The last step was: Editing and Revision. Finally, an editing and revision stage was carried out to ensure the quality and coherence of the subtitles. It was verified that the subtitles were well synchronized, free from grammatical or spelling errors, and accurately conveyed the message and intention of the original content.

Thus, in order to preserve the cultural references and the unique characteristics of the original text, manual translation was employed in this research, ensuring the depth and nuance of the source material was preserved in its entirety for the analysis.

3.4.2 Data Categorization

Once transcribed, the data underwent a process of categorization. The raw transcriptions were divided into two major categories, namely, Spanish poems and Quechua dialogues. This categorization was a crucial step, enabling a more structured analysis and facilitating the understanding of the unique translation considerations for each type of text.

The poems presented in Spanish were treated as individual units of analysis to honor their poetic structure and integrity. It has been suggested that when translating poetry, it is vital to consider the entire work as a single, holistic entity, understanding its overall meaning and poetic style before attempting to translate (Venuti, 2000). This way, the translator can retain the essence and identity of the poem while rendering it in the target language.

On the other hand, the Quechua dialogues were segmented and translated on a subtitle-by-subtitle basis. This process is in line with the concept of 'micro-units of sense' presented by Gottlieb (1992), which asserts that each subtitle represents a complete semantic unit. By approaching the dialogues in this manner, we aimed to preserve the individual meaning of each dialogue piece while also considering their contribution to the overall context of the documentary.

The categorization process not only helped to prepare the data for the subsequent analysis but also underscored the importance of considering the individuality and uniqueness of different text types in a translation study.

3.4.3 Data Formatting

After the categorization of data, the next step involved formatting the transcriptions into a standardized structure to facilitate analysis. The transcripts were structured in a .srt file format, commonly used in subtitling software for synchronization of text and timecodes.

Each entry in the .srt file comprised three components: the subtitle sequence number, the timecode, and the subtitle text. The sequence number provided an indication of the chronological order of the subtitles. The timecode, consisting of the start and end times, indicated when a particular subtitle would appear and disappear on the screen, ensuring synchronization with the audiovisual content. The subtitle text represented the transcribed dialogue or poem recitation in its textual form.

Importantly, it should be noted that the data formatting process involved not just technical formatting, but also linguistic and cultural formatting. Each subtitle was carefully crafted to ensure it adhered to subtitling norms and constraints, including character limitations, duration, and readability considerations (Díaz-Cintas & Remael, 2007). These constraints were crucial to ensure the subtitles are easily readable and comprehensible.

Moreover, linguistic and cultural formatting involved considering the unique features of both the source languages (Spanish and Quechua) and the target language (English). For instance, certain cultural references required careful translation and adaptation to make them accessible to an English-speaking audience, while still preserving the original cultural essence.

By formatting the data in this way, the study ensured a clear, structured, and analyzable dataset, ready for the subsequent stages of translation analysis.

3.5 DATA ANALYSIS PROCESS

This research's data analysis process focuses on the intricate challenges of translating extralinguistic cultural references (ECRs) from a documentary film titled "Sayariy" that includes dialogues in Quechua and poems in Spanish, subtitled into English. The translation's core intent is to investigate how Pedersen's taxonomy can help preserve cultural references in subtitles, which is the main research question.

In terms of the Spanish poems, the analysis started by viewing each poem as a unit. This involved an intricate investigation of how the key aspects of the poems, namely their tone, rhythm, and meaning, were preserved during the translation process. These aspects are especially important considering that poetry is a rich, compact, and highly expressive form of literature that requires careful handling in translation to maintain its poetic essence. Venuti's (2017) concept of foreignization underpinned the analysis. Venuti argues for translations that allow the foreign elements of a text to seep into the target language, thereby giving the target audience a sense of the cultural otherness of the source language and culture. Following this notion, the analysis was not only confined to the literal translation of the poems but also extended to how their cultural and poetic essence was encapsulated in the English translation.

For the dialogues in Quechua, the analysis process took a more granular approach, scrutinizing each individual subtitle. Pedersen's (2011) taxonomy of ECRs served as a guiding framework for this analysis. The taxonomy classifies ECRs based on their degree of culture specificity and translatability. Applying this taxonomy to the dialogues enabled the research to examine how these cultural references were rendered in the English subtitles. The investigation aimed to comprehend to what extent the cultural essence was retained in the translation, even as the dialogues were made accessible to the English-speaking audience.

The method of the data analysis process was inherently iterative. The analysis of each individual subtitle and poem would spark new insights, necessitating re-analysis and further exploration of the data. This iterative approach helped ensure a comprehensive and in-depth understanding of the data.

Ultimately, the data analysis process for this research was centered around the concept of translatability of ECRs. This focus derives from the study's overarching goal of understanding how to preserve cultural references in translated subtitles. Through the careful dissection of translation strategies and the scrutiny of their effectiveness, the analysis seeks to shed light on best practices in translating ECRs in audiovisual content, thereby contributing to the broader field of translation studies.

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

4.1 INTRODUCTION TO DATA ANALYSIS AND INTERPRETATION

The following chapter presents the analysis and interpretation of the translation of the Bolivian documentary film "Sayariy", focusing on the translatability of extralinguistic cultural references (ECRs) and the recurrence of them. The primary objective of this analysis is to assess the effectiveness of Pedersen's taxonomy in preserving cultural references in the English subtitles, the number of occurrences of ECR in the corpus and their translatability within the context of the documentary.

The qualitative analysis examines the translation of Spanish poems, taking into consideration aspects such as rhyme, meaning, and tone. Additionally, it delves into the translation of Quechua dialogues, with a specific focus on scrutinizing each subtitle, the translation techniques applied, and the rationale behind choosing a particular translation method.

The quantitative analysis reveals the number of translation techniques applied to the dialogues, as well as the most commonly used ones. It also quantifies the instances of ECRs (Extralinguistic Cultural References) found in the translation of both dialogues and poems. Furthermore, it determines how many ECRs were translated using techniques that lean towards foreignization or domestication.

Ultimately, once qualitative and quantitative data are collected, data triangulation will be carried out. The findings will be used to assess the frequency of any translation technique applied to subtitles and ECRs, the translatability of ECRs based on the chosen translation technique, and their proximity to either foreignization or domestication will also be analyzed.

This chapter also aims to address the research question: How can Pedersen's taxonomy help to translate and preserve extralinguistic cultural references in the Bolivian documentary film subtitles "Sayariy"? It evaluates the translatability of ECRs in the source material and provide insights into the application of translation techniques.

The data interpretation includes a thorough examination of how the translated subtitles capture the essence of the source language, preserve the cultural elements, and convey the message to the audience of a different linguistic background. The results and findings are discussed in the light of the existing literature and theories on translation studies, particularly those on subtitling and cultural references.

The chapter concludes with a final reflection on the research process, the results obtained, and their implications for the field of translation studies.

This analysis and interpretation chapter serves as the heart of the research as it examines the effectiveness of Pedersen's taxonomy and the concept of foreignization in preserving cultural references in documentary subtitles, hence contributing to the broader field of subtitling and translation studies.

4.2 ANALYSIS OF DIALOGUES

This section pertains to the analysis of the dialogues from the Bolivian documentary film "Sayariy". The dialogues serve as the primary dataset for this study, providing an authentic linguistic and cultural context for the analysis of extralinguistic cultural references (ECRs) in subtitles. The dialogue transcription process was comprehensive and attentive, ensuring accurate and detailed linguistic content that provided the base for the study.

The transcribed dialogues were divided into distinct scenes, which allowed for a thorough understanding of the contextual nuances that were not directly explained in the documentary. The scene-wise division of dialogues highlighted the importance of visual cues in the translation process, showing that some meanings depended on what was happening on screen.

The primary objective of this analysis was to assess how effectively the dialogues, when translated using specific techniques and principles, preserved the cultural references inherent in the original language. The translation techniques employed in this analysis followed a two-tiered approach incorporating principles from Newmark's general translation techniques, and Pedersen's taxonomy for subtitling. The choice of these translation models was driven by the need to address the gaps in the existing taxonomies, which primarily cater to ECRs.

In the following sub-sections, the individual analysis of each subtitle, categorized scene-wise, will be presented. The justification for the use of certain translation techniques will be given for each subtitle, revealing the detailed thought process behind the translation decisions.

This analysis aims to assess the translation choices' effectiveness in maintaining the cultural essence and facilitating the intended message's transfer to the audience of a different linguistic background.

4.2.1 Dialogue Translation Process

In this subsection, the process used for translating the dialogues from the Bolivian documentary film "Sayariy" will be detailed. As previously mentioned, the dialogues were divided into scenes to ensure contextual understanding and coherence, allowing for the efficient translation of each subtitle within the surrounding context of the scene.

The initial stage of the translation process involved a thorough reading and understanding of each dialogue, assessing its linguistic components and the cultural nuances it carried. This step was critical as it provided the first insight into the potential challenges that might arise during translation, particularly regarding the conveyance of ECRs.

Then, the translation process began in earnest. Two main sets of translation techniques were implemented: Newmark's general translation techniques and Pedersen's taxonomy for subtitling. It was essential to consider these techniques' applicability on a case-by-case basis, assessing each dialogue's content and context.

When no ECRs were present in a dialogue, Newmark's techniques guided the translation process. The choice between techniques such as Word-for-word Translation, Literal Translation, Compensation, and Paraphrase was determined by the dialogue's specific linguistic features and the objective of maintaining as much of the original meaning as possible.

In contrast, dialogues containing ECRs required a more nuanced translation approach. In these instances, Pedersen's taxonomy, designed specifically for subtitling and ECR translation, was employed. Techniques like Retention, Specification, Explication, Addition, and Direct Translation allowed for the preservation of the cultural essence embedded within the dialogues.

Each translated dialogue was then reviewed for accuracy, coherence, and cultural preservation. The rationale behind the translation decisions was documented, providing an audit trail for the translation process and facilitating further analysis and interpretation.

This intricate translation process aimed to ensure the effective conveyance of the original dialogues' intended meanings while preserving their inherent cultural references as much as

possible. The subsequent sections will discuss in more detail the application of the chosen translation techniques and the analysis of their efficacy.

4.2.2 Application of Pedersen's Taxonomy and Newmark's Translation Techniques to Dialogues

The methodical translation of dialogues in the documentary film called for the practical application of both Pedersen's taxonomy and Newmark's translation techniques. These provided a theoretical foundation and an operational framework for the translation process, ensuring the integrity, coherency, and cultural sensitivity of the translated dialogues.

The application of these techniques was an iterative and dynamic process, involving thoughtful consideration of each line of dialogue, context, cultural implications, and the stylistic choices required to convey meaning effectively in English. The intersection of Pedersen's taxonomy and Newmark's translation techniques offered a rich toolkit for navigating these complex layers.

In the quantitative dimension, the analysis of the application of these techniques, is observed and how each technique was utilized in different scenarios, also their frequency of application. This component provides insights into the most frequently used techniques, thus indicating a pattern or strategy adopted in the translation of the dialogues.

In the qualitative dimension, the study delves into the intricacies of these applications, offering specific examples of dialogues and explicating the translator's decisions. This aspect forms the nucleus of the analysis, shedding light on the translator's negotiation of meaning, context, cultural elements, and linguistic nuances while applying specific techniques.

In the subsequent section, the efficacy of Pedersen's and Newmark's techniques is discussed, in addressing the unique translation challenges posed by the dialogues in the documentary. Translation's creative strategies, adjustments, and compromises made during the translation process are examined, thereby assessing the flexibility and adaptability of these techniques.

Finally, any limitations encountered during the application of these techniques is addressed. This reflection underlines the inherent challenges in translating cultural elements in dialogues, and the measures undertaken to overcome these barriers. This discussion contributes to a more comprehensive understanding of the real-world application of Pedersen's taxonomy and Newmark's translation techniques in the subtitled translation of a documentary film.

4.2.3 Dialogues Quantitative Analysis

The following section is devoted to the quantitative analysis of the translation process, a critical component of this study. This analysis involves detailed statistics illustrating the frequency with which each of the translation techniques of Newmark and Pedersen were applied during the translation of dialogues in the documentary. The frequency distribution of the different techniques can highlight patterns and strategies in the translation process, offering insights into the translator's approach.

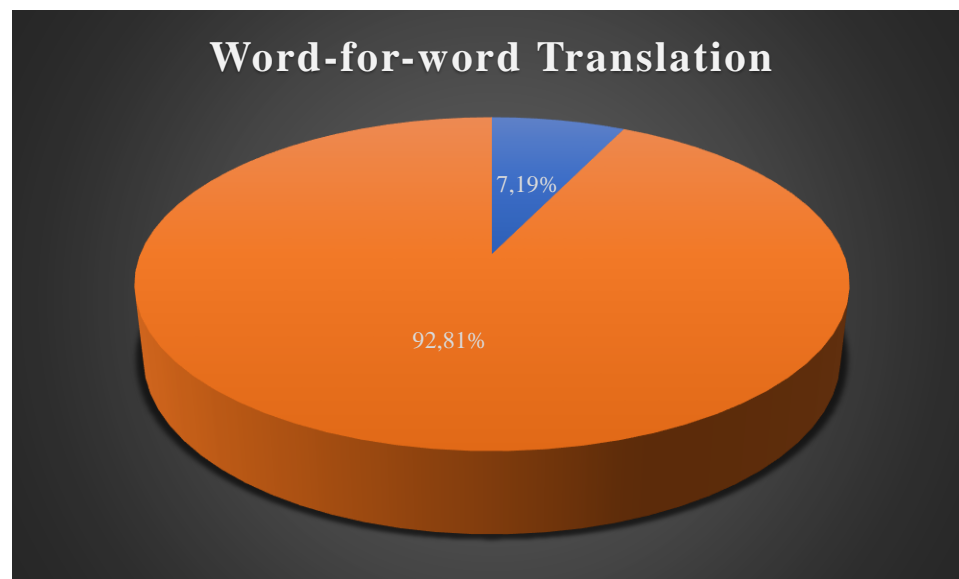
The Newmark's translation techniques (1988) applied during the dialogue translation process are: Word-for-word Translation, Literal Translation, Compensation, Paraphrase, Adaptation, Transference, Naturalization, Transposition, Modulation, Recognized Equivalents, Cultural Translation, Descriptive Translation, Reduction and Expansion, Communicative Translation and Semantic Translation.

The Pedersen's taxonomy utilized includes the following techniques, arranged in an order that transitions from a high degree of foreignization to domestication, as per Venuti's spectrum: Retention, Specification, Explicitation, Addition, Direct Translation, Generalization, Substitution, Cultural Substitution, Paraphrase and Omission.

To provide some context for this analysis, it's essential to note that the documentary contains a total of 391 subtitles, of which 167 are subtitles for dialogues and the rest are for poems. The quantitative analysis will be presented through various statistical tools to effectively represent the distribution and prevalence of these techniques across these dialogues. It will offer a broad overview of the translation strategies and approaches employed for the translation of dialogues in the documentary, setting the stage for a deeper qualitative analysis.

Newmark's Translation Techniques

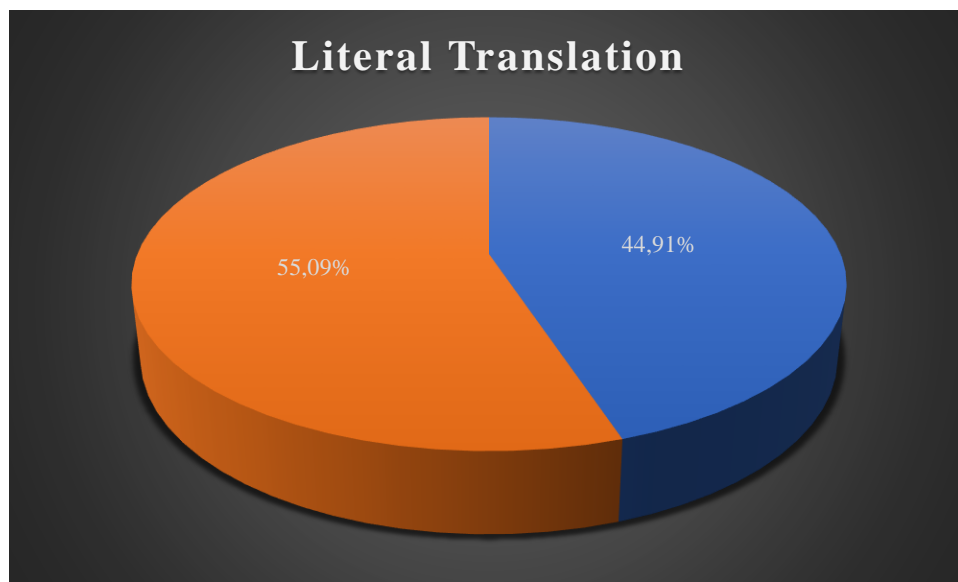
Word-for-word Translation



In the translation of the documentary's dialogues, consisting of 167 subtitles, the technique of Word-for-word Translation was utilized 12 times. Word-for-word Translation, as defined by

Newmark, refers to the direct and literal translation of each word, considered individually. This approach was utilized in instances where the straightforward translation of each word was deemed both sufficient and accurate for transmitting the original meaning and context to the target audience, without the necessity for adaptation or cultural localization. Its usage signifies moments within the documentary where linguistic transparency and faithfulness to the source text were prioritized, offering viewers a clear and unfiltered glimpse into the original dialogues. In the quantitative perspective, the application of Word-for-word Translation in roughly 7.19% of the subtitles underscores the balancing act between maintaining the integrity of the original text and the need for adaptation or modification to cater to the target audience's cultural and linguistic contexts.

Literal Translation



In the case of Literal Translation, the frequency of application was notably higher than any other. This technique was employed in 75 out of the total 167 dialogue subtitles, making up about 44.91% of the dialogue subtitles. Literal Translation, while still maintaining a strong fidelity to the

original language like Word-for-word Translation, allows for minor adjustments in grammar and syntax to ensure clarity and readability in the target language.

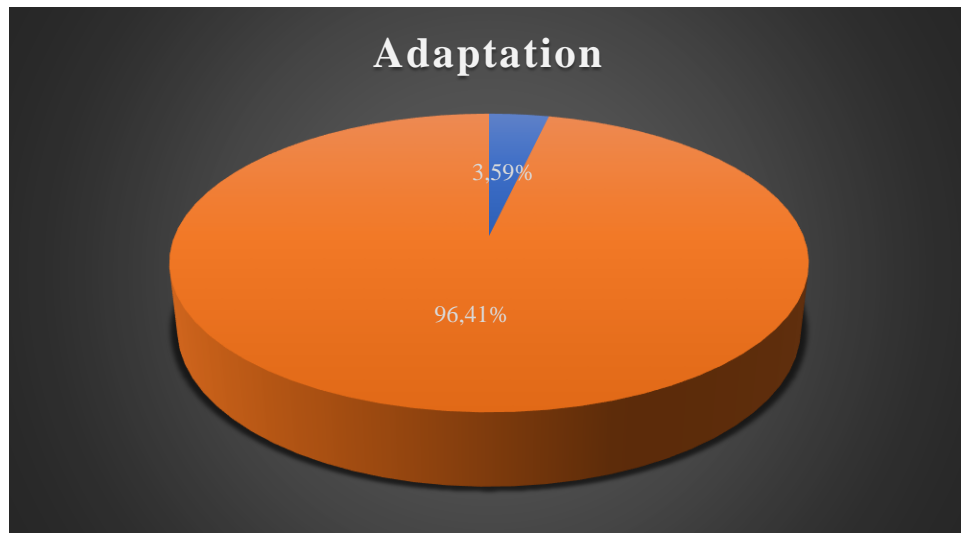
This substantial representation of Literal Translation technique highlights its significance in conveying the meaning of the original dialogue while also ensuring that the target audience can comprehend it. The high frequency of this technique suggests that there was often a close structural and semantic equivalence between the source and target languages in the dialogues. Nevertheless, the fact that Literal Translation does not account for all instances also underscores the inherent cultural and contextual intricacies of the dialogue, requiring the use of other translation techniques in tandem.

Paraphrase



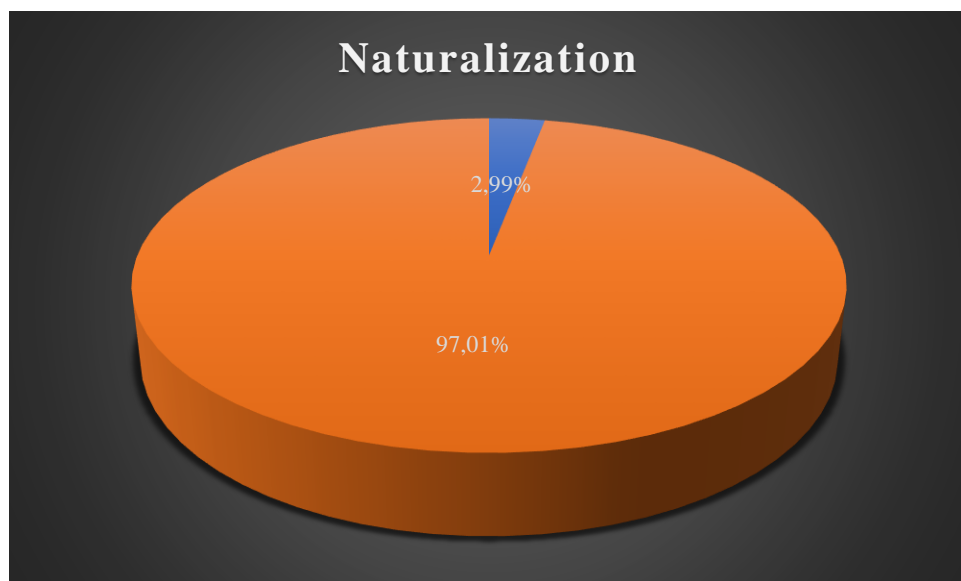
The application of the Paraphrase technique was comparatively less frequent in the translation process. Out of the total 167 dialogue subtitles, only 8 employed this technique, equating to approximately 4.79% of the subtitles. Paraphrase is a technique that enables the translator to rephrase and explain the original text instead of adhering strictly to the source language's word choice or syntax.

Adaptation



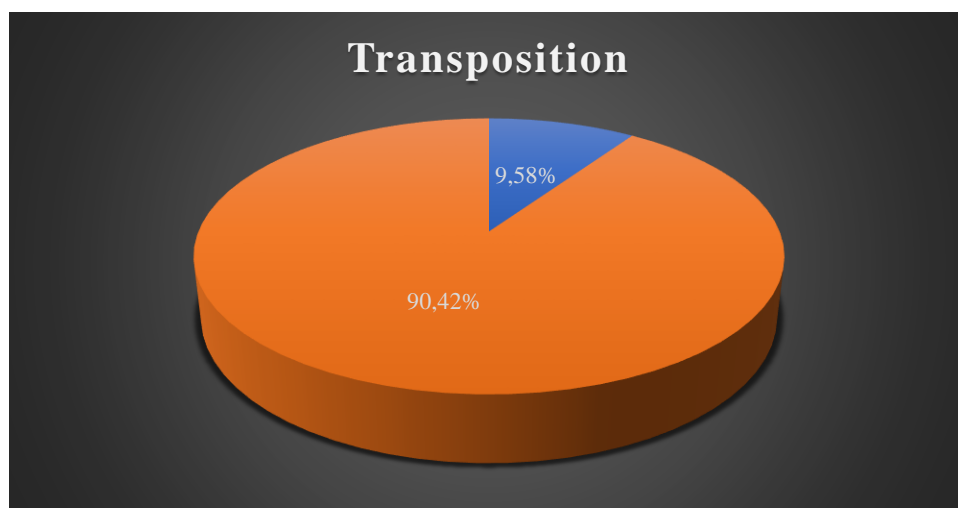
The technique of Adaptation was utilized in 6 out of the total 167 subtitles, making up approximately 3.59% of the dialogue translations. Adaptation is a type of free translation where certain parts of the text are modified to fit the culture or context of the target language, thereby ensuring that the audience comprehends the subtleties of the source text.

Naturalization



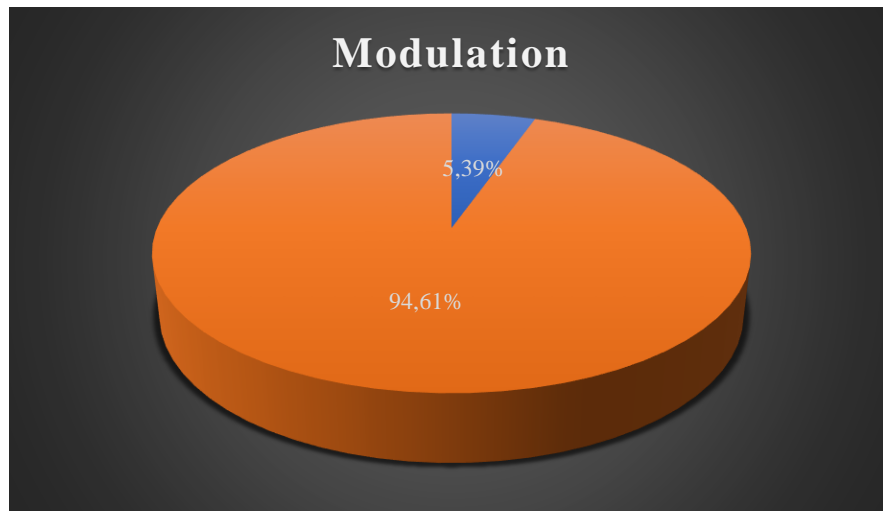
The technique of Naturalization was employed in 5 out of the total 167 subtitles, constituting roughly 2.99% of the dialogue translations. Naturalization involves adapting a foreign word or phrase to the phonetics and spelling of the target language. Although its application in the dialogue translation of the documentary is less frequent, its usage in the right context enhances the fluency and readability of the translated text.

Transposition



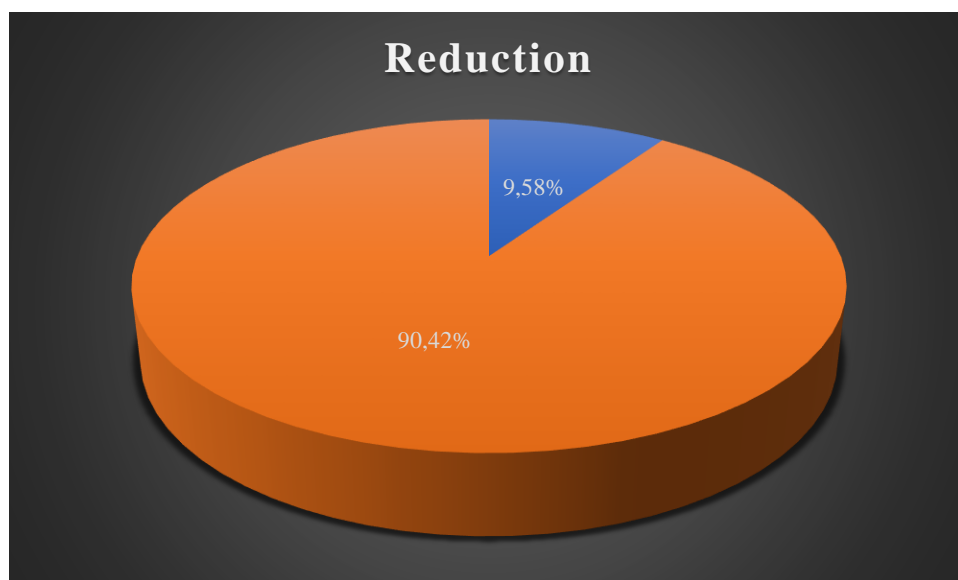
The technique of Transposition was applied in 16 out of the total 167 subtitles, which makes up approximately 9.58% of the translated dialogues. Transposition is the method of altering the grammatical sequence without changing the text's meaning, and it can help preserve naturalness and readability in the translated text. Despite not being the most frequently used technique, it played a significant role in ensuring that the translations adhered to the grammatical and syntactical norms of the target language.

Modulation



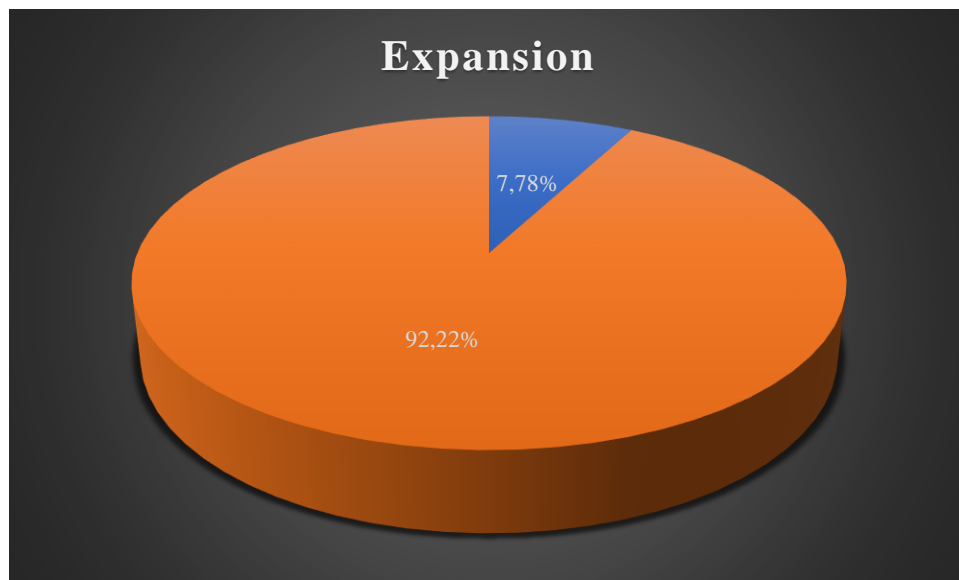
Modulation was employed in 9 of the total 167 subtitles, representing approximately 5.39% of the dialogue translations. Modulation, a method involving a change in the point of view or semantic perspective, was applied sparingly, providing a creative way to manage challenging translation scenarios when required. Despite its infrequent use, it was a valuable tool in certain instances to maintain the meaning and context of the source text in the target language.

Reduction



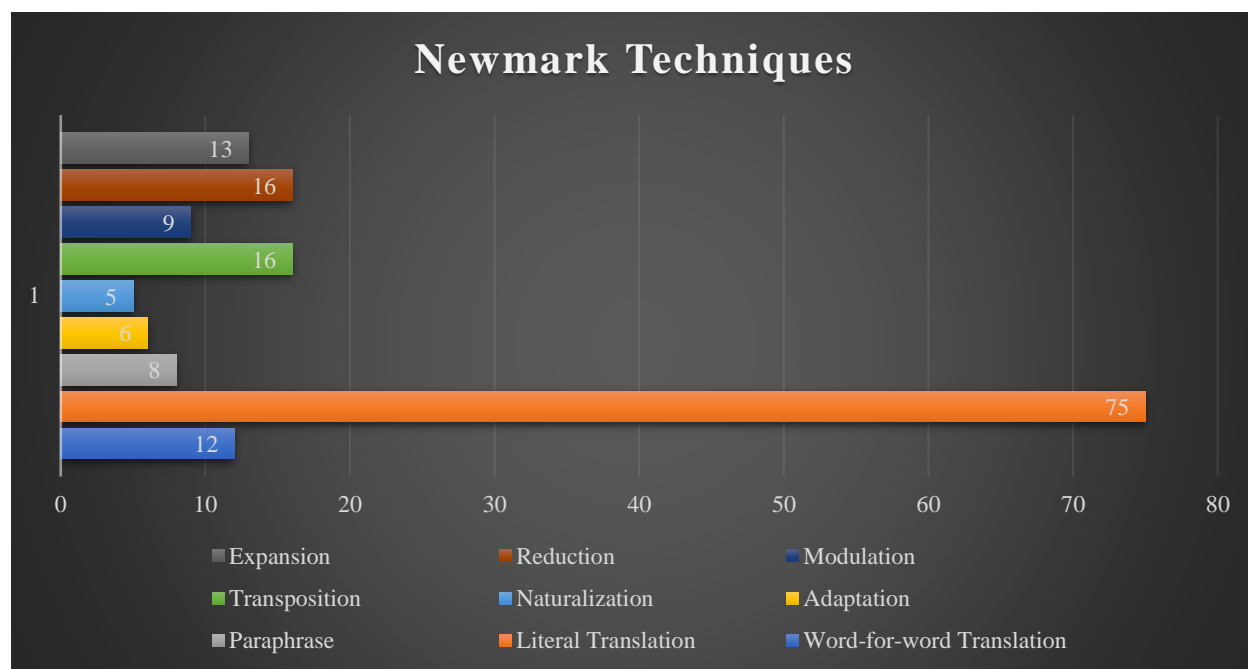
In the translation process of the dialogues, the technique of Reduction was found to be utilized in 16 instances. This accounted for about 9.58% of the total 167 subtitles. The technique of Reduction, which allows for either abbreviation or amplification of the original text depending on the needs of the target language, was particularly useful in ensuring the essence of the dialogues was captured, even when it meant deviating from the exact structure of the source text. Despite not being the most frequently used technique, its application was still significant within the overall translation approach.

Expansion



Throughout the translation of the dialogues, the Expansion technique was employed 13 times. Comprising around 7.78% of the total of 167 subtitles, this technique served as an instrumental tool to provide additional context or clarify meaning where necessary. Although not one of the most frequently used, its contribution to creating a comprehensive understanding of the dialogues in the target language remains noteworthy.

Having presented the quantitative analysis of each of Newmark's translation techniques applied in the dialogues of the documentary, we can observe a varied distribution of technique utilization. Each technique had a role to play, based on the specific demands and context of each subtitle, shaping the direction of the translation.



Looking at the cumulative data of the techniques used, the pattern that emerges reinforces the complexity of the translation process. The technique most frequently utilized was Literal Translation, with a total of 75 occurrences out of 167 subtitles, representing approximately 44.91% of all instances. The predominance of Literal Translation is not surprising given the straightforward nature of the dialogues in the documentary. When the context was clear and the language uncomplicated, Literal Translation often provided the most accurate and efficient rendering.

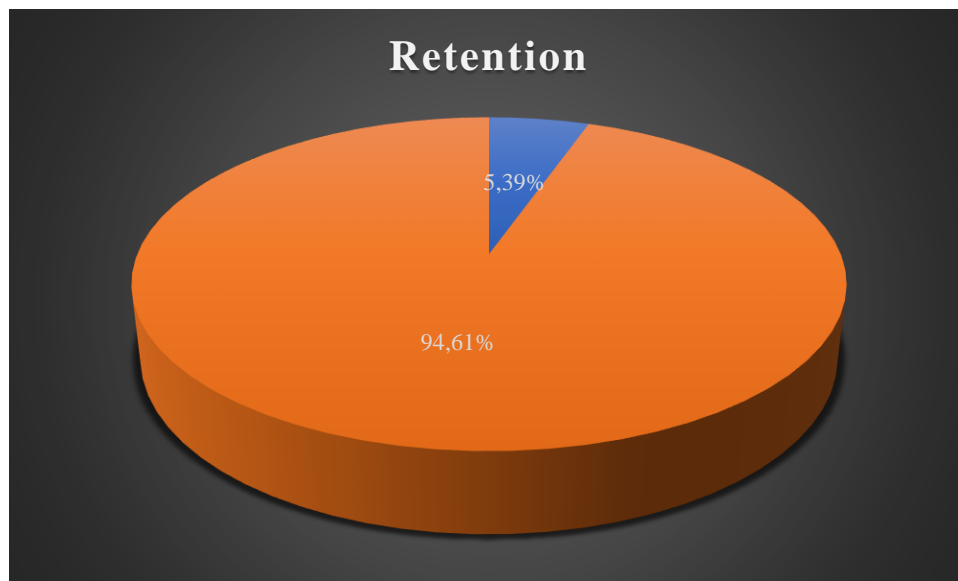
Nevertheless, other techniques found their utility in specific instances where Literal Translation was insufficient. Word-for-word Translation was used 12 times, accounting for 7.19%

of the subtitles. Techniques like Paraphrase, Adaptation, Naturalization, Transposition, Modulation, Reduction and Expansion, despite being applied less frequently, were crucial in overcoming various linguistic and cultural hurdles. They accounted for 43.71% of all subtitles, underscoring their significant contribution to the translation process.

Importantly, the use of these techniques was guided by necessity rather than an intention to diversify the translation methods or showcase translation prowess. Wherever the language was less straightforward, or where a cultural or contextual gap existed between the source and target languages, these techniques were leveraged to produce a translation that was both accurate and accessible to the target audience.

The Pedersen's taxonomy

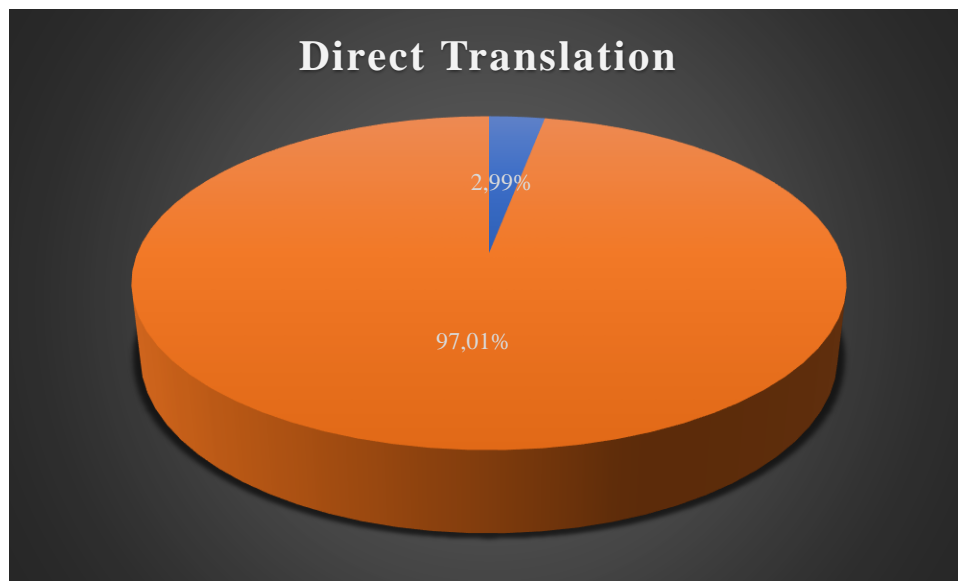
Retention



The translation process involved the application of Pedersen's taxonomy when cultural references (ECRs) were present. Consequently, the usage of these techniques was naturally less frequent due to the specific context required. Among these, Retention surfaced 9 times in the

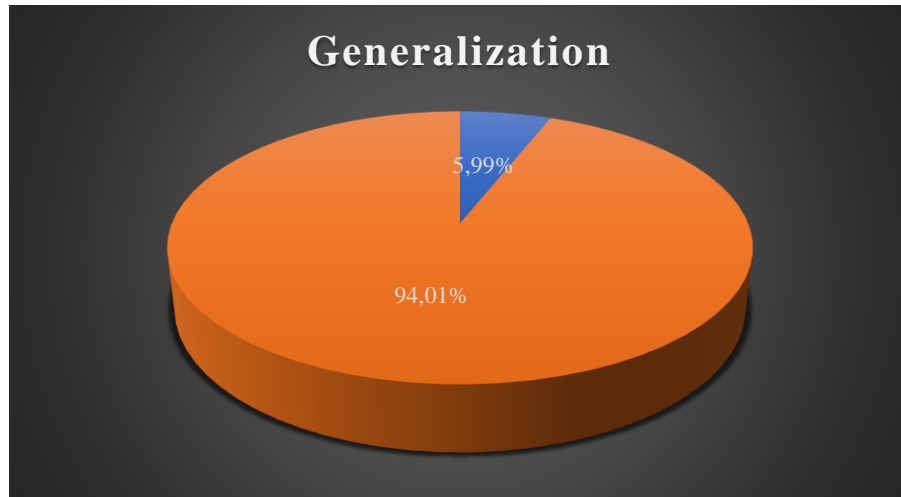
translation of the 167 subtitles, which represents approximately 5.39% of the total. The Retention technique involves maintaining the original cultural term from the source text in the target text. Its application was judiciously chosen to preserve specific ECRs, contributing to the authenticity of the translated dialogues and reinforcing the cultural richness inherent in the original material.

Direct Translation



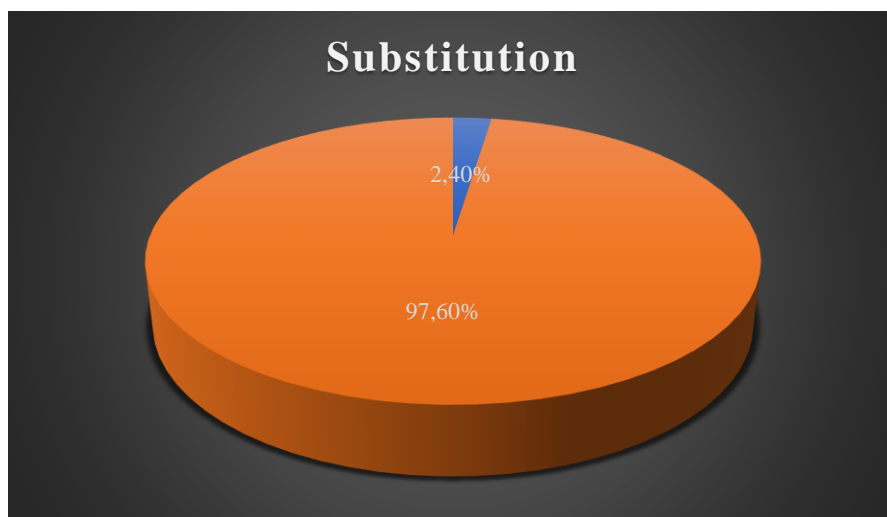
As the analysis of dialogues proceeded with the use of Pedersen's taxonomy, it became clear that not all techniques were employed with the same frequency. For instance, Direct Translation, which involves a literal translation of the cultural reference, was used five times. This represented a rather modest 2.99% of the total 167 subtitles. The restricted use of Direct Translation is indicative of the nature of the documentary, where ECRs often required more nuanced translation methods to convey their full meaning and essence to the target audience.

Generalization



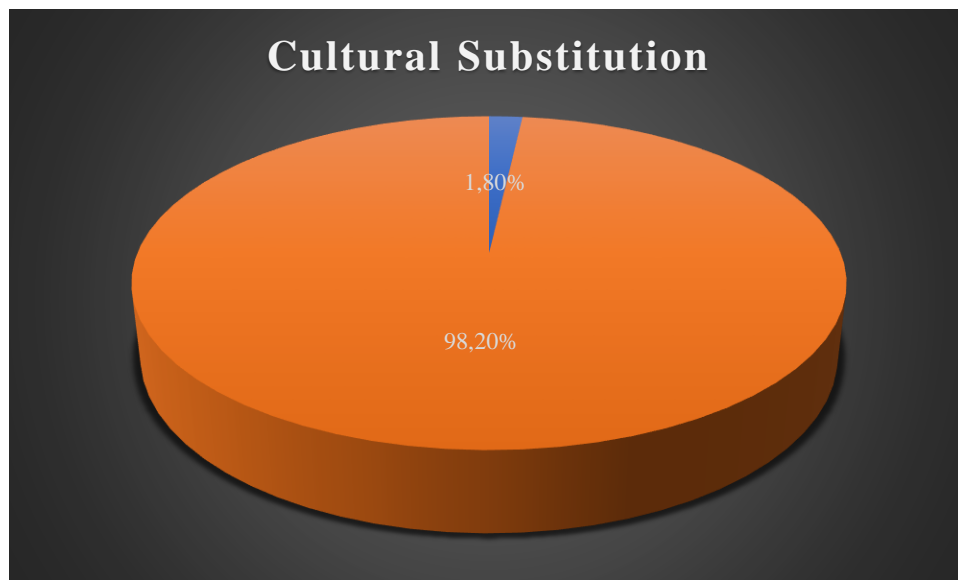
Generalization, another technique from Pedersen's taxonomy, was employed in the same frequency as Retention, with 10 instances. This represented about 5.99% of the 167 subtitles analyzed. Generalization was applied when it was beneficial to replace a culturally specific term with a more general one. Its moderate use shows that while it was needed in some instances, the ECRs in the dialogues often required different approaches to translation to maintain their cultural richness and specificities.

Substitution

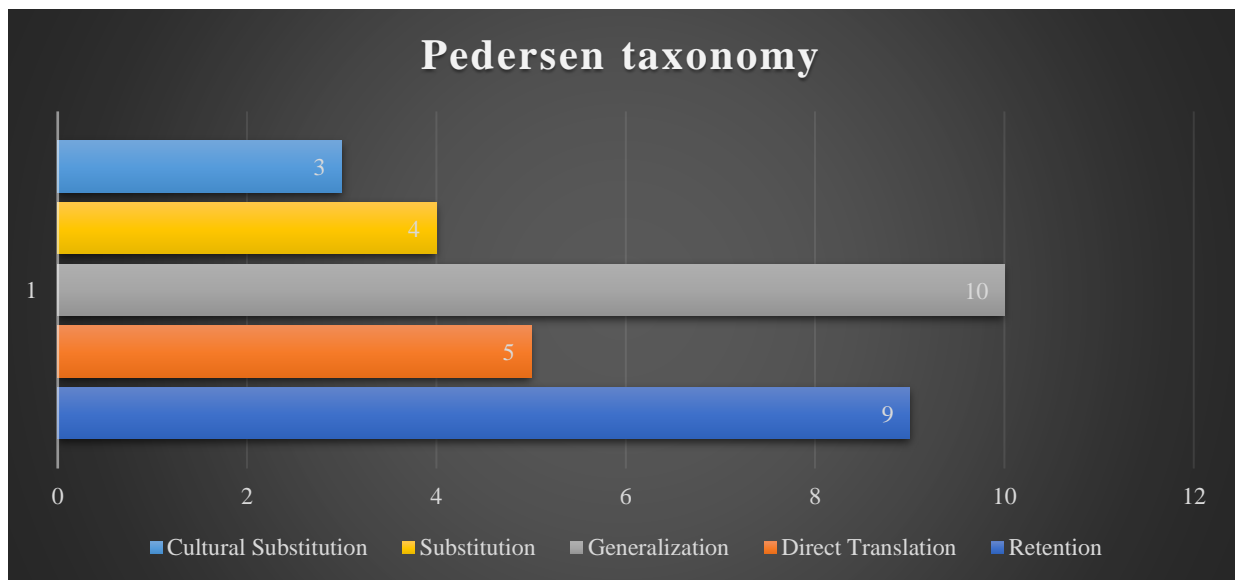


The Substitution technique from Pedersen's taxonomy was utilized sparingly, appearing only 4 times out of the 167 analyzed subtitles. This accounts for approximately 2.4% of the total. In this case, a cultural reference from the source text was replaced with a different one that was familiar to the target audience. However, due to the relatively limited presence of ECRs in the dialogues, and considering the cultural relevance of the original references, this technique wasn't as commonly used. This maintains the foreignizing approach in our translation process, preserving the specific cultural nuances of the original text.

Cultural Substitution



The Cultural Substitution technique was another method sparingly employed in this translation task. It was observed in 3 instances out of the 167 total subtitles, representing a modest 1.8% of the entire dialogue. Here, an original cultural reference was replaced with a culturally equivalent concept from the target culture. The relative rarity of this technique is due to the sparse presence of ECRs in the dialogues and the choice to retain the source culture's unique aspects whenever possible.



Reviewing the application of Pedersen's taxonomy techniques to the dialogues, the findings indicate a limited prevalence of Extralinguistic Cultural References (ECRs). As a result, the use of these strategies was restricted. The methods deployed included Retention (9 instances), Direct Translation (5 instances), Generalization (10 instances), Substitution (4 instances), and Cultural Substitution (3 instances).

The most utilized strategies, Retention and Generalization, both occurred in 11.38% of the total subtitles. Here, the original ECR was either maintained as is, or it was replaced with a more generic term to ensure better comprehension. Direct Translation and Substitution were less frequently employed, with the former occurring in about 2.99% of the subtitles and the latter in 2.4%. Cultural Substitution made up for 1.8% of the subtitles. These strategies were only used when an ECR was present, in summary, there were 31 instances of ECR, representing 18.56% of the total of 167 subtitles.

Several techniques from Pedersen's taxonomy, such as Specification, Explication, Addition, Paraphrase, and Omission, were not used at all. The absence of these strategies can be

explained by the nature of the dialogues and the few instances of ECRs. There was no need to clarify any cultural references by providing additional information (Specification or Addition), no implicit cultural context needed to be made explicit (Explicitation), and there were no instances where it was appropriate or necessary to explain the ECR (Paraphrase) or to exclude it altogether (Omission). The use of techniques was dictated by the nature of the dialogues and the presence of ECRs. There was no attempt to force the use of a wider range of techniques. The focus was always on ensuring clear and accurate communication of the source material.

4.2.4 Dialogue Qualitative Analysis

Following the quantitative review of translation techniques employed in the documentary's subtitles, this section delves deeper into the specifics and nuances of the techniques used, providing a qualitative analysis. This form of analysis focuses not just on the frequency of the different translation techniques, but also on their application, context, and the implications they have on the overall translation process.

Through exploring individual examples of translated subtitles, this analysis aims to shed light on the motivations behind the use of certain techniques, and to gauge their effectiveness in conveying the original intent of the dialogue. In doing so, this qualitative examination provides a richer understanding of the translation process employed for the documentary, illuminating the complexities and challenges encountered in the pursuit of maintaining linguistic and cultural authenticity.

The forthcoming analysis will explore each technique in more detail, offering insight into the intricate decisions made during the translation process, and evaluating the impact of these choices on the final translated text. The qualitative review is an essential part of this investigation,

as it allows for an in-depth assessment of the interplay between source material, translation techniques, and target language considerations.

Newmark's Translation Techniques Qualitative Analysis

In order to deepen our understanding of the translation process used in the documentary, the following sections will delve into a qualitative analysis of the application of Newmark's translation techniques. We will examine each technique separately, focusing on how it was used, the rationale behind its use, and the impact it had on the translated text. Each section will be introduced with a brief description of the technique, followed by specific examples from the documentary where these techniques have been employed. The goal is to illuminate the thought processes and strategies behind the translation decisions, providing a nuanced view of the subtleties and complexities involved in the task of subtitling. Let's start our deep dive into each individual technique:

Word-for-word Translation

In applying Word-for-word Translation technique, the focus is on individual words, translating each source language word into its closest target language equivalent. This approach often prioritizes fidelity to the source text over naturalness in the target language. The instances where this technique is employed in the documentary are as follows:

292	
00:56:00,638 --> 00:56:03,501	
Yo... pienso...	I... think...

This subtitle forms part of an interview to a father, who shares his thoughts on the responsibilities he will shoulder for his child. The dialogue is simplistic in nature, thereby negating the need for any supplementary lexical expansion.

315	
00:58:01,242 --> 00:58:04,979	
No te rindas, levántate,	Do not give up, get up,
levántate, ¡levántate!	get up, get up!

This dialogue takes place during the scene where the midwife is assisting the mother in labor, and as a result, she repeats the instructions that the mother must follow many times. For this particular case, the sentence structure is preserved to highlight the importance of repeating the phrase "Do not give up" and "get up" to show their support. Word-for-word translation better preserves the sense of urgency in following the midwife's instructions.

316	
00:58:05,129 --> 00:58:11,629	
Te estoy sosteniendo, te estoy sosteniendo,	I am holding you, I am holding you,
te estoy sosteniendo.	I am holding you.

In this context, labor can be an intense and challenging experience for the mother, both physically and emotionally, the phrase "I'm holding you" is preserved to emphasize the significant role of the midwife as a source of support and reassurance for the mother during labor.

324	
00:58:37,262 --> 00:58:38,561	
Te estoy sosteniendo.	I am holding you.

This dialogue is translated word-for-word as it simply repeats what the midwife previously said and will repeat later as well. Considering the simplicity of the instructions, word-for-word translation is the best approach to translate this part.

329	
00:59:09,854 --> 00:59:11,810	
Estabamos muy tristes.	We were very sad.

This subtitle appears post-delivery, serving merely to encapsulate the emotions experienced prior to the birth. Given the contextual framing, the intended meaning is comprehensible without the requirement for any supplementary information.

The majority of dialogues employing the 'word-for-word' technique were observed to occur within similar contexts where the dialogue content was inherently simplistic or brief. This observation, therefore, suggests that this technique is particularly suitable for such instances. It is important to note that while it is feasible to augment the semantic depth and lexical content of these dialogues, due consideration of the inherent constraints associated with subtitles necessitated a different approach. Such an augmentation was deemed unnecessary and counterproductive, as it could potentially compromise the precise and clear conveyance of the dialogues, introducing unnecessary embellishments that may distort the original intent.

Literal Translation

With Literal Translation, the goal is to maintain the original sentence structure and context while providing a more fluent translation compared to Word-for-word. Despite its potential for awkwardness or cultural misunderstanding, this technique was the most frequently used in the subtitles, and the examples below demonstrate its application:

Date and Location	
13	
00:02:35,039 --> 00:02:37,801	
25 de abril	April 25th
Comunidad Umajila.	Umajila Community.

In the documentary, there are many subtitles that display either the date or location, and in some instances, both. Given the straightforward and unambiguous nature of such information, they

do not require further elaboration. As such, the adoption of a literal translation approach for these instances emerges as the most appropriate strategy.

19	
00:04:36,740 --> 00:04:39,090	
- En mi sueño.	- In my dream.
- Está bien.	- Alright.

This dialogue unfolds within the context of a conversation between a father and his son, wherein the son narrates the events transpiring in his dream as the father attentively listens. Given the simplistic nature of the dialogue, and further factoring in the presence of single-word responses, there exists no impetus to extend these replies. Therefore, a literal translation strategy suffices to convey the intended idea without any loss of meaning.

26	
00:05:01,082 --> 00:05:04,033	
Creo que está bien nomás, al principio	I think it is alright, at the beginning
me dijiste que has visto un sembradío.	you told me you saw a crop field.

In this particular instance, the father responds to his son by interpreting the dream that he had shared. Given the simplicity of the dream recounted by the son, the father even repeats his son's words to reassure him that the dream is quite normal.

31	
00:05:21,299 --> 00:05:22,798	
Y tú, ¿a qué hora llegaste?	And you, what time did you arrive?

This occurs during the same conversation, shifting focus from the dream. The son inquires about the time of his father's arrival. Given the simplicity of the question, which merely seeks to establish the timing of the father's arrival, it is comprehensible using the identical English sentence structure.

39	
00:05:50,865 --> 00:05:53,831	
Me dijiste que has visto	You told me you saw
lindos sembradíos verdes.	beautiful green crops.

Here, the father continues to repeat his son's words in order to interpret the underlying meaning of the dream. The application of the Literal Translation technique is found to be both sufficient and effective in preserving the original sentiment.

61	
00:09:51,309 --> 00:09:53,771	
<i>Mi ahijado que tenga mucha suerte.</i>	<i>May my godson be very lucky.</i>

This dialogue takes place during a child's "rutucha". The godfather here wishes something good for his godson. While there is a slight semantic distinction between having good luck and being lucky, the overall sentiment behind the godfather's desire is readily comprehensible through a literal translation.

67	
00:10:09,287 --> 00:10:13,226	
Cuatro, cinco, seis, siete, ocho, nueve,	Four, five, six, seven, eight, nine...

In this section, the godfather enumerates the money gifted to his godson by the guests. Given that he is merely stating numerical values, there exists no room for altering the meaning of these figures, thereby making literal translation the most apt approach.

86	
00:12:27,028 --> 00:12:28,708	
<i>¿Y las jóvenes?</i>	<i>What about young women?</i>

This dialogue is extracted from questions to women who work on the countryside. The query pertains to the tasks undertaken by young women. Even though the original text does not explicitly mention "women", it is inferred from the determinant "las". Thus, "women" is

incorporated in the translation. Nonetheless, it remains a literal translation as the reference is implicitly understood.

139	
00:20:50,427 --> 00:20:54,965	
<i><i>Ellos ya están aprendiendo a valorar de que</i>	<i><i>They are already learning to value that</i>
<i>ese Cristo no solamente está en la cruz.</i></i>	<i>Christ is not only on the cross.</i></i>

These words are spoken by the parish priest of the church where the Tinkus confrontation occurs, highlighting what the community members are learning. The concept is straightforward and literal translation helps to maintain the original meaning and the intended message.

290	
00:55:51,318 --> 00:55:54,251	
<i><i>Yo pensé que el niño ya había nacido.</i></i>	<i><i>I thought the baby was already born.</i></i>

This dialogue stems from a father speaking about his son, under the belief that his child has already been born. The idea is simple and a literal translation suffices in conveying the core point.

313	
00:57:55,051 --> 00:57:57,841	
Hacía abajo tienes que pujar, ¡Puja hacía abajo!	You have to push downwards, push downwards!

These instructions are given by the midwife to the woman in labour. Given the simplicity and repetitive nature of these instructions, a literal translation is employed over 'word-for-word' translation due to the slight variation of words between English.

The literal translation technique was employed to a greater extent than any other method. This predominance is attributable to several factors, such as the simplicity of the dialogues, the recurring presence of dates and locations, the counting of numbers, and brief responses. It is crucial to mention that the documentary's original dialogues were in Quechua and were initially translated

into Spanish. The Spanish translation then served as the basis for employing Newmark's translation techniques to render them into English.

As it is widely recognized, any translation process inevitably entails some degree of semantic loss, an effect that is compounded when multiple translations between different languages are undertaken. In this instance, the dialogue was translated from Quechua to Spanish and then from Spanish to English. Consequently, to mitigate further reduction of the original text, the literal translation technique was predominantly utilized. This approach was primarily adopted to avoid excessive deviation from the source text and, thus, preserve the principal idea of the original content

Paraphrase

The Paraphrase technique is utilized when a direct translation might not fully convey the intended meaning or might sound unnatural in the target language. It involves rephrasing the source text, retaining the core meaning but with different wording. Instances of Paraphrase in the documentary subtitles are illustrated in the following examples:

38	
00:05:45,862 --> 00:05:49,815	
Estaba bien tus sueños, llegaste	Your dreams were good, you arriving
a una gran ciudad, es un buen sueño.	at a big city means a good dream.

This dialogue occurs during the scene where the son recounts his dream. Here, the father interprets the dream, but the sentence structure in Spanish cannot be replicated in English. Consequently, the Paraphrase technique is utilized to improve the sentence structure in English and thereby enhance the conveyance of the idea.

295	
00:56:12,827 --> 00:56:17,867	
Y en la comida para comer, cómo conseguir.	How to get food for him.

This dialogue happens when a father is asked about his future son. The speaker talk about his responsibility for providing food. This line was translated using the technique of Paraphrase to make the sentiment clearer in English.

This technique was not applied frequently because dialogues rarely needed to be paraphrased to improve the translation into English and its understanding for the target audience.

Adaptation

Adaptation comes into play when parts of the source text are modified to better fit the cultural or contextual frame of the target language. This technique often involves a degree of creativity and cultural sensitivity from the translator, as exemplified in the instances below:

21	
00:04:45,178 --> 00:04:46,267	
<i>Está bien.</i>	<i>And then?</i>

This dialogue happened between a father and his son. The father listens to his son and he says “Está bien” while his son keeps telling him about the drea, The answer "Está bien" was changed to "And then?" to maintain a more fluent conversation in English. Adaptation was applied in order to improve its English version.

258	
00:50:44,908 --> 00:50:47,219	
Con eso nosotros vivimos en el campo.	With them we live in the countryside.

This dialogue concerns a man speaking about his animals. When he mentions "con eso", he is referring to his animals, and therefore, "with them" replaces "con eso" in the English translation. This object pronoun makes the sentence more comprehensible.

Few occurrences of this technique were observed in the translation of the dialogues. It was only used in specific cases to improve their English version.

Naturalization

Naturalization involves the adaptation of a foreign word or phrase to fit the phonetics and orthography of the target language, serving to make the translation more accessible to the target audience. This technique was used sparingly in the documentary subtitles, as illustrated in the examples provided:

17	
00:04:28,900 --> 00:04:30,251	
¿Qué cosa pues?	What happened?

This response takes place when the father answers his son about the dream he wishes to share. The question "¿Qué cosa pues?" has been translated into the common English question, "What happened?" to preserve the essence of the inquiry. This instance involves the application of the Naturalization technique.

Naturalization was applied in specific cases to make the on-screen conversations more understandable for the audience.

Transposition

Transposition involves a change in the grammatical sequence of the source text without altering its overall meaning. This technique helps in maintaining fluency and coherence in the target text. The following instances illustrate the use of Transposition in the documentary subtitles:

32	
00:05:24,299 --> 00:05:27,637	
Casi al amanecer he llegado, me hizo mucho frío.	I arrived almost at dawn, it was quite cold.

This subtitle makes use of Transposition by altering the sentence structure for improved comprehensibility in English. The phrase "he llegado" is moved to the beginning of the sentence as "I arrived". The perspective is also shifted from the father experiencing the cold "me hizo mucho frio" to the weather being cold "it was quite cold".

135	
00:20:32,561 --> 00:20:36,111	
<i>También a desahogarse de sus angustías peleando.</i>	<i>To vent their anxieties through fighting as well.</i>

The whole line was rearranged to improve source text readability and meaning. Transposition technique was employed here.

307	
00:57:27,558 --> 00:57:30,508	
Está preparado el medicamento.	The medication is ready.

Transposition is employed here to adjust this sentence to English syntax.

367	
01:03:56,431 --> 01:03:59,823	
- De igual manera vamos a bailar y cantar. - Ah claro.	- We will dance and sing in the same way. - Oh sure.

This dialogue happens after the confrontation has ended, and people are talking about what would happen next year. Transposition was applied in this subtitle to enhance its naturalness and readability in English.

The transposition technique was used quite frequently, especially to rearrange the structures of some dialogues in Spanish. Considering that the syntax of both languages is different, this technique helped make certain dialogues more natural in English.

Modulation

Modulation entails a change in the point of view or semantic perspective in the translation. It often requires a deep understanding of both the source and target languages to effectively implement. Instances of Modulation in the subtitles are explored in the examples below:

83	
00:12:09,538 --> 00:12:14,537	
Tan pronto terminamos de limpiar vamos con merienda para el hombre.	As soon as the cleaning is done, we bring snacks for men.

In this example, Modulation was employed. This approach involves altering the sentence structure to fit more coherently into English syntax, thus enhancing readability and comprehension for English-speaking audiences. An equivalent phrase was also selected to ensure the preservation of the original meaning. Notably, the specific term 'hombre' in the Spanish source text was rendered as 'men' in the English translation. This change to a more conventional usage in the English language assists in maintaining semantic clarity and authenticity.

364	
01:03:43,003 --> 01:03:48,353	
<i>Para que estén sanos y bien, y así perfectamente</i>	<i>To ensure their health and well-being, perfectly so</i>

This dialogue talks about how parents take care of their children. Modulation was employed to emphasize their responsibilities more effectively in English.

Modulation was used in certain contexts to change the perspective and make the ideas conveyed in the dialogues more understandable.

Reduction

Reduction involves shortening the source text as needed to fit the target language context or to achieve a more concise translation. The use of this technique in the documentary is demonstrated in the following examples:

27	
00:05:04,033 --> 00:05:07,122	
Estaría bien nomás lo que te has soñado, está bien nomás.	Your dream seems fine, it is alright.

The whole idea about the dream was maintained while removing some words that did not contribute more than what has already been said. Reduction was used here to simplify the sentence without losing meaning.

87	
00:12:30,214 --> 00:12:33,052	
Las mujeres tejemos, hilamos.	We spin and weave.

A previous line has already stated that the speaker is talking about women, so “mujeres” was omitted in the translation. Reduction was used here to avoid the redundancy of “las mujeres”.

136	
00:20:36,711 --> 00:20:40,807	
<i>Y de esa manera defendiendo a su señor, Pero, sin embargo, ellos...</i>	<i>Defending their lord in that way, however, they...</i>

The Reduction technique was applied to delete redundant words.

294	
00:56:08,739 --> 00:56:12,767	
Esa es mi preocupación,	That is my concern,
de mi parte, en cómo vestirlo.	how to dress him.

Reduction was applied in this case. The phrase "de mi parte" was excluded from the translation. This decision was based on the understanding that the speaker's expression of "mi preocupación" already intrinsically signifies his worry for his child's well-being. The exclusion of the redundant phrase, thus, leads to a more concise and clear representation of the speaker's sentiment, while maintaining the original's essence.

Reduction is one of the techniques that helps preserve time and space in subtitles. However, considering the simplicity and brevity of most dialogues, its use was not extensively required.

Expansion

In contrast to Reduction, Expansion involves lengthening the source text where necessary to provide a fuller or clearer understanding in the target language. The instances where Expansion was utilized in the documentary subtitles are displayed in the subsequent examples:

58	
00:09:20,828 --> 00:09:22,428	
Ven, ven, cortámelo.	Come, come, cut it my godson's hair.

This dialogue originates from the godfather of the child at the 'rutucha'. When he says "cortámelo", he refers to the tradition. Consequently, Expansion is employed here to emphasize that the godfather is referring to the child's hair.

59	
00:09:37,594 --> 00:09:39,594	
Vamos a abrir para mi ahijado.	Let's open a bottle for my godson.

Expansion was applied here to add information about what the godfather and its relatives are going to open, in this case a bottle, to celebrate his godson's wellbeing.

Although this technique may seem counterproductive for subtitle translation, its use has been to improve the meaning and clarify some dialogues that are implicit in Spanish but not in English. Some visual cues help explain the context of something that is not explicitly mentioned, but this is not always the case. Therefore, there has been a frequent use of this technique. Additionally, some dialogues are short, allowing space to make implicit information explicit.

After an extensive qualitative exploration of Newmark's translation techniques, it is vital to bridge our understanding with the application of Pedersen's taxonomy in handling extralinguistic culture-bound references (ECRs). These ECRs present unique challenges and considerations in translation, requiring a different set of strategies for effective communication. As previously outlined, while Newmark's techniques are broadly applicable to a range of translation situations, Pedersen's taxonomy is specifically tailored to address ECRs, which are heavily context-dependent and culture-specific.

Qualitative Analysis of Pedersen's Techniques

Transitioning from Newmark's techniques, the study now delves into the application of Pedersen's taxonomy in the documentary's subtitles. This qualitative analysis aims to illustrate the instances where Pedersen's techniques, such as Retention, Direct Translation, Generalization, Substitution, and Cultural Substitution, were applied. By dissecting these instances, we can gain a deeper understanding of the nuanced decision-making process of the translator in handling ECRs. The upcoming sections provide a detailed discussion for each of these techniques, enriched with

specific examples from the subtitles. This will paint a holistic picture of how Pedersen's taxonomy was used in the translation process, and its impact on the overall translation quality.

Retention

Retention is employed when the source language word or phrase is retained in its original form in the target text. This technique is typically used for culturally specific references, brand names, or when an appropriate translation does not exist. The use of Retention in the documentary subtitles is highlighted in the examples provided:

131	
00:20:19,846 --> 00:20:22,284	
<i>Donde es famoso el</i> Tinku.	<i>Where the</i> Tinku <i>is famous.</i>

The term "Tinku" literally translates to "Confrontation" in English. However, such a direct translation would effectively strip away its cultural resonance. Therefore, considering "Tinku" as an Extra-Cultural Reference (ECR), the technique of Retention was deemed the most appropriate approach in this instance. Consequently, the term was directly extracted from the source text, given that it encapsulates a distinctive cultural event inherent to the culture of the source language.

335	
00:59:42,963 --> 00:59:44,463	
Que tiene manitos moledoras de llajua.	Her little hands will prepare <i>llajua.</i>

This dialogue takes place after a girl is born, and the midwife mentions all the things the girl will become in the future. The translation retains the cultural reference of "llajua" (a Bolivian spicy sauce) because there is no equivalent in English, and the midwife highlights it as a quality the girl will have.

368	
01:04:00,218 --> 01:04:03,819	
- Con mi charanguito, mi huayñito.	- With my little <i>charango</i> and <i>huayño</i> .

This dialogue takes place after the confrontation, and the speaker talks about how he will sing and dance next year. Retention was applied in this subtitle to maintain the cultural references of “charanguito” and “huayñito” (a traditional Andean dance). However, since the diminutive form doesn't have a direct equivalent in English, the word “little” was added to convey the same sense of smallness or endearment. This addition helps enhance understanding and convey the intended meaning of the subtitle.

Retention is the technique that aligns the most with the foreignization approach of the research; however, there were few occurrences of this translation technique due to a low frequency of cultural references in the dialogues. Therefore, there aren't many examples of this technique in the subtitles.

Direct Translation

In Direct Translation, the translation is done at phrase level, taking into consideration the context of the phrase in the source language and replicating it in the target language. This technique is typically applied when a cultural reference or an idiomatic expression needs to be transferred directly. Instances of Direct Translation in the documentary subtitles are demonstrated in the examples below:

9	
00:00:56,305 --> 00:00:58,855	
¡Gabriel, sayariy!	Gabriel, get up!

"Sayariy" is a culturally specific term from Quechua, which translates to "get up". Considering the context of the dialogue where a woman asks the man to wake up and get out of bed, this cultural reference has been translated using Direct Translation in this instance.

Considering the low occurrence of ECR in the dialogues, there were few cases that were translated using this technique.

Generalization

Generalization is a technique used when a specific term in the source language is translated into a more general term in the target language, often due to the lack of a direct equivalent. This technique can also be used when the specific term might not be easily understood by the target audience. The following instances illustrate the use of Generalization in the documentary subtitles:

285	
00:55:25,219 --> 00:55:28,969	
Después nos da nuevamente medicamento: mate de molle, de trigo.	Then she gives us medication again: molle tea, wheat tea.

In this case, Generalization was applied. The specific terms "mate de molle" and "(mate) de trigo" were replaced with their generic English counterparts. Since there is no direct equivalent for "mate", the word "tea" was utilized in its place.

286	
00:55:29,241 --> 00:55:35,790	
<i>También mate de coca, después nos sigue frotando hasta lograr el parto.</i>	<i>Also coca tea, then she continues to rub until the birth is achieved.</i>

Similar to previous case, Generalization was employed here as well for "mate de coca".

309	
00:57:38,435 --> 00:57:42,685	
Toma rápido el matecito, aquí está.	Drink some tea quickly, it is here.

The word "matecito" does not have a direct equivalent in English, so it was replaced with the more general term "tea." This specific term was replaced with a broader term that conveys a similar concept.

Generalization has been used in some cases where sentences in the target language may compromise their meaning due to the lack of direct equivalents in English. More general terms have been used in order to preserve the overall idea of each line in the translation.

Substitution

Substitution involves replacing a source language element with a culturally appropriate equivalent in the target language. This technique is often employed to deal with cultural references, idiomatic expressions, or phrases that do not have a direct equivalent in the target language. Instances of Substitution in the subtitles are explored in the examples below:

63	
00:09:56,310 --> 00:09:59,860	
<i>Comadres, compadres ¿dónde están? Acerquense.</i>	<i>Ladies and gentlemen, where are you? Come closer.</i>

This dialogue is spoken by the godfather during the child's "rutucha". Substitution was used in this case as "Comadres, compadres" may be understood as "Godmothers and Godfathers". However, the speaker refers to the people around him, who are not godparents. This cultural term is, therefore, replaced by one more comprehensible to the target audience.

There were few instances of Substitution, and it was only used when the ECR resulted in unnecessary changes to the meaning of the translation, which could lead to possible misunderstandings.

Cultural Substitution

Cultural Substitution, a subset of Substitution, involves replacing a source language cultural reference with a different reference that is more familiar or relevant to the target audience. The objective is to produce the same impact on the target audience as the original did on the source audience. The use of this technique in the documentary is demonstrated in the following examples:

220	
00:38:58,804 --> 00:39:00,324	
<i>Así yo ando, carajo.</i>	<i>That is how I am, damn it.</i>

Cultural Substitution was applied in this translation. The Spanish interjection "carajo" is replaced to an equivalence in English "damn it" which sounds natural in the target language.

This technique has been used in a few cases because there are not many cultural terms that have direct equivalents between English and Spanish. Additionally, the research approach does not aim to domesticate the translation.4.2.2.2

Once the qualitative and quantitative analyses of the dialogues have been presented, it is now time for the analysis of the poems, which will be detailed next.

4.3 ANALYSIS OF POEMS

The documentary under study contains a number of poems that play a significant role in the narrative and carry considerable cultural and emotional weight. This section delves into the analysis of these poems, examining the translation techniques employed and the impact they have on conveying the rich literary and cultural undertones embedded within them.

Translating poetry is a challenging task that goes beyond the transfer of literal meaning. It demands the preservation of stylistic elements, rhythm, rhyme, and the overall aesthetic value of

the original text. Furthermore, it requires the translator to navigate and effectively relay cultural nuances, allusions, metaphors, and symbolism that poems often encapsulate.

In the upcoming analysis, we will dissect the poems featured in the documentary on multiple levels, including the translation of content, form, and style. We will also assess how successfully the translated poems retain their original essence and emotive power. Individual poems will be examined, considering the interplay of Newmark's and Pedersen's techniques, to understand the strategic decisions made by the translator. Each analysis will shed light on the complexity of translating poetry, offering insights into the intricate balance of maintaining fidelity to the source text while producing an aesthetically pleasing and culturally resonant translation in the target language.

Before delving into the individual analysis of the poems, it is essential to understand the process and considerations involved in their translation. Poetry translation goes beyond the mere rendering of text from one language to another, requiring a harmonious balance between linguistic accuracy, cultural sensitivity, and aesthetic preservation. The following section will illuminate the various steps and decisions taken during the translation of the poems within the documentary. By understanding this process, we can better appreciate the nuances and challenges associated with translating poetic content in a subtitled documentary context.

4.3.1 Poem Translation Process

Translating the poetry featured in this documentary required a careful balance of artistry, linguistic skill, and sensitivity to the diverse elements that comprise the soul of a poem. Key factors such as rhythm, rhyme, tone, and cultural nuances were carefully considered and delicately woven into the target language, ensuring that the essence of the original was captured, rather than simply

duplicating its literal meaning. This aligns with the insights of Jakobson (1959), who posited that a poem's true spirit is deeply embedded in its original language, and any translated version is a reinterpretation—an attempt to recapture that spirit within the confines of a new linguistic landscape.

The task of translating poetry extends beyond the simple mapping of one language onto another—it is a highly creative endeavor, akin to recreating or rewriting the original poem in a new linguistic and cultural context. It was with this understanding that the poems in this study were translated, bearing in mind the need for a delicate equilibrium between comprehension, interpretation, and creativity. Furthermore, the specific limitations and considerations of subtitling, such as spatial constraints and reading speed, were taken into account. These factors contributed to making the translation of the poems a complex yet rewarding process, filled with challenges and unique learning experiences.

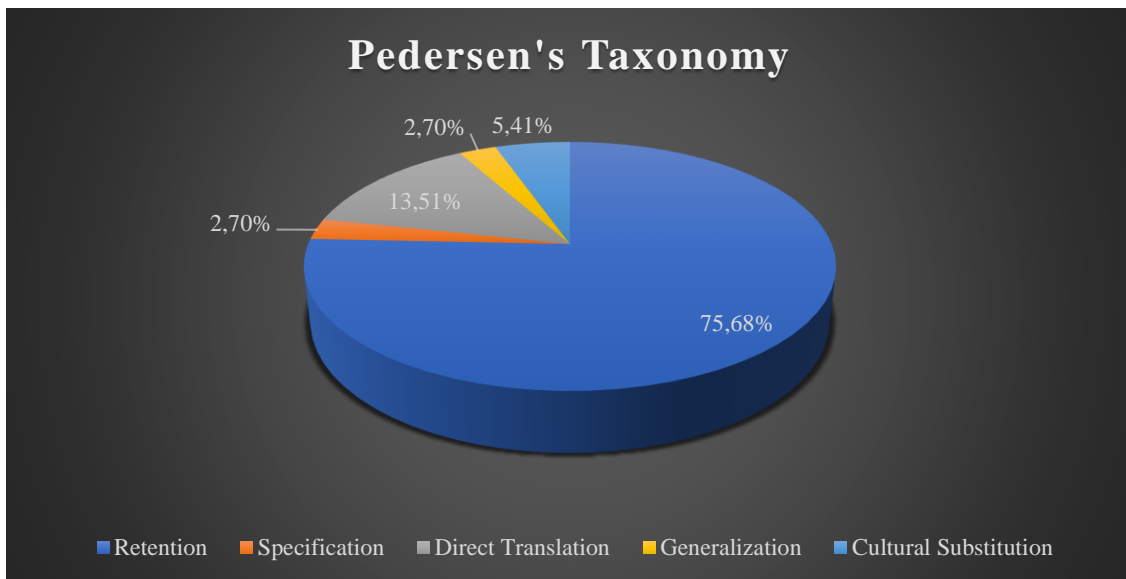
The methodology used in translating the poems did not follow a rigid framework or imitate a specific author's style. Instead, each poem was treated as a distinct entity, requiring a unique blend of translation techniques to most effectively convey its message and preserve its poetic essence. The translation process was a dynamic interplay of various techniques, carefully chosen to respect the idiosyncratic nature of each poem.

While it was not feasible to quantify the application of Newmark's techniques in translating the poems within the scope of this study, the Extralinguistic Cultural References (ECRs)—cultural elements tethered to the original language—played a significant role and received dedicated attention. Each instance of ECRs was identified and handled using the appropriate technique from Pedersen's taxonomy, thereby ensuring their effective translation.

Understanding the importance of ECRs in this research, a quantitative analysis was carried out on Pedersen's techniques used in the translation of the poems. We will explore the findings of this analysis in detail in the following section, offering further insight into the practical application of these techniques in the realm of poetry translation.

4.3.2 Poems Quantitative Analysis

Recognizing the significance of Extralinguistic Cultural References (ECRs) in this research, it was deemed essential to assess their prevalence within the poetic context. To facilitate this analysis, a comprehensive chart was created to document the frequency of each of Pedersen's translation techniques in the 27 poems examined in this study. This quantitative approach allows for a clear overview of the techniques' usage, showcasing their relative application rates and providing valuable insights into their practical utility in the process of translating poetry. The following graphic offers a detailed representation of these findings:



In the endeavor to translate the collection of 27 poems, the study employed a total of 37 techniques derived from Pedersen's taxonomy. Retention emerged as the most frequently used

strategy, finding application in 28 instances throughout the translated works. Conversely, the techniques of Specification and Generalization were far less prevalent, making their appearance only once within the entire corpus, while Cultural Substitution appeared twice, and finally Direct Translation with five instances.

However, the dominance of Retention within this context should not be misconstrued as an indication that each of the 27 poems utilized this technique. Rather, it implies that there were occurrences where multiple Extralinguistic Cultural References (ECRs) were present within a single poem or the same ECR was reiterated multiple times within the framework of a single poem. The preference towards Retention can largely be attributed to the inherent spatial constraints of subtitling. Techniques such as Specification and Explication, which are fundamental to the practice of Foreignization and require more space for their execution, were less feasible within the constraints of subtitling.

The alternative options of using Generalization, in order to find a more generic term in place of an ECR, Substitution, to replace the ECR with a term of similar significance, or Omission, to exclude the ECR altogether, were considered incompatible with the overarching goal of the documentary's translation strategy, which was geared towards foreignization. More importantly, the adoption of these techniques could potentially lead to a loss of integral meaning and identity within the poems. Such a dilution of the poetic essence could diverge from the primary aim of the translation, which was to uphold the inherent soul and character of the poems.

Having examined the quantitative aspect of the application of Pedersen's taxonomy in poem translation, attention will now be directed towards a qualitative analysis. This stage of the investigation will delve deeper into the intricacies of the application of each technique, and the

rationale behind its use. In doing so, we aim to provide further insights into the complexities of translating cultural references within the nuanced and emotionally charged medium of poetry.

4.3.3 Poems Qualitative Analysis

Moving forward to the qualitative analysis of the translated poems, a more detailed exploration of the thought process behind each translated piece will be unfolded. This section delves into the specific decisions made during the translation of each poem, illustrating how factors such as rhyme, rhythm, tone, and cultural nuances were negotiated and woven into the translated text.

The focus here is not only on how the original meaning was retained but also on how poetic devices were translated, or in some cases, creatively adapted to resonate with the target audience. Decisions on whether to maintain the original rhyme scheme, introduce new rhymes, or prioritize meaning over form, were all informed by the unique characteristics of each poem and the constraints of subtitling.

For clarity and ease of reference, the poems will be discussed in the order of their appearance within the documentary, numbering from 1 to 27. This numbering system facilitates the identification of each poem under analysis, considering the lack of distinct titles for the poems. This clear enumeration allows both a structured exploration of each translation decision and easy referencing for each poem.

This qualitative analysis serves to illuminate the dynamic nature of poetry translation, highlighting the interplay between linguistic and cultural considerations, the unique characteristics of each poem, and the overarching constraints of subtitling. Ultimately, it provides an in-depth

look at the art of translating poetry, underscoring the balance between creative re-expression and fidelity to the original text.

To begin with the analysis, poems number 1, 2, 25, and 26 will be presented, because these four poems are related and tell the story of a man who has left his town and his wife.

Poem # 1

This poem reflects the speaker's conflicted emotions and sense of displacement. He is physically present in the city yet there is a sense of detachment and a longing for their home town. The speaker is questioning his decisions and grappling with the desire to return to his familiar surroundings, or if he genuinely wishes to remain in the city.

Poem # 1	Translation
Estando aquí, sin estar estoy. Lejos, lejos de mi campo estoy. ¿Acaso queriendo estar de vuelta? Sin estar aquí, estoy. ¿Acaso queriendo estar aquí?	Being here, without being, I am. Far, far away from my land, I am. Longing to return, perhaps I am? Without being here, I am. Longing to be here, perhaps I am?

The first line: "Estando aquí, sin estar estoy," is translated as "Being here, without being, I am." This retains the paradoxical nature of the original sentiment. For the most part, the translation preserves the original structure, and the decision was made to maintain "estoy" as "I am" at the end to establish a rhyme that will be seen in subsequent lines.

"Lejos, lejos de mi campo estoy," changes to "Far, far away from my land, I am." This line is primarily a literal translation. The noun "campo," which could translate as "field," is instead presented as "land" to offer a broader interpretation of the place people belong to and for stylistic and rhythmic reasons within the poem. The verb "(yo) estoy" was kept as "I am," which also assisted with the overall rhyme of the poem.

"¿Acaso queriendo estar de vuelta?" This part was transposed into a more natural English phrasing, "Longing to return?" and to preserve the tone of uncertainty, "perhaps I am?" was used.

"Sin estar aquí, estoy." - "Without being here, I am." This line is a repetition of the first one and is translated in an identical manner, maintaining the paradoxical structure and adding "here."

"¿Acaso queriendo estar aquí?" Similar to the third line, the tone of uncertainty was maintained and the verb "to be" was transposed to the end to create a similar structure.

In summary, much of the original poem's structure was preserved, but at the same time, equivalents for some terms were used, and some sentences were transposed to reorder their components, placing the speaker as "I am" at the end of each line. The original version has its first two lines this way, and this has been increased in the translation through the rhyme of some words and especially the endings of each line, leaving the final product as a rhymed poem.

Poem # 2

In this poem, the speaker explores the transformation he undergoes as a result of departing from his hometown. The speaker contemplates the potential of becoming a foreigner even among familiar faces upon returning to his homeland. There's a profound longing to journey back, with an emphasis on the physical act of walking toward their known land. The speaker also questions the location of his home, his wife, and his traditional hat, which symbolizes his cultural identity. The poem communicates a sense of displacement and the pursuit of belonging to a different world.

Poem # 2	Translation
¿Acaso gente de otra gente voy a ser? Si de afuera regreso a mi tierra caminando, caminando. Andando adentro, aquí estoy diciendo.	Shall I become a stranger among my own? If I come back to my land from afar, Walking and walking. Going inward, here I am saying.
¿Dónde mi casa?	Where is my home?
¿Dónde mi mujer?	Where is my wife?
Dónde para encontrarse mi montera.	Where my montera could be found.

"¿Acaso gente de otra gente voy a ser?" The original line poses a question about the speaker's possible alienation. It has been translated as "Shall I become a stranger among my own?" The uncertainty of "volverse otra gente" has been reinterpreted as a possible transformation, rendered as "Shall I become a stranger". The reference to "people" is replaced with "my own", maintaining the essence of feeling out of place in familiar settings.

"Si de afuera regreso a mi tierra" The conditional tense is preserved, followed by the phrase "de afuera" which has been translated into "from afar", conveying a similar sense of distance and alienation. "Regreso a mi tierra" is directly translated as "I come back to my land", encapsulating the potential journey back to the speaker's homeland. The entire line was restructured for better comprehension in English.

"caminando, caminando." - This line is translated by adding "and" to emphasize the repetition of "caminando" and to provide a rhythmic emphasis on the journey, which is preserved in English.

"Andando adentro, aquí estoy diciendo." A metaphorical layer is added to the journey, possibly implying introspection or a return to one's roots. "Andando adentro" is translated as "going inward," and "aquí estoy diciendo" is literally translated as "here I am saying".

"¿Dónde mi casa?" - "¿Dónde mi mujer?" - "¿Dónde para encontrarse mi montera?" These questions illustrate the speaker's feeling of loss, questioning the whereabouts of his belongings. The last question is restructured for a more natural-sounding English question: "Where my montera could be found." The ECR "montera" is preserved due to its unique cultural significance, as translations such as "leather hat" or "traditional hat" wouldn't adequately convey the symbolism of this hat, distinctive of the Tinkus tradition. No further detail or information could be specified or added due to the spatial restrictions of the subtitle.

In this case, the original poem does not contain rhymes, nor does the translated version. The emphasis has been placed on carefully preserving the overarching themes of disorientation, distance, and return in the English version, thereby maintaining the original meaning and sentiment of the poem.

Poem # 25

The poem expresses the speaker's longing and affection for his beloved, referred to as a little dove and a flower. The speaker laments his departure, leaving his loved one alone and wondering about her whereabouts. He expresses a desire to remain connected despite the distance and promises to remember and hold his beloved close to his heart. The poem portrays a sense of longing, nostalgia, and a deep emotional bond between the speaker and his loved one, even when physically separated.

Poem # 25	Translation
Qué diciendo nomás me estoy yendo. Qué diciendo nomás me he ido. Dejando sola a mi palomita. Por qué caminos se estará yendo dejándome sola, diciendo. Ella estará diciendo. Palomita mía. Flor de papa. A ti estando lejos, te estaré llamando. ¿Dónde estás? Diciendo. A ti estando lejos, te buscaré. ¿Con qué frío tendrás amores tú? Estaré diciendo. ¿Qué viento a escondidas te acariciará? Estaré diciendo. Qué diciendo nomás me he venido. Mi flor, mi mariposa. A ti te he de recordar.	What am I thinking, just leaving like this. What was I thinking, I have just gone. Leaving my dear little dove all alone. What paths will he be taking? Leaving me alone, without knowing. She will be wondering. My little dove, Potato flower. Though far away, to you I will be calling. Where are you? I will be saying. Though far away, for you I will be looking. With what coldness will you love? I will be saying. Which wind, secretly, will caress you? I will be saying. Not knowing why, I have come. My love, my butterfly. I will always remember you.

"Qué diciendo nomás me estoy yendo" The first part of the line "Qué diciendo" could be translated as "What saying", but despite having a similarity in translation, as they are equivalents, it does not convey the same meaning. "Qué diciendo" is a phrase commonly used in Spanish and its meaning is not literal as such, therefore, its translation is complex. It could be understood as doing something without knowing why or without someone's permission. In the case of this poem,

it would be doing something without knowing why, therefore, a translation that captures this and is also acceptable in length and space could be “Not knowing why.” However, given the poem's context, which expresses deep regret, to preserve this feeling and add the component of not knowing why something was done, it was translated as “What am I thinking,” which holds both components. The following part “me estoy yendo” could be literally translated as “I am leaving”, however, it lacks cohesion with the previous part and adding “nomás” which could be understood as “simplemente” this is why the next part was translated as “just leaving like this.” The last part “like this” was added to show the way in which the speaker is performing the actions without thinking, while also abandoning his wife. All these parts naturally complement the previous ones and preserve the regret and self-questioning that the speaker feels for his actions.

"Qué diciendo nomás me he ido." Similar to the first line, the speaker questions the actions that, in this case, he has already committed. Given the similarity of the structure, this line was translated similarly, preserving personal questioning and regret, only the verbal tense was changed considering that the speaker has already left.

"Dejando sola a mi palomita" In this translation, the order of the sentence has been reordered and emphasizing the loneliness in which he leaves his beloved by adding “all alone” at the end of the line. The part of “palomita” was directly translated as “little dove”. It was decided to keep this translation instead of using a more general one like “little bird” because later on the speaker will refer to his beloved one with another term of endearment which is not generally used either. To the previous part “dear” was added to emphasize the feelings that the speaker has for this person, resulting as “Leaving my dear little dove all alone”.

"Por qué caminos se estará yendo, dejándome sola, diciendo." This line is written from the perspective of the speaker's loved one and questions his whereabouts and why he has left, so “Por

qué caminos (él) se estará yendo” was translated as "What paths will he be taking?" and “dejándome sola” was literally translated as “leaving me alone” and at the end “diciendo” was also interpreted as “qué diciendo” in this case referring to the speaker and why he did that without knowing. Therefore, on this occasion, it was translated as “without knowing” to maintain cohesion in the line.

"Ella estará diciendo" This line was interpreted as the doubt she points out in the previous line and therefore was translated as "She will be wondering".

"Palomita mía. Flor de papa" Both expressions of affection were translated directly into English and remained as "My little dove, Potato flower", “Flor de papa” is not a common term of endearment in English, however, the same expression was preserved, although translated, because it is related to the speaker's culture.

"A ti estando lejos, te estaré llamando" The first part has been simplified in its translation as "Though far away” to make it easier to understand and the second part has been restructured to move the present participle at the end of the line “to you I will be calling" this was done with the purpose of it rhyming with later lines that will also end in verbs with the same ending.

"¿Dónde estás? Diciendo" The question was literally translated to its equivalent in English, while “Diciendo” was interpreted as “I will be saying”.

"A ti estando lejos, te buscaré" It was translated the same as the line that has the same structure and also the second part was reordered so that it ends in the same ending “Though far away, for you I will be looking”.

"¿Con qué frío tendrás amores tú? Estaré diciendo" The metaphoric question implying emotional distance was restructured to sound better in English "With what coldness will you love?"

the second part, without any major complexity, considering its ending similar to other lines, was translated literally "I will be saying".

"¿Qué viento a escondidas te acariciará? Estaré diciendo" The question keeps the romantic and nature imagery of the original, turning the wind into a metaphor for secret affection "Which wind, secretly, will caress you?" the second part was translated the same as the previous one "I will be saying".

"Qué diciendo nomás me he venido." In this case, "Qué diciendo nomás" is repeated. However, it could be interpreted that at this point, almost at the end, the speaker only questions why he left, probably leaving aside the regret, therefore it was translated as "Not knowing why, I have come".

"Mi flor, mi mariposa" Both expressions of affection have been translated into English as "My love, my butterfly". "Mi flor" was changed to a more general term and specially to emphasize the feeling the speaker has for his beloved one as "My love", while the second expression was literally translated to its English equivalent.

"I will always remember you." This last line has been translated emphasizing the farewell to his beloved and so "always" has been added to the translation "I will always remember you."

This particular poem has been of greater difficulty due to its extension and especially due to all the components it has. The phrase "Qué diciendo nomás" poses a major problem in translation as there is no equivalent in English and especially because within the same poem, within its context, its meaning varies from one line to another, and also varies depending on who says it. An attempt was made to preserve all the characteristic components of the poem, as well as

emphasis has been placed on its translation being able to convey the same feelings that the speaker has.

Poem # 26

The poem contemplates the speaker's reasons that led him to leave. He wonders if it was for wealth, represented by silver and gold, that brought him to this point. The speaker metaphorically describes himself as a shadow of the sun and moon, which would mean that he has been working from dawn till dusk. He also mentions that he has lost his light, a metaphor for his happiness, and that he finds himself alone without his beloved. The poem conveys a sense of introspection, searching for meaning and perhaps struggling with a sense of emptiness and longing for what he has left behind.

Poem # 26	Translation
¿Acaso por plata aquí me he venido? ¿Acaso por oro aquí me he venido? Siendo sombra de sol, siendo sombra de luna. Sin lumbre ahora estoy. Solo. Sin mi flor de ulala. Sin estar estando, aquí estoy.	Just for silver have I come here? Just for gold have I come here? Being of the sun a shadow, being of the moon a shadow. In darkness I am now. Lonely. Without my ulala flower. Without being here, here I am.

"¿Acaso por plata aquí me he venido?" This question represents the speaker's doubts about the motivations that led him to leave his home and wife, the idea has been simplified by removing the word "Acaso" and replacing it with "Just", which retains the speaker's general idea. The following part of the sentence has been restructured to end in "here" and therefore rhymes with the next line, resulting in "Just for silver have I come here?"

"¿Acaso por oro aquí me he venido?" This line follows the same pattern and was translated in the same way.

"Siendo sombra de sol, siendo sombra de luna" This phrase has been rearranged in order to let "shadow" at the end of the line and can rhyme with the following two lines that end in similar words. The metaphor of being a shadow who stays working all day long has been retained as "Being of the sun a shadow, being of the moon a shadow".

"Sin lumbre ahora estoy." This line has been reinterpreted, changing the speaker's perspective, without removing the metaphor that he has lost his happiness, by changing light for darkness to convey the speaker's feeling of isolation and ending in "now" so that it rhymes with previous lines "In darkness I am now"

"Solo" - "Lonely." This is a literal translation that captures the speaker's feeling of loneliness.

"Sin mi flor de ulala" This line was translated literally and the term "ulala" that represents a cactus flower has been preserved using the Retention technique to conserve the use of terms of endearment belonging to the speaker's culture "Without my ulala flower"

"Sin estar estando, aquí estoy" In the first part there is redundancy of the verb "to be" therefore not being able to preserve the same structure in English, "here" has been repeated instead of the verb to achieve a similar effect "Without being here, here I am". This last line ends with a paradoxical statement similar to the first line of the first poem "Estando aquí, sin estar estoy", both lines contain the same words, they have been rearranged to have different meanings. This last line expresses metaphorically that without living, without being happy, he is still living. This line concludes the narrative of a man who, guided by unclear motivations, left his village leaving wife to embark on an uncertain journey into the city without knowing very well why.

In this poem, the poetic structure has been preserved, and some lines have been rearranged with the intention of creating rhymes. Regarding the meaning, the emphasis on the emotional pain and solitude experienced by the speaker has been maintained, who finds himself in a new location without his beloved one, feeling disconnected. The concluding line, "Without being here, here I am" accentuates the speaker's sense of dislocation and the paradox of existing in a place where he feels he is not living anymore. This translation conveys the introspective and questioning tone of the original poem while retaining the use of metaphor.

The following two poems occur during the child's "rutucha" and are described from the perspective of the godfather.

Poem # 5

The poem is set in the context of a child's first haircut, known as "rutucha" in Bolivia. The speaker reassures the child, urging them not to cry. He explains that for every lock of hair cut, his godson will receive money, expressed in the form of gold and silver. The poem captures the tradition of giving monetary gifts to the child, symbolizing the hopes and well-wishes for his future. It conveys a sense of comfort and encouragement to his child, emphasizing the positive outcome and rewards associated with the haircutting ritual.

Poem # 5	Translation
No llores bastante... Te estoy diciendo. Por cada mechoncito, oro de suerte te van a dar. Plata de suerte te van a dar.	Do not cry too much, my child... I am telling you. For every little strand, lucky gold they will give you. Lucky silver they will give you.

"No llores bastante..." The first part of the line preserved the same structure and also captures the speaker's soothing intention, while "my child" was added to provide context and indicate the speaker's caring tone, as this detail is implied but not explicit in the Spanish text.

"Te estoy diciendo." The phrase "te estoy diciendo" is a common Spanish phrase often used to emphasize a statement and it was directly translated to English.

"Por cada mechoncito, oro de suerte te van a dar." The phrase "Por cada mechoncito" was translated as "For every little strand", maintaining the diminutive form which implies affection in the Spanish version. "Oro de suerte te van a dar" has been translated as "lucky gold they will give you", preserving the original Spanish sentence structure to rhyme with previous and next line, the idea of fortune being associated with the "strand" was also preserved.

"Plata de suerte te van a dar." This line was translated in a manner consistent with the previous one, keeping the material wealth "silver" and luck connected.

The translation tried to enhance the poem meaning by including "My child" to provide necessary context and effectively convey the intended tone. Moreover, the sentiment of reassurance and the promise of luck and prosperity were successfully conveyed in the English translation.

Poem # 6

This poem continues the previous one in the "rutucha" context, it explores the possibilities of what the money received from the haircut might be used for. The speaker acknowledges the child's thoughts and questions, suggesting that he might be wondering if the money will be enough to buy a little chicken, a small lamb, or even a pair of pants. The poem captures the child's innocent curiosity about the potential uses of the money, highlighting their imagination and contemplation

of what they could acquire. It adds a sense of wonder and excitement to the ritual of the haircut, as the child ponders the possibilities that the money might bring.

Poem # 6	Translation
¿Para una gallinita será? Estarás diciendo. Para un corderito ¿tal vez? Acaso para un pantaloncito ¿alcanzará? La platita de los cabellos para tanto ¿alcanzará? Así dirás, diciendo.	For a little hen may be? You might be wondering. For a little lamb, maybe? Or for a pair of pants, will it suffice? The little money from my hair, will it suffice? Thus, you will stay wondering.

"¿Para una gallinita será?" The diminutive "gallinita" is preserved as "little hen", maintaining the affectionate tone. The uncertainty of the original question is captured in English with the phrase "may be?". This ending was selected to rhyme with the third line that ends with a similar, but not identical word, "maybe" which sounds the same.

"Estarás diciendo." This line has been reinterpreted considering the context, where the godson's thoughts and questions are taken as "You might be wondering". The future tense of the verb "estarás" is transformed into the modal verb "might" to convey the same hypothetical situation.

"Para un corderito ¿tal vez?" The diminutive "corderito" is translated as "little lamb", echoing the affectionate tone from the Spanish text. The uncertainty of the phrase "¿tal vez?" is maintained with the word "maybe", which plays on words with the first line.

"Acaso para un pantaloncito ¿alcanzará?" In this translation, the word "acaso" was swapped with "or" for more cohesion with the previous and subsequent lines, preserving the godson's doubts about money use. "Pantaloncito" was changed to "a pair of pants", dropping the diminutive form for a more natural English phrase. "¿Alcanzará?" is translated as "will it suffice?" to convey

the concern of the original line, and like the Spanish version, it was kept at the end to rhyme with the next line.

"La platita de los cabellos para tanto ¿alcanzará?" The first part was translated as "The little money from my hair", making a direct connection between hair and money while preserving the diminutive form. "Para tanto" was omitted in the translation considering space and temporal restrictions, however, the meaning of the line has been preserved. "¿Alcanzará?" was translated as "will it suffice?", consistent with the previous translation and reinforcing the theme of uncertainty.

"Así dirás, diciendo." Similar to the second line, this part was reinterpreted considering the godson's doubts and remains as an action that will continue "Thus, you will stay wondering".

The translation aims to maintain the original's tone and the godson's sense of uncertainty through the speaker's words, while also ensuring that the English version sounds natural. Rhyming words have been sought at the endings to preserve the style of the original poem while maintaining its meaning.

The following poem takes place after the scene of a woman giving birth.

Poem # 24

This poem emphasizes the importance of virtuous behavior and ethical values. It references the Ama suwa (do not steal), Ama llulla (do not lie), and Ama qhilla (do not be lazy) principles from Andean moral teachings. The speaker expresses a desire for a child to embody these values, to walk the path of righteousness without fatigue or illness, and to live without fear. The final line conveys a longing for a peaceful existence and harmonious relationships. The poem encourages ethical conduct and highlights the significance of living a virtuous life guided by these principles.

Poem # 24	Translation
<p>Ama suwa, ama llulla, ama qhilla kachun. Que no sea ladrón, que no sea mentiroso, que no sea flojo. Que sepa caminar bien. Que no se canse, que no se enferme, que no sienta temor. Que siempre se camine en paz.</p>	<p>Ama suwa, ama llulla, ama qhilla kachun. May she not be a thief, may she not be a liar, may she not be lazy. May she know how to behave well. May she not get tired, may she not get sick, may she not feel fear. May she always live in peace.</p>

"Ama suwa, ama llulla, ama qhilla kachun." This is a well-known precept in Quechua language, often translated as "do not steal, do not lie, do not be lazy." In this line, the Quechua phrase was kept intact, recognizing its cultural and historical significance and importance "Ama suwa, ama llulla, ama qhilla kachun."

"Que no sea ladrón, que no sea mentiroso, que no sea flojo." The English translation kept the principles of the original, presented as things to be avoided "May she not be a thief, may she not be a liar, may she not be lazy".

"Que sepa caminar bien." This line has been adjusted to English syntax and "caminar bien" could be metaphorically interpreted as living life in a good and upright manner in Spanish so it was translated as "behave" to make its meaning more comprehensible "May she know how to behave well".

"Que no se canse, que no se enferme, que no sienta temor." These desires for physical strength, health, and bravery are kept in the English translation "May she not get tired, may she not get sick, may she not feel fear".

"Que siempre se camine en paz." This closing line retains the hope for a peaceful life, reinforcing the overall tone of good wishes and admonitions that characterizes the poem. Same as

previous line, this can be interpreted as “living life in peace” so “camine” was translated as “live” to make it easier to understand "May she always live in peace".

The precepts of the first line have been kept as they are, in their original Quechua language, due to their importance, although they may be incomprehensible at first to the public target, these same principles are explained in the second line, leaving no doubt about their meaning. The Spanish version of the poem refers to a male, however, the scene before the poem shows the birth of a girl and therefore the gender in the poem has been changed to match this situation, making these wishes for well-being directed at the newborn girl. In the lines where "caminar" appears, changes have been made in the translation to make its understanding simpler in English, as in Spanish it can be understood that walking well refers to having good behavior, following rules, or living well, but in English the word "walk" does not have the same meaning or suggest the same thing. The translation of the poem preserves the main principles of Andean moral teachings and in turn explains them within the context of the poem.

Once the dialogues and poems in the documentary have been analyzed both quantitatively and qualitatively, the next step will be to evaluate the translatability of the identified ECRs throughout the translation process.

4.4 EVALUATION OF THE TRANSLATABILITY OF CULTURAL TERMS IN DIALOGUES AND POEMS

Following the analysis of the translation techniques applied to the documentary, both quantitatively and qualitatively, the extralinguistic cultural references (ECRs) identified will now be examined, and their translatability will be defined in line with Pedersen's approach. Pedersen categorizes translation strategies on a 'Venutian' scale range, extending from foreignization

strategies to domestication strategies (Venuti, 2017): Retention, specification, explicitation, addition, direct translation, generalization, substitution, cultural substitution, paraphrase, and omission.

The objective of this research was to adopt a foreignizing approach to the documentary translation in order to preserve its cultural content for the target audience. Considering the fact that the strategies listed earlier are closer to foreignization and progressively move away from it to be considered domestication strategies, a higher frequency of these initial techniques were applied.

In this context, it is assumed that the strategies that are closer to domestication do not translate the term. For instance, Retention preserves the ECR as it is, Paraphrase avoids using the ECR by explaining it through other words, and Omission entirely elides the ECR. Keeping these characteristics in mind, each translation technique was assigned a Translatability value of 'Translatable' or 'Untranslatable' based on the product created by each technique.

Hence, ECRs translated using Retention, Specification, Explicitation, and Addition techniques are deemed 'Untranslatable' as they are preserved in their original form in the target text translation. Retention keeps the ECR exactly the same in the target language as in the source language, while Specification, Explicitation, and Addition add more words to the original ECR in the translation enhancing its comprehensibility for the target audience of the translation.

Regarding ECRs translated using the remaining techniques are considered 'Translatable' as the original ECR is substituted with a similar or approximate term according to the function of each technique. Direct Translation replaces the ECR with a similar equivalent, whereas Generalization substitutes the ECR with a more generic, widely known term. Substitution replaces the ECR with a term more familiar to the target audience, while Cultural Substitution replaces the

ECR with an equivalent ECR from the target culture, it can be found when there is a cultural proximity between the source and target cultures. Paraphrase explains the ECR using other words without incorporating the ECR itself, and Omission completely eliminates the ECR.

With this classification of techniques that produce Translatable and Untranslatable ECRs, the identified ECRs in both dialogues and poems will be listed

4.4.1 Dialogues

RETENTION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
20	Montera	Montera		X
70	Bolivianos	Bolivianos		X
82	Oca	Oca		X
131	Tinku	Tinku		X
335	Llajua	Llajua		X
366	Tinkus	Tinkus		X
368	Charango	Charango		X
368	Huayño	Huayño		X
369	Huayño	Huayño		X

As it can be observed, there is a variety of cultural references that were preserved through the Retention technique and, therefore, are untranslatable. The term Tinku was repeated in conjunction with its formal plural, Tinkus, while Huayño appears in two subtitles.

DIRECT TRANSLATION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
9	Sayariy	Get up	X	
10	Sayariy	Get up	X	
283	Partera	Midwife	X	
287	Partera	Midwife	X	
288	Partera	Midwife	X	

In this case, there is a repetition of the ECRs. The term 'Sayariy' appears twice, whereas 'Partera' is mentioned three times.

GENERALIZATION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
285	Mate de molle	Molle tea	X	
285	Mate de trigo	Wheat tea	X	
286	Mate de coca	Coca tea	X	
296	Varoncito	Boys	X	
297	Varoncito	Boy	X	
297	Mujercita	Girl	X	
298	Varoncito	Boy	X	
302	Mujercita	Girl	X	
303	Mujercita	Girls	X	
309	Matecito	Tea	X	

In this case, a generalization of the term "Mate" was made due to the lack of an English equivalent, so a more generic term, "Tea", was chosen. Regarding the terms "Varoncito", "Mujercita" and their plural variations, repetitions and its diminutive form, all of them were replaced with "Boy" and "Girl" respectively, which are more general terms to define children's gender in English.

SUBSTITUTION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
63	Comadres, compadres	Ladies and gentlemen	X	
64	Comadre	Lady	X	
66	Compadre	Gentleman	X	

It is worth noting that "comadre" and "compadre" could be translated into English as "godparents", but due to the scene in which these dialogues occur, during a child's "rutucha", it can be observed that the godfather is the one who calls his "comadres" and "compadres". These

terms are referring to close relatives or neighbors, not other godparents, hence these culture-specific references have been substituted.

CULTURAL SUBSTITUTION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
220	Carajo	Damn it	X	
252	Carajo	Damn it	X	
252	Carajo	Damn it	X	

The culture-specific reference "Carajo" has its equivalent in English as "Damn it". This reference has been replaced because the dialogues sound more natural with this English expression than with the Spanish one.

4.4.2 Poems

RETENTION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
12	Montera	Montera		X
45	Inti	Inti		X
49	Pachamama	Pachamama		X
108	Achachilas	Achachilas		X
109	Achachilas	Achachilas		X
114	Pachamama	Pachamama		X
119	Ayllu	Ayllu		X
120	Ayllu	Ayllu		X
127	Pachamama	Pachamama		X
141	Achachilas	Achachilas		X
163	Coca	Coca		X
164	Achachilas	Achachilas		X
196	Taypi	Taypi		X
199	Amaru	Amaru		X
210	Ayllu	Ayllu		X
213	Ayllu	Ayllu		X
215	Ayllu	Ayllu		X

218	Pachamama	Pachamama		X
237	Huancaras	Huancaras		X
240	Quena	Quena		X
262	Pachamama	Pachamama		X
266	Pachamama	Pachamama		X
274	Achachilas	Achachilas		X
338	Ama suwa, ama llulla, ama qhilla kachun	Ama suwa, ama llulla, ama qhilla kachun		X
376	Ulala	Ulala		X
380	Kharisiri	Kharisiri		X
388	Sayariy	Sayariy		X
389	Sayariy	Sayariy		X
390	Sayariy	Sayariy		X

This technique is the most used in poems. However, it can be noticed that there is a repetition of several ECRs, as follows: Achachilas with 5 occurrences, Ayllu with 5 occurrences, Pachamama with 6 occurrences, Sayariy with three occurrences, and the rest with only one occurrence. All these ECRs are maintained without modification in the translation due to the Retention technique, making them untranslatable.

SPECIFICATION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
126	Referring to “Pachamama” in the next line	Oh Mother Earth! (Pachamama)		X

For this technique, there was only one instance. In this subtitle, the ECR “Pachamama” is specified, which appears in the subtitle that precedes it.

DIRECT TRANSLATION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
339	Que no sea ladrón, que no sea mentiroso, que no sea flojo.	May she not be a thief, may she not be a liar, may she not be lazy.	X	

345	Palomita	Little dove	X	
348	Palomita	Little dove	X	
349	Flor de papa	Potato flower	X	

These ECRs were directly translated into their equivalents in English. 'Palomita' was repeated twice.

GENERALIZATION				
Subtitle #	Spanish Subtitles ECR	English Subtitles ECR	Translatable	Untranslatable
356	Mi flor	My love	X	

In this case, "Mi flor" was translated into a more general term of endearment to emphasize the speaker's affection for their loved one.

In conclusion, the findings of this research study underline the multifaceted nature of translation, particularly when dealing with Extralinguistic Cultural References (ECRs). The first four techniques delineated by Pedersen – Retention, Specification, Explicitation, and Addition – tend to result in untranslatable terms, as they aim to maintain the ECRs in their original form. This approach, while aiding in the preservation of cultural nuances inherent in the source language, might pose comprehension challenges for the target audience, particularly if they are unfamiliar with the source culture.

On the other hand, the remaining techniques emphasize the importance of achieving a sense of naturalness and comprehensibility for the target audience. Strategies like Direct Translation, Generalization, Substitution, Cultural Substitution, Paraphrase, and Omission veer towards finding culturally fitting or semantically equivalent expressions in the target language, a method that resonates with domestication. These techniques modify or replace the original ECRs, thereby

facilitating a better understanding for the target audience while also reflecting the complexities of language, culture, and context.

Therefore, while the untranslatable techniques help preserve cultural richness, the translatable techniques prioritize target audience comprehension and reading fluency. The balance between these translation strategies indeed reflects the perennial tension in translation studies between foreignization and domestication.

4.5 RESULTS AND OBSERVATIONS

This section consolidates the key outcomes, findings, and observations of the analysis undertaken on the translated subtitles in the documentary "Sayariy".

The primary results encompass the experiences faced during the translation process, the application of Pedersen's taxonomy in preserving cultural references, and the assessment of the translatability of the Extralinguistic Cultural References (ECR) in the subtitles.

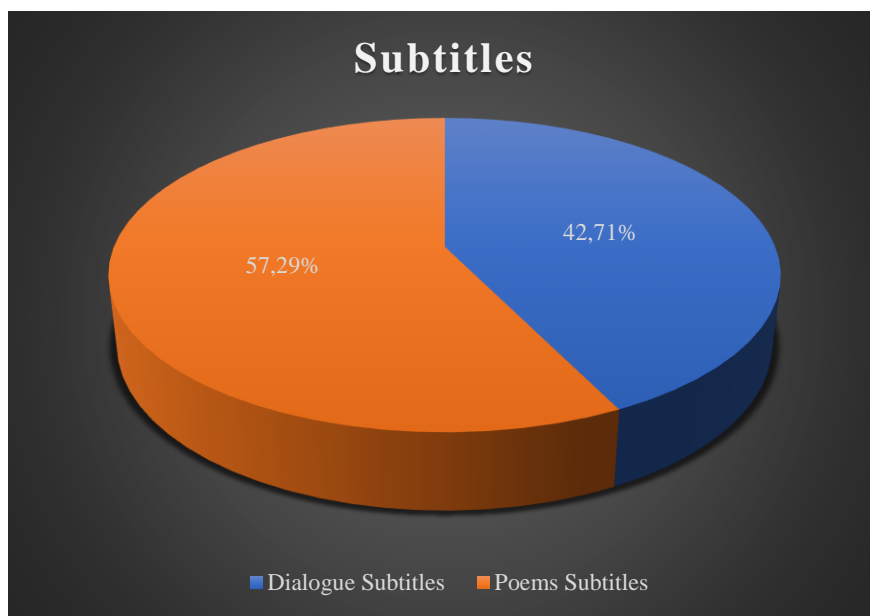
Regarding the translation process, two distinctive strategies were adopted: one for the poems and another for the dialogues. For the poems, a holistic approach was employed to maintain their inherent identity and cohesiveness. In contrast, when translating dialogues, subtitles were generated and translated individually. Despite being a time-consuming approach, it facilitated a more nuanced interpretation of context and cultural references within each subtitle.

Pedersen's taxonomy served as a vital tool in guiding the translation of ECR in dialogues and poems. As for the translatability of ECRs, the results varied. Some cultural terms could be effectively translated using Pedersen's taxonomy, while others posed more challenges due to their

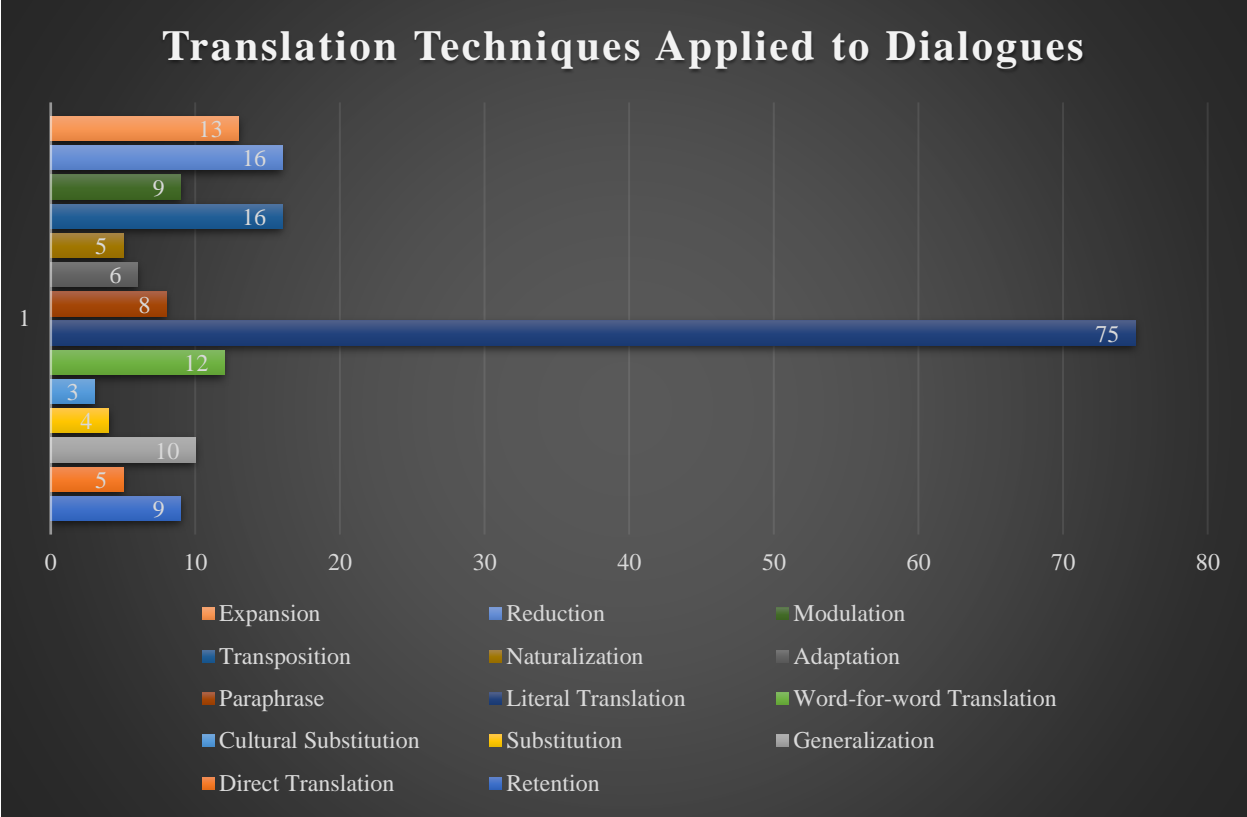
deep-rooted cultural context. The quantifiable aspect of these results was determined by the frequency and nature of the ECRs encountered in the subtitles.

To begin, all the obtained results will be detailed:

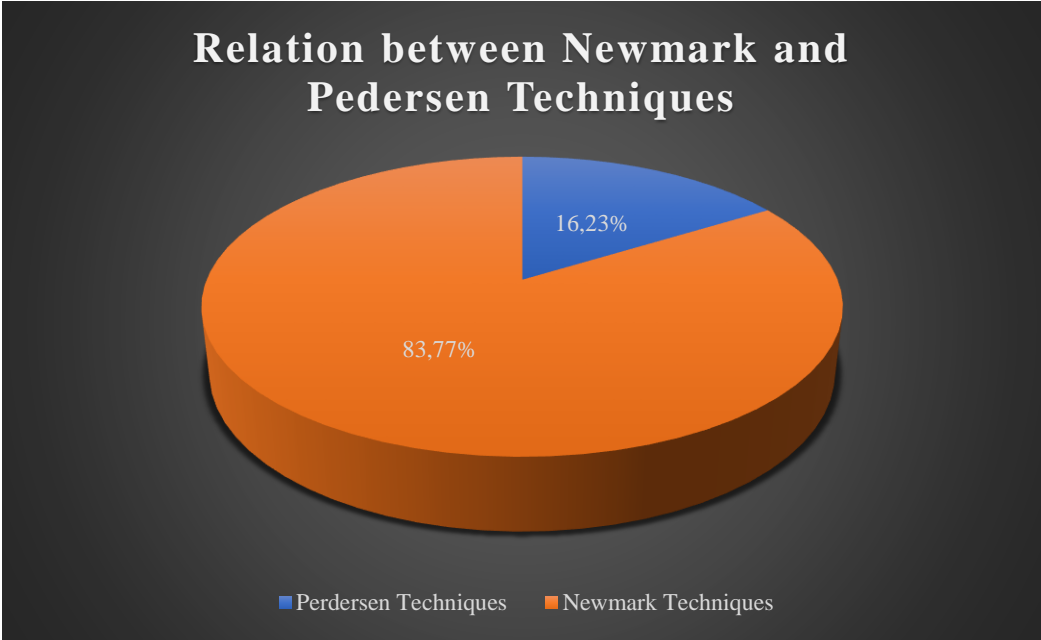
The documentary "Sayariy" has a duration of 1 hour, 8 minutes, and 18 seconds, during which a total of 391 subtitles were identified. These subtitles were divided into two categories: dialogues and poems. The dialogues make up 167 subtitles, while there are 224 subtitles attributed to the poems. Consequently, of the total subtitles in the documentary, dialogues constitute 42.71%, and poems account for 57.29%.



The dialogue subtitles were translated using Newmark's translation techniques when an ECR was not present. However, when an ECR was identified within a subtitle, it was translated applying one of the translation techniques suggested by Pedersen. It is worth noting that within a single subtitle, more than one translation technique was used when necessary. As a result, there were more translation techniques employed than the total number of subtitles, culminating in the application of 191 translation techniques to 167 dialogue subtitles.



Out of the 191 translation techniques applied to the dialogues' subtitles, 31 were drawn from Pedersen's taxonomy and 160 were according to Newmark's translation techniques. This establishes a ratio of 16.23% for Pedersen's techniques and 83.77% for Newmark's techniques.



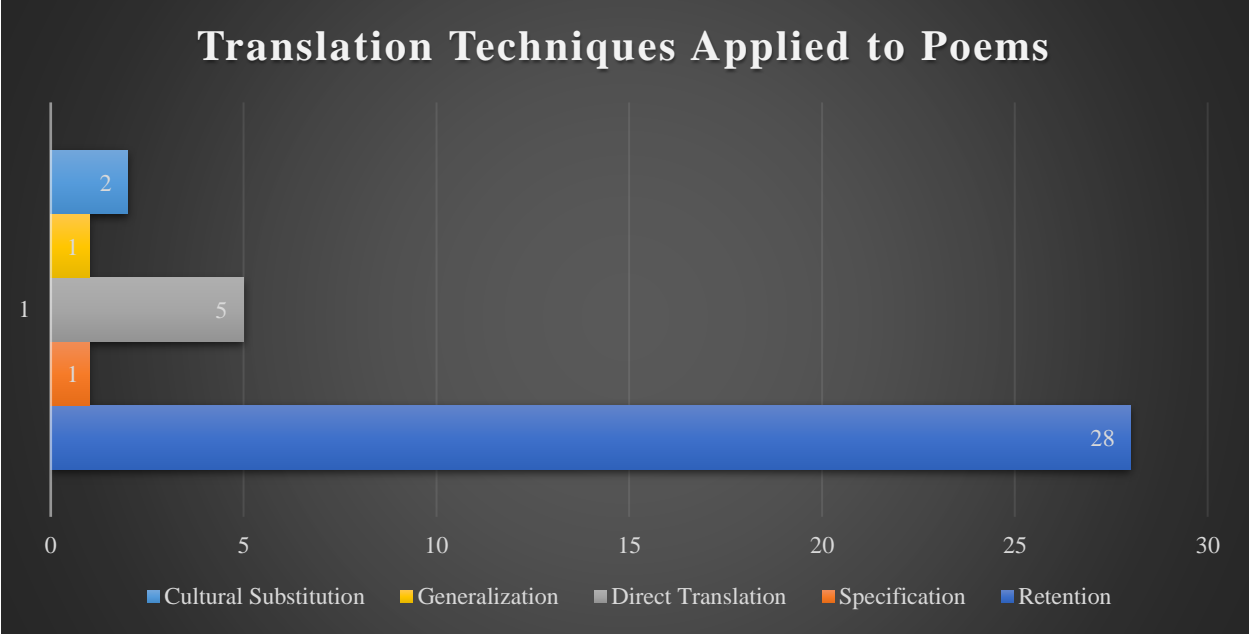
The larger use of Newmark's techniques over Pedersen's is due to the fact that not all subtitles contained ECRs, and therefore for their analysis, Newmark's techniques were used.

Regarding Newmark's techniques, among all the techniques employed in the subtitles, Literal Translation was the most used with 75 instances, followed by Transposition and Reduction both with 16 instances, Expansion with 13 instances, Word-for-Word Translation with 12 instances, Modulation with 9 instances, Paraphrase with 8 instances, Adaptation with 6 instances and Naturalization with 5 instances.

As for Pedersen's techniques with their 31 instances, it was observed that for the most part, the Generalization technique was used, with 10 instances, and Retention was second with 9 instances; the remaining techniques added up to a total of 12 instances. These translation techniques were specifically used for ECRs, which will be examined together with the poems.

Poems

As for the poems, out of the 224 subtitles, a total of 27 poems were found. Each poem was treated as a single unit and, thus, its translation was conducted according to the specific needs of each particular poem, preserving rhythm, rhyme, stylistic aspects, and meaning. For the most part, the poems were not translated following a specific author's guidelines, such as Newmark. However, the ECRs found within the poems were translated according to Pedersen's taxonomy.

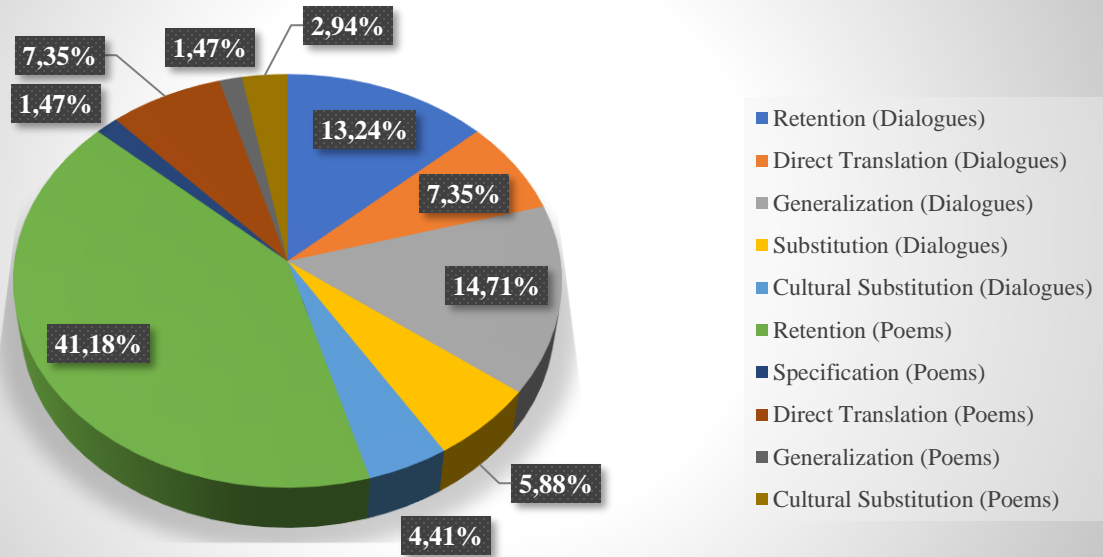


In this case, and in contrast to the subtitles, the Retention technique was the most used, applied a total of 28 times across the 27 poems. It should be clarified that not all poems contain an ECR that was preserved using Retention; rather, some ECRs were repeated several times within a single poem, and some poems contained more than one ECR. As for the other techniques, Direct Translation was observed five times, applied to two specific ECRs, Cultural Substitution appeared twice, while Generalization and Specification each appeared only once.

ECRs

Regarding the identified Extralinguistic Cultural References (ECRs), there were 31 instances within the dialogues and 37 within the poems, culminating in a total of 68 occurrences throughout the documentary. Each of these ECRs were translated using Pedersen's techniques, as detailed below.

Extralinguistic Cultural References in the Documentary



Foreignization and Domestication

Pedersen Taxonomy	Dialogues	Poems	Totals	Foreignization
Retention	9	28	37	38
Specification	0	1	1	
Explicitation	0	0	0	
Addition	0	0	0	
Direct Translation	5	5	10	30
Generalization	10	1	11	
Substitution	4	0	4	
Cultural Substitution	3	2	5	
Paraphrase	0	0	0	
Omission	0	0	0	
Total	31	37	68	

The techniques of Retention, Specification, Explicitation, and Addition are considered closer to Foreignization, therefore the ECRs in which these techniques were employed are

regarded as UNTRANSLATABLE. On the other hand, we have the techniques of Direct Translation, Generalization, Substitution, Cultural Substitution, Paraphrase, and Omission which are more akin to Domestication and could be considered TRANSLATABLE.

As observed in the detailed chart, the technique of Retention, which is closest to Foreignization, is the most recurrent in the poems with 28 instances and is the second most common in dialogues. Regarding Domestication, the prominent translation technique is Generalization, with a total of unique appearance in poems and 10 occurrences in dialogues, making it the most prevalent in the latter. The other techniques appear less frequently, resulting in a total of 38 instances of translation techniques closer to Foreignization, while the translation techniques more related to Domestication account for 30 instances.

Once finished the analysis of our findings and observations, it is clear that the interplay between the Foreignization and Domestication strategies is critical in shaping the ultimate form of the translated subtitles. The translation techniques employed, their frequency, and their relation to translatability provide an insightful overview of the challenges and complexities involved in translating ECRs. The pivotal role of Pedersen's taxonomy and Newmark's translation techniques has also been highlighted. The next section will interpret these findings.

4.6 INTERPRETATION OF RESULTS

This section offers an exhaustive interpretation of the results derived from the analysis and subsequent translation of the Bolivian documentary, "Sayariy". This interpretation is structured around three principal components: the process of translation, the application of Pedersen's taxonomy, and the translatability of Extralinguistic Cultural References (ECRs).

To initiate the translation process into English, it is crucial to mention that it commenced following the synchronization of all Spanish poems and Quechuan dialogues (translated into Spanish) within the documentary's video file. This was achieved using the subtitling software, "SubtitleEdit", where spatial, temporal, cultural, linguistic, and stylistic considerations were rigorously observed. Consequently, upon obtaining the corpus of the documentary's subtitles, the task of translation was pursued.

4.6.1 The Translation Process

This section presents an exhaustive interpretation of the results obtained from the complex task of translating the documentary "Sayariy." This process, which balanced linguistic accuracy, cultural representation, and timing requirements, split the corpus into two significant parts: dialogues and poems.

The translation of dialogues was underpinned by theoretical frameworks propounded by Peter Newmark and Jan Pedersen. In contrast, the translation of poems adopted a more holistic approach that primarily aimed to retain the stylistic features unique to the poems, without necessarily adhering to specific techniques suggested by a particular author.

In order to perform the translation of the 167 dialogue subtitles, the dialogues were subdivided by scenes, as each dialogue encapsulated its unique context, influencing translation decisions. While some dialogues contained ECRs, the majority did not, thus enabling the complementary application of Newmark's and Pedersen's translation techniques. Dialogues without ECRs were translated using Newmark's techniques, whereas those containing ECRs employed Pedersen's specific techniques for handling ECRs. However, Pedersen's techniques were not mutually exclusive and could be used in conjunction with Newmark's techniques.

Out of the total of 190 translation techniques applied to the 167 subtitles, 160 were from Newmark and 30 were from Pedersen. This analysis revealed that only a fraction of the subtitles contained ECRs and only to them Pedersen's techniques were employed.

A notable aspect of subtitle translation was the preponderance of Literal Translation. This was influenced by several factors such as the frequent use of dates and locations, short dialogues, simple dialogues, one-word answers, and number counting. Another important factor leading to this high number of Literal Translations was that the original dialogues were in Quechua and translated into Spanish, for which Newmark's techniques were applied. To avoid loss of meaning, the excessive use of other techniques that could further deviate from the original meaning was minimized. This original meaning could have already been compromised during the first stage of translation from Quechua to Spanish.

While other translation techniques, such as Transposition, Reduction and Expansion, were considerably utilized, it's important to underscore that each technique was employed with the objective of retaining comprehensibility in the target language. The usage of techniques was not forced to demonstrate translation prowess or to display a varied number of techniques. Although the Reduction technique could be practically applied to all subtitles considering spatial and temporal limitations, it was employed only when necessary. Similarly, the Expansion technique, often seen as counterintuitive to the purpose of audiovisual subtitle translation, was used significantly.

In relation to the use of other translation techniques, it is important to note the use of as Transposition, Reduction and Expansion, were considerably utilized. Although the use of these and other techniques could have been increased in the translation of the subtitles, it's crucial to emphasize that each technique was applied with the purpose of maintaining comprehensibility in

the target language. Consequently, the use of techniques was not forced to demonstrate translation proficiency or to diversify the techniques applied. While the Reduction technique could have been immensely useful in virtually all subtitles, considering the spatial and temporal constraints inherent to subtitling, it was utilized only when necessary. Similarly, the Expansion technique, despite seeming contrary to the purpose of audiovisual translation, was used significantly when it was deemed necessary for comprehensibility.

Moving on to the translation of poems, it was observed that they collectively constituted 224 subtitles. With the objective of preserving the holistic meaning of each poem, the decision was made to translate each poem as a singular unit. This approach resulted in a total of 27 translated poems within the 224 subtitles. As has been previously mentioned, the translation of these poems did not adhere to the techniques proposed by any specific author, as the focus remained on stylistic considerations and preserving meaning. Nonetheless, Pedersen's techniques were employed for translating the Extralinguistic Cultural References (ECRs) present within the subtitles. A total of 37 instances of ECRs were identified within the poems, with 'Retention' being the most frequently applied technique, applied in 28 instances.

Each poem posed a unique translation challenge, as the task extended beyond mere translation. Each poem's intrinsic meaning, metaphors, rhymes, and style needed to be acknowledged and preserved, while also taking into consideration that the translated verses would be displayed as subtitles, which come with their own inherent limitations. However, despite these complexities, the translation of all 27 poems was successfully accomplished.

4.6.2 Application of Pedersen's taxonomy

Pedersen's taxonomy formed a pivotal part of this study, as it offered necessary translation techniques for managing the Extralinguistic Cultural References (ECRs) found in the documentary. The robustness of this taxonomy was confirmed, demonstrating its effectiveness as a guiding framework for this type of translation. Moreover, it facilitated the identification and classification of ECRs present in the documentary, helping to guide the translation process.

Within the 391 subtitles, 68 occurrences of ECRs were found, each of them was translated using Pedersen's techniques. According to his classification, some techniques lean more towards foreignization, which is the approach adopted in this research, while others lean towards domestication. Despite the research's emphasis on the former techniques, the latter domestication techniques were also employed to a certain extent.

The findings revealed that out of the 68 instances of ECRs, 38 were translated using techniques closer to foreignization, while 30 were rendered using techniques leaning towards domestication. Even though it would have been feasible to translate all the ECRs using domestication techniques, such an approach was intentionally avoided due to the research's foreignization perspective. The documentary shows "La Fiesta de la Cruz" in Macha, portraying the ancestral ritual of Tinku, which is rich in cultural content that lacks cultural equivalents in the target language. If domestication techniques were applied to make the dialogues and poems more natural for the target audience, this would have resulted in a significant loss of meaning and importance in both sections of the documentary. Consequently, a domestication approach was conscientiously avoided.

4.6.3 Translatability of the Extralinguistic Cultural References (ECRs)

To begin with, it is important to emphasize that Pedersen's taxonomy classifies its translation techniques from those closest to foreignization (Retention, Specification, Explication, and Addition) to those closest to domestication (Direct Translation, Generalization, Substitution, Cultural Substitution, Paraphrase, and Omission). Considering that the documentary specifically deals with the ancestral Tinku ritual, which has no counterpart in the target language, the research focused on the techniques most aligned with the foreignization perspective.

Throughout the documentary, 31 ECRs were found in the dialogues and 37 ECRs in the poems, resulting in a total of 68 instances of ECRs within 391 subtitles. Notably, out of these 68 instances, 38 were translated using techniques closer to Foreignization, while 30 were translated using techniques closer to Domestication. Of the 38 ECRs translated using foreignization techniques, the technique of Retention was employed for 37 ECRs, and one ECR was translated using Specification.

This analysis revealed that ECRs translated with translation techniques closer to Foreignization remained intact, appearing in English as they did in the original Spanish version. In the case of Specification, some words accompanied the ECRs to clarify their meaning. On the other hand, ECRs translated using techniques closer to domestication differed from their original Spanish version to their translated English version, either by replacing them with a more generic term known in the target language or with a culturally similar term. Therefore, it was determined that ECRs translated using translation techniques closer to Foreignization were deemed Untranslatable because they preserved their original form, whereas ECRs translated using translation techniques closer to Domestication were considered Translatable.

It is worth noting that the ECRs were translated according to their context's needs, even though the research was primarily foreignization-focused. Techniques closer to domestication were also utilized when necessary to render the text more comprehensible in English, which would otherwise have resulted in an incomplete or ungrammatical translation in the target language.

Finally, it's observed that out of 391 subtitles, there were a total of 68 occurrences of ECRs, accounting for 17.39% of the total. Of these 68 ECRs, there were 38 Untranslatable ECRs and 30 Translatable ECRs, with a ratio of 55.88% to 44.12% in favor of Foreignization. While the occurrence of ECRs within the documentary was not extensive, it served to demonstrate that the research's foreignization approach was effectively upheld.

In response to the research question, "How can Pedersen's taxonomy help to preserve cultural references in the Bolivian documentary film subtitles 'Sayariy'?" the way in which Pedersen's taxonomy assisted in preserving the ECRs in the documentary was through translation techniques specifically aimed at ECRs. Given the Foreignization Approach of the study, it provided specific techniques for foreignizing and handling these terms. Although the majority remained as Untranslatable terms, the cultural references were preserved in the target language of the documentary.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

5.1 CONCLUSIONS

The overarching goal of this research was to explore the efficacy of Pedersen's taxonomy in assisting the translation process of Extralinguistic Cultural References (ECRs) embedded within the Bolivian documentary film "Sayariy." This goal was accomplished through a rigorous audiovisual translation exercise that involved meticulously preserving the film's cultural references within the English subtitles, while ensuring these subtitled references were contextually in alignment with the film's narrative.

Looking at the primary objective of the study to appraise the effectiveness of Pedersen's taxonomy in safeguarding the integrity of ECRs in the English translation of the documentary, the findings point to a positive outcome. Pedersen's taxonomy, underpinned by the Foreignization approach, facilitated the successful preservation of the ECRs in the translated English subtitles. This was instrumental in retaining the vivid cultural context of the documentary, thereby substantiating the conclusion that the study's main objective was met in a satisfactory manner.

The rigorous and methodical translation process underpinned by Pedersen's taxonomy was instrumental in achieving this outcome. It was noted that the principles of the approach, especially the use of translation techniques derived from the taxonomy, were highly effective. The preservation of cultural references was, to a large extent, facilitated by these techniques, allowing for a greater understanding of the cultural nuances by non-native viewers of the documentary.

A notable observation made during the translation process was the significance and varying usage of different translation techniques in relation to the subtitling process. It was discerned that

Retention was predominantly applied; a decision driven largely by the unique constraints posed by the process of subtitling. A slew of factors, including but not limited to, time on screen, viewer reading speed, and synchronization with audio and visual elements often limit the amount of text that can be presented on screen. Consequently, translation techniques that necessitate the addition of explanatory words or phrases were sparingly applied. This restriction in subtitle length naturally led to a heightened frequency of Retention.

Delving deeper into the translation process, the handling of dialogues and poems in the film was notably complex, often requiring a range of translation techniques to capture their essence faithfully. This process underscored the necessity of adaptability and flexibility in the translation of audiovisual content, particularly in content rich with cultural references.

The unique challenge of translating poetry necessitated a bespoke strategy. Each poem was treated as a cohesive unit, an entity with its own intrinsic qualities that needed to be preserved. The focus was on maintaining the core characteristics and the intended underlying message of the poems, even in the face of grammatical idiosyncrasies that are a common feature of poetic language.

In direct response to the central research question posed by this study, How can Pedersen's taxonomy help to translate and preserve extralinguistic cultural references in the Bolivian documentary film subtitles "Sayariy"? the findings strongly suggest that Pedersen's taxonomy is a powerful tool in handling ECRs. The utility of the taxonomy was amply demonstrated through the Foreignization approach, which significantly streamlined the process of translating and retaining ECRs in the target language of the documentary, thereby contributing significantly to the overall coherence and cultural richness of the translated work.

From a wider perspective, this study has crucial implications for the field of translation studies. It highlights the complexities inherent in the translation of poetry and offers granulated insights into each poem. Such detail-oriented examination, although laborious, can be of significant assistance in developing sophisticated strategies for poetry translation.

This research has leveraged the strengths of a mixed methods approach, integrating qualitative and quantitative methodologies to provide a comprehensive understanding of the translation process in the context of the Bolivian documentary "Sayariy".

The qualitative component of this study has delved into the intricate nuances of the translation process. This research has uncovered the multifaceted aspects of translation strategies, cultural references, and the challenges that inevitably arose during the translation process, especially with regard to poems. The qualitative analysis has revealed the criteria for choosing Newmark's translation techniques and the reasons for their application to the dialogues' subtitles and Pedersen's taxonomy to ECRs. Regarding poems, it was determined that the best way to translate them was to treat each poem as a complete unit, unlike the dialogues, where a line-by-line translation was not suitable due to the poems' rhyme, meaning, and tone that needed to be preserved primarily to maintain the original author's idea.

Complementing this qualitative exploration, the quantitative component of our research has contributed an empirical perspective, focusing on quantifiable aspects of translation. Utilizing the extensive corpus, comprised of a considerable number of subtitles throughout the documentary's duration, the quantitative analysis has systematically examined the frequency of translation techniques found in the dialogue and poem subtitles, their occurrence, and the prevalence of some techniques over others. This allowed us to determine how many subtitles belonged to dialogues and how many belonged to poems, revealing their distribution. Additionally,

the recurrence of Extralinguistic Cultural References (ECRs) and the translation techniques applied to them throughout the documentary, including dialogues and poems, were also determined.

Once the results of qualitative and quantitative analyses were obtained, data triangulation was performed to draw conclusions and confirm that foreignization was indeed the prevailing approach throughout the documentary, accounting for the majority of translation techniques applied to ECRs. It was also determined that techniques closer to foreignization produced Untranslatable ECRs, as cultural references remained intact in the translated version or were accompanied by other words that developed their meaning in one way or another. On the other hand, techniques closer to domestication produced Translatable ECRs, as these terms did not retain their same form from the source to the target languages. In this way, the mixed approach has allowed us to observe the intricate interaction between language and culture while quantifying patterns and recurrences within the corpus and applying specific translation criteria to each component.

In summary, the synergy between qualitative and quantitative methodologies in this study has not only enriched the understanding of the translation process in the context of the documentary "Sayariy" but has also underscored the importance of employing a mixed methods approach when dealing with research spanning the spectrum of subjectivity and objectivity.

5.2 RECOMMENDATIONS

The findings from this study point to the possibility of several avenues of research that could contribute further to the existing body of knowledge within the field of translation studies. Here are some suggestions for areas where future studies can focus their efforts:

This study found that Pedersen's taxonomy was beneficial in preserving ECRs. Future research can seek to explore how this taxonomy can be applied in other contexts or with other types of audiovisual content. Pedersen's taxonomy may be as effective when applied to other genres of film or to different contexts, further research could seek to answer these questions.

While this study found that the Retention technique was most frequently used due to the constraints of subtitling, future research could explore the potential of other translation techniques in more depth. In situations where subtitling constraints are less stringent, could techniques such as Specification or Explicitation be more effective? Further studies could delve into these questions.

This study did not make use of "cultural subtitles," or "explanatory subtitles". However, future research could explore the potential benefits of these subtitles in more depth. They could be a useful tool for preserving cultural context without confusing viewers unfamiliar with the cultural references. This is an area ripe for exploration.

The unique challenges posed by translating poetry within the confines of subtitling call for more detailed research. The development of more effective and efficient strategies for poetry translation in audiovisual content could be a crucial contribution to the field. A comparative study of different poetic translation strategies could yield valuable insights.

Given the broad scope of the translation field, there are numerous potential areas of study that have yet to be explored. For instance, studies could examine the impact of dubbing versus subtitling on the preservation of ECRs. Alternatively, research could look at the effectiveness of machine translation in handling ECRs. Each of these areas could yield valuable insights and contribute to the development of more effective translation strategies.

Throughout the research journey, I have come to appreciate the complex task of translating culturally rich audiovisual content, specifically within the constraints of subtitling. The process provided me with a nuanced understanding of the challenges of preserving cultural context, nuances, and symbolism in the target language.

The most enlightening experience during this project was undoubtedly the translation of poems, which presented unique challenges due to their culturally specific language and stylistic intricacies. However, overcoming these challenges and successfully translating the poems was a rewarding experience, demonstrating the intersection of creativity, linguistic understanding, and cultural appreciation involved in the translation process.

Undertaking this research has deepened my understanding of the process of ECR translation. I have come to appreciate the concept of untranslatability, that there are terms, phrases, or concepts that may not have a direct equivalent in other languages. This recognition was often tempered by the reality that retaining these terms in their original form could confuse viewers who are not familiar with the cultural context.

Looking forward, I believe that the findings and insights gleaned from this research will make valuable contributions to the field of translation studies. They will serve as a useful reference for future researchers and practitioners in this area, providing them with practical strategies for handling ECRs in film translation. At the same time, they highlight the areas where further research could potentially yield even more valuable insights, pushing the boundaries of what is known in the field of translation studies.

In conclusion, the role of translation in enhancing cultural understanding cannot be overstated. It is hoped that this research has contributed, in its small way, to the larger goal of

fostering cultural understanding through the power of film, and specifically, through the faithful translation of culturally rich content.

The purpose of this research was to analyze how Pedersen's taxonomy could assist in the process of translating Extralinguistic Cultural References (ECRs) present in the Bolivian documentary film "Sayariy". This goal was primarily achieved through an intensive audiovisual translation process, focused on maintaining cultural references within the produced English subtitles while maintaining their coherence with the film's context.

This study, while challenging, has been a rewarding experience. It has broadened my understanding of the intricate process of audiovisual translation, especially when dealing with culturally specific references. I hope that the findings and insights derived from this research will contribute to the broader field of translation studies and serve as a useful reference for future researchers and practitioners in this area.

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ANNEXES

SUBTITLE EDIT

Spanish subtitles

The screenshot displays the Subtitle Edit 3.6.11 application interface. The main window is titled "Spanish.srt - Subtitle Edit 3.6.11". The menu bar includes File, Edit, Tools, Spell check, Video, Synchronization, Auto-translate, Options, Networking, and Help. The toolbar contains icons for file operations, search, and playback. The main area is divided into three sections:

- Subtitle List:** A table with columns for #, Start time, End time, Duration, and Text. The selected subtitle is #356, starting at 01:02:34,062 and ending at 01:02:36,651 with a duration of 2,589. The text is "<i>Mi flor, mi mariposa.</i>".
- Video Preview:** A window showing a scene from a video. The subtitle "Mi flor, mi mariposa." is overlaid at the bottom of the video frame.
- Audio Waveform:** A window showing the audio waveform for the selected subtitle. The waveform is color-coded by subtitle: green for subtitles #355 and #357, and red for subtitle #356. The selected subtitle is highlighted in red.

The bottom status bar shows "Saved subtitle X:\Sayariy\Video\Spanish.srt" and "356/391".

English subtitles

English.srt - Subtitle Edit 3.6.11

File Edit Tools Spell check Video Synchronization Auto-translate Options Networking Help

Format SubRip (.srt) Encoding UTF-8 with BOM


#	Start time	End time	Duration	Text
349	01:02:12,507	01:02:13,547	1,040	<i>Potato flower.</i>
350	01:02:14,296	01:02:16,895	2,599	<i>Though far away, to you I will be calling.</i>
351	01:02:17,595	01:02:19,275	1,680	<i>Where are you? I will be saying.</i>
352	01:02:19,634	01:02:21,935	2,301	<i>Though far away, for you I will be looking.</i>
353	01:02:22,435	01:02:25,735	3,300	<i>With what coldness will you love? I will be saying.</i>
354	01:02:26,635	01:02:30,360	3,725	<i>Which wind, secretly, will caress you? I will be saying.</i>
355	01:02:31,160	01:02:33,512	2,352	<i>Not knowing why, I have come.</i>
356	01:02:34,062	01:02:36,651	2,589	<i>My love, my butterfly.</i>
357	01:02:37,501	01:02:39,601	2,100	<i>I will always remember you.</i>
358	01:02:59,955	01:03:00,995	1,040	There you are, see.
359	01:03:03,660	01:03:04,660	1,000	Esther.
360	01:03:05,094	01:03:06,844	1,750	Let's go quickly, we will run away.
361	01:03:09,002	01:03:11,601	2,599	Hurry up, hurry up, get your things together.
362	01:03:14,305	01:03:16,156	1,851	Let's go quickly.
363	01:03:38,915	01:03:42,516	3,601	<i>We have to take care of our children.</i>
364	01:03:43,003	01:03:48,353	5,350	<i>So that they are healthy and well, and thus perfectly</i>
365	01:03:48,541	01:03:52,642	4,101	- Next year will be the same. - Luck, luck, lovely.

Start time: 01:02:34,062 Duration: 2,589 Chars/sec: 8,50

Text: <i>My love, my butterfly.</i>

Unbreak Auto br

Single line length: 22 Total length: 22




01:02:34,062 / 01:08:18,528

Translate Create Adjust

Select current subtitle while playing

Insert new subtitle at video pos
Play from just before text
Go to sub position and pause
Set start time
Set end time
F12
<< 0,100 >>
<< 5,000 >>
Video position: 01:02:34,062



Sayariy.mp4 640x480 MP4 29,97

356/391

DIALOGUES' TRANSLATION

SCENE: A WOMAN WAKES UP A SLEEPING MAN		
9		
00:00:56,305 --> 00:00:58,855		
¡Gabriel, sayariy!	Gabriel, get up!	“Sayariy” is a cultural term in Quechua that means "get up". As a culturally specific term, it is best to use Direct Translation in this subtitle to maintain its original meaning and cultural significance.
10		
00:00:59,054 --> 00:01:00,658		
Sayariy.	Get up.	Similarly, to previous subtitle Direct Translation was used, Where the source term is translated with a direct equivalent in the target language.

DATE AND LOCATION		
13		
00:02:35,039 --> 00:02:37,801		
25 de abril	April 25th	The date and location did not require additional explanation or cultural context. This subtitle used Literal Translation.
Comunidad Umajila.	Umajila Community.	

SCENE: A FATHER AND A SON TALK FROM THEIR BEDS INSIDE A ROOM IN THE COUNTRYSIDE AT DAWN.		
14		
00:04:20,023 --> 00:04:22,612		
Papi, papi.	Daddy, daddy.	Here, Literal Translation was used, “Papi” literally means “Daddy”, which is understood in the target language.

15		
00:04:23,124 --> 00:04:24,124		
¿Hijito?	Yes, son?	Expansion was used to emphasize the father's response to the son, and that's why "Yes" is added. The Spanish diminutive doesn't have an equivalent in English, but the overall meaning is preserved because the conversation is between a father and a grown son, not a child. A literal translation is used here "Hijito" translates to "son" in English.
16		
00:04:25,449 --> 00:04:28,399		
No sé qué cosas me estuve soñando...	I am not sure what I was dreaming...	This subtitle used Modulation, changing the point of view from "I don't know what I was dreaming about" to "I'm not sure what I was dreaming about".
17		
00:04:28,900 --> 00:04:30,251		
¿Qué cosa pues?	What happened?	The term "¿Qué cosa pues?" has been translated into a common English phrase, "What happened?" to maintain the sense of inquiring about the previous statement. Naturalization was used here.
18		
00:04:30,401 --> 00:04:36,501		
En Macha, en la capilla del frente,	In Macha, at the chapel across,	The subtitle contains a geographical reference to the town of "Macha," Literal Translation was used to translate this part. A Paraphrase was applied to the phrase "había estado durmiendo al medio del trugal", translating it into "I was sleeping in a wheat field", which preserves the original meaning.
había estado durmiendo al medio del trugal.	I was sleeping in a wheat field.	
19		
00:04:36,740 --> 00:04:39,090		

- En mi sueño.	- In my dream.	This subtitle used a Literal Translation. The phrase “In my dream” and the response “Alright” are directly translated, keeping the original structure and meaning.
- Está bien.	- Alright.	
20		
00:04:39,640 --> 00:04:44,501		
<i>Sí, después mi esposa me había estado	<i>Yes, then my wife was	The term “montera” was retained, employing Pedersen's Retention strategy. As it's a specific cultural reference, it was kept in the original Spanish to maintain its cultural significance and context.
poniendo la</i> montera.	putting on my</i> montera.	
21		
00:04:45,178 --> 00:04:46,267		
<i>Está bien.</i>	<i>And then?</i>	In this subtitle the answer “Está bien” was changed to “And then?” to maintain a more fluent conversation in English. Adaptation was used here.
22		
00:04:46,564 --> 00:04:51,167		
<i>Después había estado yendo	<i>Then I was going	Literal Translation and Reduction were used here, sentence structure is reduced while preserving meaning.
como a una ciudad, una gran ciudad.</i>	to a city, a big city.</i>	
23		
00:04:51,859 --> 00:04:54,756		
Había llegado a un día muy iluminado.	I arrived on a very bright day.	This subtitle used Literal Translation as well.
24		
00:04:54,756 --> 00:04:56,995		
Iba a llegar a alguna parte	I was going to reach somewhere	Modulation was used to change the sentence's point of view, translating “Iba a llegar a alguna parte bien iluminado” to “I was going to reach somewhere very bright”.
bien iluminado.	very bright.	
25		

00:04:58,108 --> 00:05:00,445		
Había estado viendo ventanas.	I had been looking at windows.	Literal Translation was employed here, no complex linguistic constructs are present.
26		
00:05:01,082 --> 00:05:04,033		
Creo que está bien nomás, al principio	I think it is alright, at the beginning	The sentence was translated using the Literal Translation, maintaining the original meaning and context intact.
me dijiste que has visto un sembradío.	you told me you saw a crop field.	
27		
00:05:04,033 --> 00:05:07,122		
Estaría bien nomás lo que te has soñado,	Your dream seems fine,	Reduction was used here, simplifying the sentence without losing meaning.
está bien nomás.	it is alright.	
28		
00:05:07,641 --> 00:05:10,480		
Había estado mirando las ventanas,	I had been looking at the windows,	Literal Translation was again employed here, preserving the direct meaning of the original text.
había estado mirando.	I had been looking.	
29		
00:05:10,580 --> 00:05:12,628		
<i>¿Qué hora ya será?	<i>What time could it be?	In order to maintain original structure and meaning, Literal Translation was used here.
¿ya estará amaneciendo?</i>	Is it dawn yet?</i>	
30		
00:05:16,898 --> 00:05:21,150		
Al principio te habías soñado bien:	At first you had a good dream,	Naturalization was employed here, same meaning is retained while making the sentence easier to understand for the audience target.
sembradío verde, esto está muy bien.	a green crop field means something good.	
31		
00:05:21,299 --> 00:05:22,798		

Y tú, ¿a qué hora llegaste?	And you, what time did you arrive?	Literal Translation was used here.
32		
00:05:24,299 --> 00:05:27,637		
Casi al amanecer he llegado,	I arrived almost at dawn,	This subtitle employed Transposition by changing the sentence structure to make it more understandable.
me hizo mucho frío.	it was quite cold.	
33		
00:05:29,888 --> 00:05:31,377		
Debe estar haciendo mucho frío pues.	It must be very cold then.	This subtitle employed the Literal Translation.
34		
00:05:31,638 --> 00:05:33,815		
Demasiado frío está, me hizo mucho frío.	It was too cold, I was freezing.	Naturalization was used in this subtitle to ensure clarity and naturalness in the translation.
35		
00:05:36,314 --> 00:05:38,247		
¿Ya estará amaneciendo?	Is it already dawning?	The Literal Translation was used here again, as the source text's content is straightforward.
¿qué hora ya será?	What time could it be?	
36		
00:05:39,065 --> 00:05:42,814		
Ya debe ser de madrugada;	I arrived early in the morning,	Transposition was used to make the meaning clearer.
yo ya llegué de madrugada.	it must be early in the morning.	
37		
00:05:44,162 --> 00:05:45,162		
Hijito.	My boy.	This subtitle employed Modulation. The term “Hijito” is generally understood as “My boy” in English.
38		
00:05:45,862 --> 00:05:49,815		

Estaba bien tus sueños, llegaste	Your dreams were good, you arriving	This subtitle employed Paraphrase to highlight the idea that arriving in a big city is interpreted as something positive in the context of dreams.
a una gran ciudad, es un buen sueño.	at a big city means a good dream.	
39		
00:05:50,865 --> 00:05:53,831		
Me dijiste que has visto	You told me you saw	This subtitle used the Literal Translation strategy.
lindos sembradíos verdes.	beautiful green crops.	
40		
00:05:54,131 --> 00:05:57,395		
Eso está bien, está bien	That is good, it is good	This subtitle used Paraphrase to convey the father's reassurance about the son's dream.
lo que te has soñado.	what you have dreamed of.	

SCENE: AT A CHILD'S RUTUCHA		
57		
00:09:17,839 --> 00:09:18,839		
¡Suerte!	Good luck!	Literal Translation was used here as “¡Suerte!” directly translates to “Good luck!” in English.
58		
00:09:20,828 --> 00:09:22,428		
Ven, ven, cortámelo.	Come, come, cut it my godson's hair.	Expansion was employed here to emphasize the speaker is talking about child's hair.
59		
00:09:37,594 --> 00:09:39,594		
Vamos a abrir para mi ahijado.	Let's open a bottle for my godson.	Expansion was applied here to add information about what they are going to open, in this case a bottle.
60		
00:09:40,244 --> 00:09:41,364		

Vamos a abrir.	Let's open it.	“Vamos a abrir” is directly translated to “Let's open it.”. Literal Translation was used here.
61		
00:09:51,309 --> 00:09:53,771		
<i>Mi ahijado que tenga mucha suerte.</i>	<i>May my godson be very lucky.</i>	Literal Translation conveys the sentiment of the subtitle.
62		
00:09:53,771 --> 00:09:55,310		
<i>Tan hermoso mi niño.</i>	<i>Such a cute boy.</i>	In order to preserve the original context, Naturalization was applied,
63		
00:09:56,310 --> 00:09:59,860		
<i>Comadres, compadres</i>	<i>Ladies and gentlemen,</i>	Substitution was employed here because “Comadres, compadres” may be understood as “Godmothers and Godfathers” which is not the case. The speaker refers to the people around him, people who are not godparents. Therefore, this cultural term is replaced by a more understandable one for the target audience.
<i>¿dónde están? Acerquense.</i>	where are you? Come closer.</i>	
64		
00:09:59,860 --> 00:10:02,999		
<i>Comadre, gracias, acércate.</i>	<i>Thank you, lady, come closer.</i>	The same strategy was employed to convey “Comadre” in the translation. The technique used is Substitution. Additionally, the sentence structure was changed, and Transposition was applied to ensure that the translation is natural and follows the conventions of the target language.
65		
00:10:02,999 --> 00:10:05,048		
<i>Vemelo, vemelo.</i>	<i>Look at my godson.</i>	Expansion was used in this subtitle to provide additional context and clarify the relationship between the speaker and the person being referred to. The term “godson” was added to

		explicitly convey the connection, which may not be evident in the original dialogue.
66		
00:10:05,537 --> 00:10:07,087		
<i>Gracias, compadre.</i>	<i>Thank you, gentleman.</i>	Substitution was employed to replace “compadre” with “gentleman” in this subtitle. The term “compadre” is a cultural term used to refer to a close friend or companion, often with a godfather-like relationship.
67		
00:10:09,287 --> 00:10:13,226		
Cuatro, cinco, seis, siete, ocho, nueve,	Four, five, six, seven, eight, nine...	These subtitles contain simple numerals, hence Literal Translation is the most appropriate strategy.
68		
00:10:13,226 --> 00:10:16,682		
diez, once, doce, trece, catorce, quince, dieciséis...	ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen...	Same as previous subtitle: Literal Translation
69		
00:10:17,065 --> 00:10:19,665		
dieciocho, diecinueve, veinte, ahí está.	eighteen, nineteen, twenty, there it is.	Literal translation.
70		
00:10:20,203 --> 00:10:24,603		
¡Ahí está! 250 <i>bolivianos</i>, para mi ahijado, ahí está.	There it is! 250 <i>bolivianos</i>, for my godson, there it is.	Retention was used for “bolivianos,” maintaining the original term for the Bolivian currency.
71		
00:10:25,003 --> 00:10:26,003		
¡Gracias!	Thanks!	This subtitle used Literal Translation “¡Gracias!” is literally translated to “Thanks!”
77		
00:10:44,658 --> 00:10:46,708		

Eso vamos a poner.	That is what we will put.	Literal Translation was used in this subtitle, maintaining the original phrase's meaning.
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SCENE: WOMEN WORKING IN THE LAND, A WOMAN DESCRIBES WHAT THEY DO

78

00:11:28,855 --> 00:11:30,535

Mucho ha a engordado él.	He has gained a lot of weight.	Modulation was used to convey the same meaning in a more common English sentence structure and idiomatic expression.
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79

00:11:33,406 --> 00:11:36,745

Jueguen, pero pues entre ustedes.	Play amongst yourselves.	Reduction was employed by omitting some parts of the original subtitle.
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80

00:11:57,649 --> 00:12:01,950

Las mujeres trabajamos desde que nos levantamos, limpiamos, barremos la casa.	As women, we work from the moment we get up, cleaning and sweeping the house.	Expansion was employed in order to clarify the meaning of the subtitle.
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81

00:12:02,200 --> 00:12:07,038

Las que tenemos bebés envolvemos, luego cocinamos.	We carry our babies on our backs, and then we start cooking.	Adaptation was used to make the first part of the sentences more understandable. And Transposition is used in the last part to adhere to English grammatical rules.
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82

00:12:07,128 --> 00:12:09,376

Cocinamos la <i>oca</i>.	We cook <i>oca</i>.	Retention is used here because “oca” does not have a translation and it is preserved as it is.
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83

00:12:09,538 --> 00:12:14,537

Tan pronto terminamos de limpiar	As soon as the cleaning is done,	Modulation was employed here. A change was made in the sentence structure to adapt it to the
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		English language, and an equivalent expression was used to convey the same meaning. Furthermore, a modification was made in the reference to 'hombre' in the original text to include 'men' in the translation, which is more common in English.
vamos con merienda para el hombre.	we bring snacks for men.	
84		
00:12:14,737 --> 00:12:18,465		
Como él está trabajando,	Given his work, we bring	Modulation is used here to adapt sentence structure to English, and an equivalent expression was used to convey the same meaning.
ahí llevamos la merienda.	the snacks to him.	
85		
00:12:18,554 --> 00:12:24,421		
<i>Después de merendar, ayudamos a trabajar;	<i>After snack time, we assist with work;	Transposition was used to create a more detailed and flowing sentence in English.
a arar, a sembrar, a abonar.</i>	plowing, seeding, and fertilizing.</i>	
86		
00:12:27,028 --> 00:12:28,708		
<i>¿Y las jóvenes?</i>	<i>What about young women?</i>	The Literal Translation was used for this subtitle as the source text's content is straightforward.
87		
00:12:30,214 --> 00:12:33,052		
Las mujeres tejemos, hilamos.	We spin and weave.	Reduction was used here to avoid the redundancy of 'las mujeres'.
88		
00:12:33,481 --> 00:12:36,881		
<i>Así pues si los hombres no tejen,	<i>So if men do not weave,	Literal Translation was employed here.
nosotras tejemos.</i>	we do it.</i>	
89		
00:12:37,387 --> 00:12:39,177		

<i>Tejemos para la comunidad también</i>	<i>We also weave for the community</i>	This subtitle used the Literal Translation technique.
90		
00:12:41,528 --> 00:12:46,727		
<i>Nosotras las mujeres tejemos mucho,	<i>We weave a lot,	The Literal Translation was employed here as well, the subtitle is about common household chores that are easily understood in the target culture.
pelamos papa, lavamos platos.</i>	peel potatoes, wash dishes.</i>	

DATE		
91		
00:14:23,843 --> 00:14:26,143		
29 de abril	April 29th	Literal Translation. The date “29 de abril” directly translates to “April 29th”.

SCENE: MEN TALKING ABOUT THE TINKU FESTIVAL		
92		
00:14:29,793 --> 00:14:33,303		
Ya me estoy alistando, ya estoy listo,	I am getting ready, I am prepared,	Adaptation was used in this subtitle to make the translation more accessible and easier to understand for the target audience.
ya estoy esperando.	I am just waiting.	
93		
00:14:33,404 --> 00:14:37,270		
Yo también, hermano. Solo que me faltan	Me too, brother, I just need	This subtitle used Literal Translation as the phrases are directly translated.
los cordones	the shoelaces.	
94		
00:14:37,270 --> 00:14:40,771		
¿No tuvieras del año pasado?	Do not you have any from last year?	Expansion was used here to make the request clearer in English, changing “¿No tuvieras del

		año pasado?” to “Don't you have any from last year?”
¿me puedes prestar?	Can you lend me some?	
95		
00:14:41,221 --> 00:14:46,198		
Lo perdí todo en la borrachera, mierda	I lost everything drinking, damn it,	A combination of Literal Translation and Reduction is used. The phrase “Lo perdí todo en la borrachera” is translated as “I lost everything drinking” which maintains the original meaning. The word “mierda” was translated as “damn it” to better fit the informal and exasperated tone, Substitution was applied here.
¿Qué vamos a hacer ahora? Aún hay fiesta.	what will we do now? There is still a party.	
96		
00:14:46,527 --> 00:14:50,937		
Asi nomás, hermano, Mañana ya es la fiesta	Just like that, Tomorrow is the party	Literal translation was applied to this subtitle, the first “hermano” was erased because of spatial considerations.
¿qué puedo hacer? asi nomás iré, hermano.	What can I do? I'll just go, brother.	

DATE		
97		
00:14:55,037 --> 00:14:57,337		
30 de abril	30 de abril	This subtitle used Literal Translation. The date does not require additional explanation.

DATE		
101		
00:15:12,641 --> 00:15:14,941		
1 de mayo	May 1st	Literal Translation is employed to convert “1 de mayo” into “May 1st”.

LOCATION		
102		
00:15:15,041 --> 00:15:17,341		
Comunidad Umajila	Umajila Community	This location does not need explanation. Literal Translation.

SCENE: PARISH PRIEST SPEAKING IN THE CHURCH ABOUT WHAT HAPPENS AT THE TINKU FESTIVAL.		
130		
00:20:17,196 --> 00:20:19,396		
<i>Como parroco de Macha.</i>	<i>As the parish priest of Macha.</i>	Literal Translation was used here.
131		
00:20:19,846 --> 00:20:22,284		
<i>Donde es famoso el</i> Tinku.	<i>Where the</i> Tinku <i>is famous.</i>	The term “Tinku” is directly taken from the source text as it represents a unique cultural event specific to the source language culture, Retention was employed.
132		
00:20:22,734 --> 00:20:26,471		
<i>El campesino viene por costumbre de muchos años atrás.</i>	<i>The farmer comes by tradition from many years ago.</i>	This subtitle used Literal Translation.
133		
00:20:26,772 --> 00:20:28,722		
<i>A hacer este enfrentamiento.</i>	<i>To make this confrontation.</i>	Source text is simple, so Literal translation was employed.
134		
00:20:28,923 --> 00:20:32,461		
<i>Tal vez donde ellos quieren demostrar su valentía.</i>	<i>Perhaps where they want to show their bravery.</i>	Literal Translation preserves the meaning of the subtitle.
135		
00:20:32,561 --> 00:20:36,111		
<i>También a desahogarse</i>	<i>To vent their anxieties</i>	Transposition was employed to improve source text meaning.

de sus angustías peleando.</i>	through fighting as well.</i>	
136		
00:20:36,711 --> 00:20:40,807		
<i>Y de esa manera defendiendo a su señor,	<i>Defending their lord in that way,	Transposition was used to change sentence structure and make it more natural, Reduction was also applied to delete redundant words.
Pero, sin embargo, ellos...</i>	however, they...</i>	
137		
00:20:41,451 --> 00:20:46,741		
<i>Lo viven de otra manera, lo ven que está	<i>They live it in another way, they see	Literal Translation was employed.
en la cruz sufriendo junto con ellos</i>	him on the cross suffering along with them.</i>	
138		
00:20:47,441 --> 00:20:49,677		
<i>pasando el hambre, pero...</i>	<i>Going through hunger, but...</i>	This subtitle is short and the meaning is simple. Literal Translation was used.
139		
00:20:50,427 --> 00:20:54,965		
<i>Ellos ya están aprendiendo a valorar de que	<i>They are already learning to value that	Literal Translation was used to preserve meaning.
ese Cristo no solamente está en la cruz.</i>	Christ is not only on the cross.</i>	
140		
00:20:54,966 --> 00:20:57,686		
<i>Sino también tiene que vivir en su corazón.</i>	<i>But he also has to live in their hearts.</i>	Literal Translation was employed here.

SCENE: A MAN TALKS ABOUT THE PREPARATION BEFORE THE TINKU FESTIVAL.

150		
00:23:51,931 --> 00:23:59,118		
<i>En Macha sin falta todos, no debemos tomar	<i>In Macha, everyone present, must not drink	Reduction was employed here, the source text was too long to fit a single subtitle. However, the meaning is simple and can be retained despite being condensed.

porque los que toman se quedan atrás.</i>	because those who drink are left behind.</i>	
151		
00:23:59,118 --> 00:24:04,331		
Sus señoras pueden estar cuidando,	Their wives may be taking care,	Naturalization was used in this subtitle to ensure that the translation sounds natural and idiomatic in the target language. The term “señoras” was replaced with “wives” to convey the intended meaning in a way that is more commonly used and understood in English
los que se toman pueden descansar.	those who drink can rest.	
152		
00:24:04,458 --> 00:24:08,708		
Nos reuniremos entre jovenes, en la esquina	And we will gather among young people,	Reduction was applied here in order to reduce source text to fit a subtitle.
nos enfrentaremos con los fichichua, carajo.	we will confront the Fichichua, damn it.	

LOCATION		
157		
00:25:44,443 --> 00:25:46,743		
Comunidad Fichichua	Fichichua Community	This location requires no further explanation. Literal Translation.

SCENE: PEOPLE TALKING DURING THE TINKU FIGHT		
174		
00:29:47,332 --> 00:29:54,487		
Bien que viniste a mi casa, solicitando unirmos,	It is good you came asking us to unite,	Reduction was used in this subtitle because the meaning is simple and according to spatial consideration, the subtitle cannot be that long.
pero llegué a la casa y él se ha perdido.	but I got home and you were gone.	
175		
00:29:55,021 --> 00:29:59,194		
<i>No beban mucho, desde ahora	Don't drink too much, from now on	Modulation was applied here. “No beban mucho, desde ahora tenemos que pensar muy

		bien” has been slightly altered in translation to “Don't drink too much, from now on we have to think very carefully” to fit the target language's structure and conventions better while maintaining the original meaning.
tenemos que pensar muy bien.</i>	we have to think very carefully.	

LOCATION		
209		
00:35:40,035 --> 00:35:42,335		
Pueblo de Macha	Macha Town	Literal Translation was used here since it is a location.

SCENE: PEOPLE TALKING DURING THE TINKU FIGHT		
220		
00:38:58,804 --> 00:39:00,324		
<i>Así yo ando, carajo.</i>	<i>That's how I am, damn it.</i>	Cultural Substitution was used in this translation. The Spanish interjection “carajo” is replaced to its equivalence in English “damn it”.
221		
00:39:00,454 --> 00:39:02,134		
Tiene que haber campo.	There has to be a space.	Literal Translation was applied. The Spanish sentence “Tiene que haber campo” translates directly to “There has to be a field” in English, effectively conveying the same message.

SCENE: DRUNK MAN AT THE TINKU FESTIVAL		
252		
00:46:54,745 --> 00:47:00,734		
Nosotros somos macheños, carajo.	We are from Macha, damn it.	Adaptation was applied here. The word “macheños” was adapted to “from Macha”.

		The interjection “carajo” was adapted to its equivalent English form “damn it”, which is an example of Cultural Substitution. The translation of the state “Estamos borrachos” to “We are drunk” is a Literal Translation
Estamos borrachos, carajo.	We are drunk, damn it.	
253		
00:47:00,734 --> 00:47:03,630		
Ahora vamos a matar aquí.	We are going to kill here.	The phrase “vamos a matar” was translated to “we are going to kill”, which is Literal Translation. Reduction was also applied in order to remove the word “ahora” because the sentence is referring to the future and not to the present continuous.

SCENE: MAN TALKING ABOUT HIS ANIMALS		
254		
00:50:28,392 --> 00:50:33,342		
Pasa, pasa, pasa por ese lado, por ese lado.	Go on, go on, go on that way, on that way.	Literal Translation was employed.
255		
00:50:34,280 --> 00:50:38,681		
Con estos animales estamos andando por estos caminos, ellos nos sirven.	With these animals, we walk these paths, they are useful.	Meaning is straightforward, Literal Translation was applied.
256		
00:50:38,881 --> 00:50:42,268		
A nosotros nos sirven, con estas llamas nosotros vivimos.	They serve us well, we live with these llamas.	Transposition was applied to improve sentence structure in English.
257		
00:50:42,918 --> 00:50:44,718		

Nuestros animales, entonces.	Our animals, then.	Word-for-word was applied since text is simple and short.
258		
00:50:44,908 --> 00:50:47,219		
Con eso nosotros vivimos en el campo.	With them we live in the countryside.	Adaptation was applied to make it clear, “con eso” was replaced with “with them” to refer to their animals and make the sentence easier to understand.
259		
00:50:47,509 --> 00:50:49,659		
Nosotros viajamos siempre cada día...	We travel every day...	Literal Translation. “Nosotros viajamos siempre cada día” was translated literally into English as “We travel every day”.
260		
00:50:50,049 --> 00:50:51,981		
Semanas tras semana, caminamos.	<i>We walk week after week.</i>	Transposition was applied here.

SCENE: WOMAN TALKING ABOUT CHILD BIRTH

283		
00:55:14,625 --> 00:55:18,679		
Cuando tiene que nacer el bebé, nos duele	When a baby is due to be born, we feel pain	The cultural reference was translated to midwife (“la partera”) and her role in providing medication during childbirth. Direct Translation was applied here.
el vientre y la partera nos da medicamentos.	and the midwife gives us medicine.	
284		
00:55:19,178 --> 00:55:24,619		
Nos frota el vientre hacia abajo	She rubs our belly downward in this way,	Paraphrase was applied to describe the birth process in the original text for better comprehension in English.
de esta manera, así damos a luz.	that's how we give birth.	
285		
00:55:25,219 --> 00:55:28,969		

Después nos da nuevamente medicamento:	Then she gives us medication again:	Generalization was applied here, the translation replaced the “mate de molle” and “(mate) de trigo” to their general English equivalents, since there is no equivalence for “mate”, “tea” was used in its place.
mate de molle, de trigo.	molle tea, wheat tea.	
286		
00:55:29,241 --> 00:55:35,790		
<i>También mate de coca, después	<i>Also coca tea, then she continues	Generalization employed here as well for “mate de coca”, the rest of the text used Literal translation.
nos sigue frotando hasta lograr el parto.</i>	to rub until the birth is achieved.</i>	
287		
00:55:35,845 --> 00:55:42,923		
De esa manera solo la partera	In this way, only the midwife helps us	The role of the midwife in the birth process was translated using the technique of Direct Translation, with “la partera” being translated as “midwife”.
nos ayuda a dar a luz frotando hacía abajo.	to give birth by rubbing downward.	
288		
00:55:43,323 --> 00:55:48,422		
<i>- Y ¿cuándo ya nace?</i>	<i>- And when is the baby born?</i>	Literal Translation was employed for most part of the subtitle. Direct Translation was applied for “partera”.
- La misma partera levanta al niño.	- The same midwife picks up the child.	
289		
00:55:48,422 --> 00:55:50,622		
Otras veces otra persona levanta.	Sometimes someone else picks them up.	The response about who picks up the child after birth was translated by paraphrasing the sentence structure to align with English usage. Paraphrase was used.

SCENE: AN INTERVIEWER ASKS PARENTS ABOUT THE UPCOMING CHILD

290

00:55:51,318 --> 00:55:54,251		
<i>Yo pensé que el niño ya había nacido.</i>	<i>I thought the baby was already born.</i>	Literal Translation was applied for this subtitle.
291		
00:55:54,612 --> 00:56:00,501		
Pero... queremos varoncito, porque	We want a little boy,	The conjunction “pero” was removed because it was not necessary. Reduction was employed. “Varoncito” was translated to the more general term “boys” to reflect the belief that having a male child is preferable. Generalization was used in this part.
el varoncito siempre ayuda a su padre.	because boys always help his father.	
292		
00:56:00,638 --> 00:56:03,501		
Yo... pienso...	I... think...	Literal Translation.
293		
00:56:03,678 --> 00:56:08,389		
...en el padrino, la ciudad,	...about the godfather, the city,	Expansion was utilized in this subtitle to enhance clarity and convey the intended meaning. The phrase “my child” was added to provide additional context and make it clear that the purpose is for the child to go to school.
para que vaya a la escuela.	for my child to go to school.	
294		
00:56:08,739 --> 00:56:12,767		
Esa es mi preocupación,	That is my concern,	Reduction was applied here. “De mi parte” was removed because when the speaker expresses “mi preocupación” it already implies that the well-being of his child is something that concerns him.
de mi parte, en cómo vestirle.	how to dress him.	
295		
00:56:12,827 --> 00:56:17,867		

Y en la comida para comer, cómo conseguir.	How to get food for him.	The speaker's responsibility for providing food was communicated using the technique of Paraphrase to make the sentiment clearer.
296		
00:56:18,355 --> 00:56:20,035		
Esa es mi obligación.	That's my duty.	Literal Translation.
297		
00:56:21,129 --> 00:56:24,429		
<i>¿Qué prefieres varoncito o mujercita?</i>	<i>Do you prefer a boy or a girl?</i>	The question about preference for a child's gender was translated using Generalization.
298		
00:56:24,629 --> 00:56:25,629		
Varoncito.	A boy.	The speaker's preference for a male child was translated using Generalization
299		
00:56:26,583 --> 00:56:27,583		
<i>¿Por qué?</i>	<i>Why?</i>	Literal Translation.
300		
00:56:27,833 --> 00:56:30,833		
Quiero para que ayude a su papá.	I want a boy to help his father.	Expansion was applied in this subtitle to make the implicit information about the mother's preference explicit. The translation conveys the specific desire of the mother for her son to assist his father.
301		
00:56:32,033 --> 00:56:34,621		
Para que ayude a su papá.	So he can help his father.	Transposition was employed in the translation to improve clarity and readability.
302		
00:56:35,510 --> 00:56:37,009		
<i>¿Y por qué no mujercita?</i>	<i>Why not a girl?</i>	Generalization was employed to change "mujercita" to more general term "girl".
303		
00:56:37,421 --> 00:56:39,410		

La mujercita sufre.	Girls suffer.	Generalization as well.
SCENE: A WOMAN GIVES BIRTH WITH THE HELP OF A MIDWIFE		
304		
00:57:15,280 --> 00:57:19,330		
Ya, ya, ya te estoy sosteniendo.	Alright, alright, I am holding you.	The meaning of this subtitle is simple, Literal Translation was employed.
305		
00:57:22,169 --> 00:57:24,919		
- Te estoy sosteniendo.	- I am holding you.	The dialogue was literally translated, meaning is easy to understand. Literal Translation.
- Dame medicamento.	- Give me the medication.	
306		
00:57:25,007 --> 00:57:27,508		
Aquí está, aquí está, toma, toma.	Here it is, here it is, take it, take it.	The original dialogue repeats many times the same word, so Reduction was applied while perserving the meaning.
307		
00:57:27,558 --> 00:57:30,508		
Está preparado el medicamento.	The medication is ready.	Transposition is employed here to improve sentence understanding.
308		
00:57:31,797 --> 00:57:38,346		
Ya un ratito a este lado ponte, ahí	Move to this side for a bit, there you have	The meaning of the subtitle is preserved by using almost the same structure. Literal Translation is the closer here.
tienes que aguantar, ponte hacía abajo.	to endure, position yourself downward.	
309		
00:57:38,435 --> 00:57:42,685		
Toma rápido el matecito, aquí está.	Drink some tea quickly, it is here.	The word “matecito” does not have a direct equivalent in English, so it was replaced with the more general term “tea.” This is an example of Generalization, where a specific

		term is replaced with a broader term that conveys a similar concept. Additionally, Transposition was used to improve the readability of the sentence.
310		
00:57:42,884 --> 00:57:47,556		
Aquí está, nadie nos va a ayudar,	It is here, no one will help us,	Paraphrase is utilized to convey the speaker's circumstances and the importance of relying on oneself.
solita tienes que tomar, estamos solas.	you have to take it alone, we are alone.	
311		
00:57:48,513 --> 00:57:50,862		
Aquí está el medicamento preparado.	The medication is ready here.	Transposition was employed to enhance the clarity of the sentence.
312		
00:57:51,113 --> 00:57:55,001		
A este lado ponte, no te pares,	Move to this side, don't stand up,	Transposition is used here to ensure the English translation remains grammatically correct.
te estoy sosteniendo.	I'm holding you.	
313		
00:57:55,051 --> 00:57:57,841		
Hacia abajo tienes que pujar, ¡Puja hacia abajo!	You have to push downwards, push downwards!	Literal Translation was applied to capture the urgency of the midwife's instructions.
314		
00:57:57,874 --> 00:58:01,192		
Ya, ya, ya te voy a frotar,	Alright, alright, I'm going to rub you,	Word-for-word translation was applied because the text is straightforward.
te voy a frotar.	I'm going to rub you.	
315		
00:58:01,242 --> 00:58:04,979		
No te rindas levántate,	Do not give up, get up,	The importance of repeating the phrase "Do not give up" to show their support is preserved. Word-for-word is applied for this subtitle.

levántate, ¡levántate!	get up, get up!	
316		
00:58:05,129 --> 00:58:11,629		
Te estoy sosteniendo, te estoy sosteniendo,	I'm holding you, I'm holding you,	The repetition of the phrase "I'm holding you" is maintained to convey the speaker's supportive role. Word-for-word Translation.
te estoy sosteniendo.	I'm holding you.	
317		
00:58:13,745 --> 00:58:14,945		
De esta manera.	This way.	This sentence was translated by using Literal Translation.
318		
00:58:16,342 --> 00:58:20,291		
Párate, párate, párate, ¡párate!	Stand up, stand up, stand up, stand up!	Word-for-word Translation is applied here.
319		
00:58:20,345 --> 00:58:22,894		
Aguanta, aguanta, hacia abajo, hacia abajo.	Endure, endure. Downwards, downwards.	Literal Translation.
320		
00:58:23,583 --> 00:58:29,983		
Aguanta, aguanta, aguanta,	Endure, endure, endure.	The repetition is maintained because of the tone and urgency of the situation. Literal Translation.
te estoy sosteniendo, te estoy sosteniendo.	I'm holding you, I'm holding you.	
321		
00:58:30,272 --> 00:58:32,772		
<i>Ellos no nos van a ayudar.</i>	<i>They are not going to help us.</i>	The context implies that they won't receive assistance from others. Literal Translation was employed.
322		
00:58:32,822 --> 00:58:33,822		
<i>Ya, ya, ya.</i>	<i>Alright, alright.</i>	Reduction was applied due to temporal considerations. This dialogue is brief, and the Spanish word "ya" consists of only two letters.
323		

00:58:33,860 --> 00:58:34,860		
Ayúdame.	Help me.	Literal Translation
324		
00:58:37,262 --> 00:58:38,561		
Te estoy sosteniendo.	I'm holding you.	This sentence employed Literal Translation, maintaining the speaker's support and care.
325		
00:58:39,899 --> 00:58:41,198		
Te estoy sosteniendo	I'm holding you.	Same as previous subtitle, Literal Translation.
326		
00:58:43,490 --> 00:58:45,988		
Tienes que hacer fuerza hacia abajo,	You have to push downwards,	The repetition of “hacia abajo” is maintained to communicate the midwife's instructions. Literal Translation was applied.
hacia abajo, hacia abajo.	downwards, downwards.	
327		
00:58:46,025 --> 00:58:52,587		
¡Ayudenme! ¡Cómo voy a lograr solita!	Help me! How can I do this alone!	The technique of Expansion was used here to highlight the speaker's desperation and also determination.
voy a lograr, no es que no.	I will do it, it is not that I cannot.	

SCENE: THE BABY IS ALREADY BORN AND FAMILY MEMBERS ARE HAPPY		
328		
00:59:04,965 --> 00:59:08,854		
Estabamos tristes, pero ahora	We were sad, but now	The subtitle uses Word-for-word Translation to convey the contrast in emotions from sadness to happiness due to a good outcome.
todo ha salido bien.	everything has turned out well.	
329		
00:59:09,854 --> 00:59:11,810		
Estabamos muy tristes.	We were very sad.	Word-for-word Translation.
330		

00:59:20,557 --> 00:59:22,170		
Ha dado a luz sin problemas.	She gave birth without any complications.	Literal Translation was used to inform that the birthing process was smooth and without complications.
331		
00:59:22,759 --> 00:59:24,709		
Todo salió bien.	Everything went well.	This is a simple and Word-for-word Translation of the sentence expressing that everything has gone well.
332		
00:59:26,209 --> 00:59:28,697		
¡Ay! Estabamos muy tristes.	Oh! We were very sad.	The subtitle uses Word-for-word Translation and maintains the emotional element of the original sentence.
333		
00:59:30,696 --> 00:59:35,047		
Era una pena, pero ahora	It was a pity, but now	The subtitle utilizes Word-for-word Translation and preserves the contrast from sadness to happiness resulting from a positive outcome.
ya todo salió bien.	everything has turned out well.	
334		
00:59:38,186 --> 00:59:42,497		
Mi hijita es mujercita, cocinera,	My girl is a little woman who will be	The translation employs Expansion to enhance the understanding of the context that the 'mujercita' will grow up and assume responsibilities.
que ordeña y hace queso.	a cook, who milks and makes cheese.	
335		
00:59:42,963 --> 00:59:44,463		
Que tiene manitos moledoras de llajua.	Her little hands will prepare <i>llajua.</i>	The translation retains the cultural reference of 'llajua' (a Bolivian spicy sauce). Retention is utilized in this case. Additionally, Expansion is

		applied to enhance the readability of the sentence.
336		
00:59:44,613 --> 00:59:45,663		
Servidora de comida.	A food server.	This sentence employed Literal Translation, expressing the girl's role as a server of food.
337		
00:59:46,163 --> 00:59:51,213		
Aquí está tu hijita, ya nació,	Here is your daughter, she has been born.	The translation employs Expansion to provide clarity regarding the actions that need to be undertaken.
tenla y ahora dale pecho.	Hold her and breastfeed her now.	

SCENE: A MAN COMES BACK AND TALKS WITH HIS WIFE

358		
01:02:59,955 --> 01:03:00,995		
Ahí estás, ve.	There you are, see.	The original Spanish sentence “Ahí estás, ve.” is translated as “There you are, see.” while preserving the original context and meaning. Word-for-word Translation has been utilized.
359		
01:03:03,660 --> 01:03:04,660		
Esther.	Esther.	As a personal name, it remains universally recognizable and does not require translation. This is an example of Literal Translation.
360		
01:03:05,094 --> 01:03:06,844		
Vámonos rápido, te voy a robar.	Let's go quickly, we will run away.	The phrase “Vamonos rápido, te voy a robar” is translated using a mix of Literal Translation and Paraphrase. “Vamonos rápido” is literally translated as “Let's go quickly,” maintaining the original wording. However, “te voy a robar” is paraphrased as “we will run away” to convey the intended meaning in English.

361		
01:03:09,002 --> 01:03:11,601		
Apúrate, apúrate,	Hurry up, hurry up,	Literal Translation was applied here. The repetition of “apúrate” is kept to reflect the urgency in the original text.
alista tus cosas.	get your things together.	
362		
01:03:14,305 --> 01:03:16,156		
Vamonos rápido.	Let's go quickly.	A Literal Translation was employed here, translating “Vamonos rápido” directly as “Let's go quickly.” This translation retains the original urgency conveyed in the source text.

SCENE: PEOPLE TALKING ABOUT THE NEXT YEAR

363		
01:03:38,915 --> 01:03:42,516		
<i>Tenemos el deber de cuidar bien.</i>	<i>We have to take care of our children.</i>	Reduction and Expansion techniques were employed in this subtitle. Reduction was used to omit the mention of “el deber” (the duty) as it can be implied in the context. Expansion was applied to specify the recipients of the care, resulting in the addition of “of our children” to provide clarity and completeness in the translation while conserving subtitle space.
364		
01:03:43,003 --> 01:03:48,353		
<i>Para que estén sanos y bien,	<i>To ensure their health and well-being,	Modulation was employed to emphasize their responsibilities more effectively.
y así perfectamente</i>	perfectly so</i>	
365		
01:03:48,541 --> 01:03:52,642		
- Para el año a estas alturas lo mismo.	- Next year will be the same.	The first part of the translation employed Reduction to convey the meaning of the dialogue while simplifying the expression. The

		last part utilized Word-for-Word Translation to maintain the original wording and preserve the intended meaning.
- Suerte, suerte, lindo.	- Luck, luck, lovely.	
366		
01:03:53,092 --> 01:03:56,292		
- Nuestros tinkus también van a venir.	- Our <i>tinkus</i> will also come.	Retention was utilized in the translation to retain the cultural reference of “tinkus” since there is no direct equivalent in English. Transposition was also applied to restructure the sentence and improve its readability in the target language.
- También estos niños vendrán.	- These kids will also come.	
367		
01:03:56,431 --> 01:03:59,823		
- De igual manera vamos a bailar y cantar.	- We will dance and sing in the same way.	Transposition was used in this subtitle to enhance its naturalness and readability in English.
- Ah claro.	- Oh sure.	
368		
01:04:00,218 --> 01:04:03,819		
- Con mi charanguito, mi huayñito.	- With my little <i>charango</i> and <i>huayño.</i>	Retention was applied in this subtitle to maintain the cultural references of “charanguito” and “huayñito.” However, since the diminutive form doesn't have a direct equivalent in English, the word “little” was added to convey the same sense of smallness or endearment. This addition helps to enhance the understanding and convey the intended meaning of the subtitle.
- Vas a bailar.	- You will dance.	
369		
01:04:03,919 --> 01:04:05,039		
<i>Bailar huayño.</i>	<i>Dance</i> huayño.	Retention was also used to preserve the word “huayño” in the subtitle. “Huayño” refers to a

		traditional Bolivian musical genre, and by retaining the original term, the cultural and musical context is maintained.
370		
01:04:05,319 --> 01:04:08,158		
<i>- Así es hijos míos	<i>- That's right my children	Adaptation was applied in this subtitle, as the meaning of the sentence is retained while the sentence structure and words are adapted to fit the target language. This ensures that the subtitle conveys the intended message while sounding natural in the target language.
-Sí, así va bien.</i>	- Yes, that's fine.</i>	

POEM'S TRANSLATIONS

Poem # 1	Translation
<p>Estando aquí, sin estar estoy. Lejos, lejos de mi campo estoy. ¿Acaso queriendo estar de vuelta? Sin estar aquí, estoy. ¿Acaso queriendo estar aquí?</p>	<p>Being here, without being, I am. Far, far away from my land, I stand. Longing to return, perhaps I am? Without being here, I am. Longing to be here, perhaps I am?</p>
<p>This poem reflects the speaker's conflicted emotions and sense of displacement. He is physically present in the city yet there is a sense of detachment and a longing for their home town. The speaker is questioning his decisions and grappling with the desire to return to his familiar surroundings, or if he genuinely wishes to remain in the city.</p>	
<p>The first line: “Estando aquí, sin estar estoy,” is translated as “Being here, without being, I am.” This retains the paradoxical nature of the original sentiment. For the most part, the translation preserves the original structure, and the decision was made to maintain “estoy” as “I am” at the end to establish a rhyme that will be seen in subsequent lines.</p> <p>“Lejos, lejos de mi campo estoy,” changes to “Far, far away from my land, I am.” This line is primarily a literal translation. The noun “campo,” which could translate as “field,” is instead presented as “land” to offer a broader interpretation of space and for stylistic and rhythmic reasons within the poem. The verb “(yo) estoy” was kept as “I am,” which also assisted with the overall rhyme of the poem.</p> <p>“¿Acaso queriendo estar de vuelta?” This part was transposed into a more natural English phrasing, “Longing to return?” and to preserve the tone of uncertainty, “perhaps I am?” was used.</p> <p>“Sin estar aquí, estoy.” - “Without being here, I am.” This line is a repetition of the first one and is translated in an identical manner, maintaining the paradoxical structure and adding “here.”</p> <p>“¿Acaso queriendo estar aquí?” Similar to the third line, the tone of uncertainty was maintained and the verb “to be” was transposed to the end to create a similar structure.</p>	
<p>In summary, much of the original poem's structure was preserved, but at the same time, equivalents for some terms were used, and some sentences were transposed to reorder their components, placing the speaker as “I am” at the end of each line. The original version has its first two lines this way, and this has been increased in the translation through the rhyme of some words and especially the endings of each line, leaving the final product as a rhymed poem.</p>	

Poem # 2**Translation**

¿Acaso gente de otra gente voy a ser?
 Si de afuera regreso a mi tierra
 caminando, caminando.
 Andando adentro, aquí estoy diciendo.
 ¿Dónde mi casa?
 ¿Dónde mi mujer?
 Dónde para encontrarse mi montera.

Shall I become a stranger among my own?
 If I come back to my land from afar,
 Walking and walking.
 Going inward, here I am saying.
 Where is my home?
 Where is my wife?
 Where my montera could be found.

In this poem, the speaker explores the transformation he undergoes as a result of departing from his hometown. The speaker contemplates the potential of becoming a foreigner even among familiar faces upon returning to their homeland. There's a profound longing to journey back, with an emphasis on the physical act of walking toward their known land. The speaker also questions the location of his home, his wife, and his traditional hat, which symbolizes their cultural identity. The poem communicates a sense of displacement and the pursuit of belonging to a different world.

“¿Acaso gente de otra gente voy a ser?” The original line poses a question about the speaker's possible alienation. It has been translated as “Shall I become a stranger among my own?” The uncertainty of “volverse otra gente” has been reinterpreted as a possible transformation, rendered as “Shall I become a stranger”. The reference to “people” is replaced with “my own”, maintaining the essence of feeling out of place in familiar settings.

“Si de afuera regreso a mi tierra” The conditional tense is preserved, followed by the phrase “de afuera” which has been translated into “from afar”, conveying a similar sense of distance and alienation. “Regreso a mi tierra” is directly translated as “I come back to my land”, encapsulating the potential journey back to the speaker's homeland. The entire line was restructured for better comprehension in English.

“caminando, caminando.” - This line is translated by adding “and” to emphasize the repetition of “caminando” and to provide a rhythmic emphasis on the journey, which is preserved in English.

“Andando adentro, aquí estoy diciendo.” A metaphorical layer is added to the journey, possibly implying introspection or a return to one's roots.

“Andando adentro” is translated as “going inward,” and “aquí estoy diciendo” is literally translated as “here I am saying”.

“¿Dónde mi casa?” - “¿Dónde mi mujer?” - “¿Dónde para encontrarse mi montera?” These questions illustrate the speaker's feeling of loss, questioning the whereabouts of his belongings. The last question is restructured for a more natural-sounding English question: “Where my montera could be found.” The ECR “montera” is preserved due to its unique cultural significance, as translations such as “leather hat” or “traditional hat” wouldn't adequately convey the symbolism of this hat, distinctive of the Tinkus tradition. No further detail or information could be specified or added due to the spatial restrictions of the subtitle.

In this case, the original poem does not contain rhymes, nor does the translated version. The emphasis has been placed on carefully preserving the overarching themes of disorientation, distance, and return in the English version, thereby maintaining the original meaning and sentiment of the poem.

Poem # 3

Translation

Bajo la misma luna, duerme el enemigo.
El mismo amanecer al enemigo ha de despertar.
Como yo con la mujer el último día ha de trabajar.
¡Ya llega la fiesta del enemigo!

Beneath the same moon, sleeps the foe.
The same dawn shall awaken the foe.
As I work with my woman on the final day to go.
The foe's festival is soon to show!

This poem highlights the shared experience of sleep and waking under the same moon and sun with the enemy, and also expresses the impending arrival of the enemy's festival, suggesting a mixture of excitement, apprehension, and perhaps even a sense of unity in the celebration despite existing conflicts.

“Bajo la misma luna, duerme el enemigo.” - “Beneath the same moon, sleeps the foe.” This line has been translated literally. The noun “enemigo” is translated as “foe” in English, a slightly more poetic term.

“El mismo amanecer al enemigo ha de despertar.” The phrase “ha de despertar” is translated as “shall awaken”, maintaining the future aspect and formal tone of the original Spanish text and the whole line is transposed so “foe” is placed at the end, in order to rhyme.

“Como yo con la mujer el último día ha de trabajar.” This line took a more interpretative approach. “Como yo con la mujer” was translated to “As I work with my wife”, where “mujer” means someone’s partner, in this case the speaker’s partner, which can be considered his wife, and “el último día ha de trabajar” becomes “on the final day to go”. The phrase “to go” is added to provide the context of anticipation for the upcoming event.

“¡Ya llega la fiesta del enemigo!” This line was reinterpreted and rearranged in order to achieve rhythmic translation. “¡Ya llega la fiesta del enemigo!” is translated as “The foe's festival is soon to show”, it also introduced a rhyme to add to the musicality of the verse.

In general, this poem was translated by interpreting some lines, aiming to maintain the meaning and tone of the original while ensuring the translated text is appropriate and maintains a poetic feel in English. The concepts of shared human experience (“the same moon”, “the same dawn”) and anticipation for an event (“the final day to go”, “The foe's festival is soon to show”) are preserved across both versions.

Poem # 4**Translation**

¡Oh Inti, creador de todo!
 Que venga con el alba la alegría de tus ojos
 Y el calor de tu aliento que venga con el viento
 A fortalecer los surcos.
 Ya hemos enterrado el grano en el vientre de la Pachamama
 La planta mañana ha de florecer.
 ¡Vamos a cosechar!

Oh Inti, creator of all!
 May your eyes' joy come with the dawn.
 And your breath's warmth come with the wind.
 To strengthen the furrows.
 We have already buried the seed in the womb of Pachamama.
 The plant will bloom tomorrow.
 Let's go harvest!

The poem is an invocation to Inti, the Inca sun god, acknowledging him as the creator of all things. The poem expresses the desire for the joy of Inti's gaze and the warmth of his breath to accompany the arrival of dawn, bringing vitality and strength to the fields. The reference to burying the grain in the womb of Pachamama (Mother Earth) symbolizes the act of sowing, and the anticipation that tomorrow the plants will bloom. The final line reflects the excitement and readiness to reap the rewards of their labor. Overall, the poem celebrates the cyclical nature of agricultural life and the connection to nature.

“¡Oh Inti, creador de todo!” - “Oh Inti, creator of all!” This line was literally translated while preserving the invocation of Inti, the Inca sun god, and his role as the creator.

“Que venga con el alba la alegría de tus ojos” This line was rearranged to improve its structure in a poetic way and make it similar to the next line structure. “La alegría de tus ojos” was translated as “your eyes' joy”, this phrase might be interpreted as a way to refer to sunlight that “come with the dawn”.

“Y el calor de tu aliento que venga con el viento” Following the previous line. “El calor de tu aliento” becomes “your breath's warmth”, again as a poetic reference to the heat of the sun which the speaker wants to “come with the wind”.

“A fortalecer los surcos.” This sentence is translated literally, effectively keeping the agricultural imagery of the original.

“Ya hemos enterrado el grano en el vientre de la pachamama” This line is straightforward and has been translated while preserving its structure. The phrase “el vientre de la pachamama” is directly translated to “the womb of Pachamama”, thus maintaining the reverence and intimate connection with the Earth Mother deity.

“La planta mañana ha de florecer.” This line has been rearranged to enhance its comprehension in English while maintaining the optimistic sense and the theme of growth.

“¡Vamos a cosechar!” This command was translated directly, effectively maintaining the action and communal participation implied in the original.

This poem preserved the cultural and spiritual references of the original text. The themes of divine reverence, metaphor, nature's power, and human participation in these processes are consistently maintained in the English translation.

Poem # 5**Translation**

No llores bastante...
Te estoy diciendo.
Por cada mechoncito, oro de suerte te van a dar.
Plata de suerte te van a dar.

Do not cry too much, my child...
I am telling you.
For every little strand, lucky gold they will give you.
Lucky silver they will give you.

The poem is set in the context of a child's first haircut, known as “rutucha” in Bolivia. The speaker reassures the child, urging them not to cry. He explains that for every lock of hair cut, his godson will receive money, expressed in the form of gold and silver. The poem captures the tradition of giving monetary gifts to the child, symbolizing the hopes and well-wishes for his future. It conveys a sense of comfort and encouragement to his child, emphasizing the positive outcome and rewards associated with the haircutting ritual.

“No llores bastante...” The first part of the line preserved the same structure and also captures the speaker's soothing intention, while “my child” was added to provide context and indicate the speaker's caring tone, as this detail is implied but not explicit in the Spanish text.

“Te estoy diciendo.” The phrase “te estoy diciendo” is a common Spanish phrase often used to emphasize a statement and it was directly translated to English.

“Por cada mechoncito, oro de suerte te van a dar.” The phrase “Por cada mechoncito” was translated as “For every little strand”, maintaining the diminutive form which implies affection in the Spanish version. “Oro de suerte te van a dar” has been translated as “lucky gold they will give you”, preserving the original Spanish sentence structure to rhyme with previous and next line, the idea of fortune being associated with the “strand” was also preserved.

“Plata de suerte te van a dar.” This line was translated in a manner consistent with the previous one, keeping the material wealth “silver” and luck connected.

The translation tried to enhance the poem meaning by including “My child” to provide necessary context and effectively convey the intended tone. Moreover, the sentiment of reassurance and the promise of luck and prosperity were successfully conveyed in the English translation.

Poem # 6**Translation**

¿Para una gallinita será?
 Estarás diciendo.
 Para un corderito ¿tal vez?
 Acaso para un pantaloncito ¿alcanzará?
 La platita de los cabellos para tanto ¿alcanzará?
 Así dirás, diciendo.

For a little hen may be?
 You might be wondering.
 For a little lamb, maybe?
 Or for a pair of pants, will it suffice?
 The little money from my hair, will it suffice?
 Thus, you will stay wondering.

This poem continues the previous one in the “rutucha” context, it explores the possibilities of what the money received from the haircut might be used for. The speaker acknowledges the child's thoughts and questions, suggesting that he might be wondering if the money will be enough to buy a little chicken, a small lamb, or even a pair of pants. The poem captures the child's innocent curiosity about the potential uses of the money, highlighting their imagination and contemplation of what they could acquire. It adds a sense of wonder and excitement to the ritual of the haircut, as the child ponders the possibilities that the money might bring.

“¿Para una gallinita será?” The diminutive “gallinita” is preserved as “little hen”, maintaining the affectionate tone. The uncertainty of the original question is captured in English with the phrase “may be?”. This ending was selected to rhyme with the third line that ends with a similar, but not identical word, “maybe” which sounds the same.

“Estarás diciendo.” This line has been reinterpreted considering the context, where the godson's thoughts and questions are taken as “You might be wondering”. The future tense of the verb “estarás” is transformed into the modal verb “might” to convey the same hypothetical situation.

“Para un corderito ¿tal vez?” The diminutive “corderito” is translated as “little lamb”, echoing the affectionate tone from the Spanish text. The uncertainty of the phrase “¿tal vez?” is maintained with the word “maybe”, which plays on words with the first line.

“Acaso para un pantaloncito ¿alcanzará?” In this translation, the word “acaso” was swapped with “or” for more cohesion with the previous and subsequent lines, preserving the godson’s doubts about money use. “Pantaloncito” was changed to “a pair of pants”, dropping the diminutive form for a more natural English phrase. “¿Alcanzará?” is translated as “will it suffice?” to convey the concern of the original line, and like the Spanish version, it was kept at the end to rhyme with the next line.

“La platita de los cabellos para tanto ¿alcanzará?” The first part was translated as “The little money from my hair”, making a direct connection between hair and money while preserving the diminutive form. “Para tanto” was omitted in the translation considering space and temporal restrictions, however, the meaning of the line has been preserved. “¿Alcanzará?” was translated as “will it suffice?”, consistent with the previous translation and reinforcing the theme of uncertainty.

“Así dirás, diciendo.” Similar to the second line, this part was reinterpreted considering the godson's doubts and remains as an action that will continue “Thus, you will stay wondering”.

The translation aims to maintain the original's tone and the godson's sense of uncertainty through the speaker's words, while also ensuring that the English version sounds natural. Rhyming words have been sought at the endings to preserve the style of the original poem while maintaining its meaning.

Poem # 7**Translation**

Ya ha llegado el tiempo del enemigo.
Te estoy viendo corazón de piedra amarilla.
Listo estás, lo sé.

The time of the foe has come.
I see you, heart of yellow stone.
You are ready, I know.

The poem portrays the anticipation and readiness for the Tinku festival, focusing on the arrival and awareness of the enemy's presence, which suggests a level of readiness and vigilance. The mention of the heart as a stone may allude to the hardened resolve or resilience of the enemy, emphasizing the upcoming confrontation during the festival.

“Ya ha llegado el tiempo del enemigo.” The line has been rearranged to maintain the tense and urgency of the Spanish original in the English version “The time of the foe has come”.

“Te estoy viendo corazón de piedra amarilla.” The first part “Te estoy viendo” was translated as “I see you” to convey the continuous present aspect in a more natural-sounding English phrase. The phrase “corazón de piedra amarilla” is translated literally as “heart of yellow stone,” preserving the metaphorical image.

“Listo estás, lo sé.” This line is translated directly, effectively carrying the speaker's assertion from the original Spanish text into the English version “You are ready, I know”, and also adding rhyme to the endings of all lines.

Overall, the translation aimed to maintain the original poem's tone and the dramatic anticipation, and it is also noteworthy that the first line and the choice of words for the line endings were selected to rhyme. The themes of confrontation, readiness, and visual observation are consistently maintained across both versions.

Poem # 8**Translation**

De los umajilas de arriba somos.
 De los fichichuas de abajo somos.
 Beberemos, bailaremos, nos encolerizaremos.
 Para enojarte tu casa te lo he de quemar.
 Para enojarme mi casa me lo has de quemar.
 A los achachilas fuerza te estarás pidiendo.
 A los achachilas fuerzas me estaré rogando.

From the Umajilas above, we are.
 From the Fichichuas below, we are.
 We will drink, we will dance, we will get enraged.
 I will burn your home to make you mad.
 You will burn mine to make me mad.
 You will ask the Achachilas for strength and might.
 I will beg the Achachilas for power and right.

The poem describes the preparation and anticipation of the villages for the confrontation. The speaker identifies themselves as belonging to the Umajilas. The poem suggests that there will be drinking, dancing, and anger before the confrontation, reflecting the intense and passionate nature of the Tinku tradition. References to the “achachilas”, revered mountain spirits in Andean culture, highlight the plea for strength and power from the supernatural realm. It suggests that both sides will be seeking divine assistance and protection for the forthcoming confrontations.

“De los umajilas de arriba somos.” Most of the line has been translated as it is. The resulting structure in English is similar to that of Spanish, this has been done to make the endings of the lines similar “From the Umajilas above, we are”.

“De los fichichuas de abajo somos.” This line was translated in the same manner as the previous one, keeping the original structure intact. “From the Fichichuas below, we are”.

“Beberemos, bailaremos, nos encolerizaremos.” This line was translated keeping the future tense and the sequence of actions consistent with the Spanish version “We will drink, we will dance, we will get enraged”.

“Para enojarte tu casa te lo he de quemar.” This line was rearranged: “Para enojarte “ was translated as “to make you mad”, and “ tu casa te lo he de quemar “ was changed to “I will burn your home”, which aligns more naturally with English syntax.

“Para enojarme mi casa me lo has de quemar.” Similar to the previous line, this sentence is translated in a way that prioritizes English syntax and readability. The translation maintained the reciprocity and conflict present in the original text “You will burn mine to make me mad”.

“A los achachilas fuerza te estarás pidiendo.” The whole line was rearranged. The ECR “achachilas” was retained, preserving the specific cultural reference. “Fuerza te estarás pidiendo” was translated as “you will ask for strength and might”, reflecting the tone of supplication and respect present in the original and also adding “might” to extend the idea that they ask the “achachilas” for help and also to rhyme with the next line that has a similar structure “You will ask the Achachilas for strength and might”.

“A los achachilas fuerzas me estaré rogando.” This line followed the pattern of the previous one. “beg” was used instead of “ask” to underscore the desperation or fervor of the speaker, and also “right” was added for the same reasons as the previous line “I will beg the Achachilas for power and right”.

Throughout this translation, cultural references were retained and some sentences were rearranged in order to ensure naturalness and readability in English while also adding rhyme. The themes of cultural identity, revelry, conflict, and spiritual supplication are well-preserved across both versions.

Poem # 9**Translation**

De los Umajilas de arriba somos.
 De los Fichichuas de abajo somos.
 Nos vamos a encontrar.
 Piedra blanca sobre piedra negra nos chocaremos.
 Nuestra sangre a la Pachamama nos ofrendaremos.
 Ha llegado el tiempo del enemigo.
 Para vivir en paz.
 Nos vamos a encontrar.
 Para vivir en paz.

From the Umajilas above, we are.
 From the Fichichuas below, we are
 We shall meet.
 White stone against black stone we will clash.
 Our blood to Pachamama we will offer.
 The time of the foe has come.
 To live in peace.
 We shall meet.
 To live in peace.

In this poem, the speaker emphasizes the unity and collective identity of the Umajilas and Fichichuas, representing different communities preparing for the Confrontation. The poem expresses the anticipation of an encounter between the two groups, symbolized by the collision of a white stone and a black stone. The repetition of “Para vivir en paz” (To live in peace) emphasizes the underlying motive behind the confrontation. It suggests that the purpose of this clash is not to perpetuate violence, but to find a resolution and ultimately achieve peace between the communities. Overall, the poem portrays a sense of preparation, unity, and a shared desire for peace as the communities engage in the Tinku festival.

“De los Umajilas de arriba somos.” Similar to the first lines of the previous poem, the structure of the original was kept, creating a similar rhythm in English “From the Umajilas above, we are”.

“De los Fichichuas de abajo somos.” Following the same strategy as the previous line “From the Fichichuas below, we are”.

“Nos vamos a encontrar.” This line is short and its structure was maintained to preserve the meaning. The use of “shall” instead of “will” adds a sense of inevitability “We shall meet”.

“Piedra blanca sobre piedra negra nos chocaremos.” This line was translated preserving the impact of the metaphor. “Piedra blanca” and “Piedra negra” were translated literally. To preserve the idea of confrontation “sobre” was changed to “against”. The phrase “nos chocaremos” was translated as “we will clash”, which captures the original's sense of conflict and opposition. “White stone against black stone we will clash.”

“Nuestra sangre a la Pachamama nos ofrendaremos.” This sentence is translated directly, maintaining the original's imagery and the specific reference to “Pachamama”, “Our blood to Pachamama we will offer.”

“Ha llegado el tiempo del enemigo.” This line is translated directly retaining the original's sense of urgency and impending conflict “The time of the foe has come”.

“Para vivir en paz.” This line is translated directly, maintaining the hope for peace present in the original “To live in peace”.

“Nos vamos a encontrar.” This line is a repeat of an earlier phrase and was translated in the same way “We shall meet”.

“Para vivir en paz.” Repetition of a previous line, it was translated in the same way “To live in peace”.

This translation adheres closely to the original, preserving the cultural references and the poem's thematic elements of identity, conflict, sacrifice, and hope for peace. The lines were rearranged or translated directly, depending on which approach best conveys the original meaning and impact in English.

Poem # 10**Translation**

Por el otro ayllu las llamas enceguecidas ya están.
Al centro de este fuego.
Odios y rencores se queman.
Odios y rencores.
Que siga ardiendo.
¡Que siga ardiendo!

For an ayllu, the ignited fire already burns
On the other ayllu, blinded flames are already there.
At the center of this fire.
Hatreds and grudges are burnt.
Hatreds and grudges.
Let it keep burning.
Let it keep burning!

In this poem, the speaker describes the preparation for the Tinku festival, specifically referencing “ayllus” (community) where the flames are already burning fiercely. The mention of flames can symbolize purification or cleansing. The poem conveys the idea that in the center of this fire, hatred and resentments are being consumed. The phrase “Que siga ardiendo” (Let it continue burning) expresses a desire for the purification process to persist. Overall, the poem conveys the significance of the Tinku festival as a time for communities to confront and purge negative emotions, allowing for healing and the potential for greater harmony and understanding to emerge.

“Por el otro ayllu las llamas enceguecidas ya están.” The cultural reference to “ayllu” was kept intact in the line. The phrase “las llamas enceguecidas ya están” is rendered as “blinded flames are already there”, maintaining the original image and urgency. “On the other ayllu, blinded flames are already there”.

“Al centro de este fuego.” This line was translated literally, accurately capturing the spatial aspect of the original Spanish line “At the center of this fire”.

“Odios y rencores se queman.” - This line maintained the metaphor of emotions being consumed by fire. The verb “se queman” is rendered as “are burnt”, keeping the passive voice from the original “Hatreds and grudges are burnt.”

“Odios y rencores.” - “Hatreds and grudges.” This is a repetition of the previous line and was translated in the same way.

“Que siga ardiendo.” This line was translated as “Let it keep burning”. This translation conveys the sense of continuing, uncontrolled fire from the original.

“¡Que siga ardiendo!” This line is the same as the previous one and was translated in the same way, an exclamation mark was added to emphasize the intensity and fervor of the speaker's wish “Let it keep burning!”

The translation stayed close to the original, preserving the poem's thematic elements of conflict, intense emotions, and the destructive power of fire while conveying the original's meaning and tone effectively in English.

Poem # 11	Translation
<p>¡Oh, madre tierra! ¡Oh, Pachamama! A tu hijo el inca tengo encima de ti. Quieto y pacífico.</p>	<p>Oh, Mother Earth! Oh, Pachamama! Upon you, I have your son, the Inca. Calm and peaceful.</p>
<p>The poem expresses a deep reverence for Mother Earth “Pachamama” and acknowledges the presence of the Inca, symbolizing ancestral heritage and identity. The speaker portrays the Inca as a tranquil and serene figure, emphasizing a harmonious connection with the Earth.</p>	
<p>“¡Oh, madre tierra!” The translation of this line specifies “Pachamama” which follows this line “Oh, Mother Earth!” “¡Oh, Pachamama!” The cultural reference to “Pachamama” is retained in the English version, maintaining the original's context and meaning “Oh, Pachamama!” “A tu hijo el inca tengo encima de ti.” This line was rearranged into “Upon you, I have your son, the Inca,” to be more in line with English syntax. This translation keeps the concepts of the Inca as the son of Pachamama and the positioning of the Inca on the earth. “Quieto y pacífico.” This phrase is translated literally, maintaining the attributes of the Inca in the English translation “Calm and peaceful”.</p>	
<p>The translation strikes a balance between preserving cultural references and ensuring readability in English. The respect and reverence for Pachamama, the personification of the Inca, and the state of peace are successfully carried over into the English version.</p>	

Poem # 12	Translation
<p>Padre nuestro, achachilas, abuelos. Reciban, recojan nuestras ofrendas para ustedes son. No quieran llantos para nosotros, no quieran heridos para nosotros. Tú padre, que eres piedra varón, tu cuidador, que tienes fuerza. No nos mandes desgracias a nosotros. No nos hagas tropezar con rayos ni con inútiles furias. Tú mañana y siempre nos orientarás. Por aquí anden, por allá vayan diciendo. Todos los de la comunidad Umajila te lo pedimos de todo corazón.</p>	<p>Father of ours, achachilas, grandparents. Receive, gather our offerings, for you they are. Do not wish tears for us, do not wish harm for us. You, father, male stone, you, guardian, who has strength. Do not send misfortunes upon us. Do not make us stumble with lightning or useless fury. You shall guide us tomorrow and always. Here you may walk, there you may go, saying. All the Umajila community asks you from the bottom of our hearts.</p>

In this poem, the communities address their “achachilas”, referring to the ancestral spirits or deities in Andean tradition. The verses express deep devotion and respect towards these revered entities. The communities present offerings to the “achachilas”, acknowledging their significance and their role as intermediaries between the human and spiritual worlds. The poem begs the “achachilas” not to desire injuries for the community, requesting protection and blessings. The father figure, depicted as a strong stone, is invoked as a powerful guardian. Trust is placed in their guidance and orientation, both now and in the future. The poem represents the heartfelt longing and sincere plea of the Umajila community, seeking favor and protection from their “achachilas”.

“Padre nuestro, achachilas, abuelos.” This line has been translated literally while maintaining the cultural reference to “achachilas”, Andean ancestral spirits. It reflects the tone of respect and familial connection from the original Spanish. “Padre Nuestro” could be translated as “Our Father” however, it was translated as “Father of ours” motivated by stylistic reasons while conveying the same meaning “Father of ours, achachilas, grandparents.”

“Reciban, recojan nuestras ofrendas para ustedes son.” This line adjusted Spanish word order to fit English norms. The message about offerings intended for the spiritual entities is retained “Receive, gather our offerings, for you they are”.

“No quieran llantos para nosotros, no quieran heridos para nosotros.” This line was translated by changing “llantos” and “heridos” for “tears” and “harm” respectively, with the plea for mercy and protection well conveyed in English. “Do not wish tears for us, do not wish harm for us.”

“Tú padre, que eres piedra varón, tu cuidador, que tienes fuerza.” In this line, “que eres” was omitted, but the meaning of the line has been preserved, retaining the rich symbolism and imagery of the original in English. “You, father, male stone, you, guardian, who has strength.”

“No nos mandes desgracias a nosotros.” This line was translated preserving the prayerful plea unchanged in English “Do not send misfortunes upon us”.

“No nos hagas tropezar con rayos ni con inútiles furias.” This line was translated capturing the fear of destructive forces in the original text “Do not make us stumble with lightning or useless fury”.

“Tú mañana y siempre nos orientarás.” This line was rearranged to improve its structure in English “You shall guide us tomorrow and always”.

“Por aquí anden, por allá vayan diciendo.” This line is translated in an idiomatic way to ensure readability in English, while still conveying the sense of guidance and communication of the original “Here you may walk, there you may go, saying”.

“Todos los de la comunidad Umajila te lo pedimos de todo corazón.” This sentence is translated directly. The appeal made by the whole “Comunidad Umajila” is preserved, underscoring the communal aspect of the plea. “De todo corazón” was translated as “from the bottom of our hearts” to convey a more poetic tone “All the Umajila community asks you from the bottom of our hearts”.

In this translation cultural references, tones of respect, fear, and pleas for protection and guidance, are well-conveyed in English, while trying to change some structures from Spanish to English to improve this poem’s readability and also preserving the meaning of the whole poem.

Poem # 13**Translation**

Pisaremos, pisaremos
Golpearemos, gritaremos
Brazo con brazo nos chocaremos
Hasta labrar el corazón amarillo, pisaremos.

We will stomp, we will stomp.
We will strike, we will shout.
Arm in arm we will clash.
Until we carve the yellow heart, we will stomp.

In this poem, the speaker describes the ongoing preparations of the communities. The repetition of the word “pisaremos” emphasizes a sense of determination and unity. The poem suggests a physical and energetic engagement, as they stomp their feet, strike with force, and shout out loudly. The line “Brazo con brazo nos chocaremos” symbolizes their coming together in solidarity. The poem conveys a sense of collective strength, emphasizing the determination and unity of the communities as they prepare for the forthcoming confrontation.

“Pisaremos, pisaremos” This line has been translated literally, preserving the repetitive and rhythmic quality of the original phrase “(Nosotros) pisaremos” as “We will stomp, we will stomp”.

“Golpearemos, gritaremos” This translation kept the progressive verbs and the dual structure of the sentence, conveying the energy and determination from the original Spanish “We will strike, we will shout”.

“Brazo con brazo nos chocaremos” This line changed “brazo con brazo” into “arm in arm” to better fit English conventions. However, the sense of confrontation and struggle is preserved in the translation “Arm in arm we will clash”.

“Hasta labrar el corazón amarillo, pisaremos.” In this line “hasta labrar el corazón amarillo” was translated to “until we carve the yellow heart,” which maintains the original's imagery and symbolism. “Pisaremos” was translated as “we will stomp,” providing the same idea as previous lines “Until we carve the yellow heart, we will stomp”.

This translation captures the original's mood of determination and struggle while also adapting the language to suit English syntax and idiomatic expressions. The translation maintains the poem's rhythmic and repetitive style, which adds to the poem's intensity and resonance.

Poem # 14**Translation**

¿Y ustedes?
 Enemigos.
 Fichichuas de abajo son.
 Enemigos de nosotros los Umajilas.
 Bebiendo nomás deben estar.
 Coca y alcohol ofrendando.
 Y a sus achachilas con k'oa pidiendo.
 Fuerza y fortuna se estarán pidiendo.

And you?
 Enemies.
 Fichichuas from below, you are.
 Enemies of us, the Umajilas, you are.
 Just drinking you must be.
 Offering coca and alcohol.
 And to your achachilas with k'oa, you will be asking.
 Strength and fortune, you will be asking.

In this poem, the Umajilas directly address the Fichichuas, referring to them as enemies. The speaker acknowledges the Fichichuas as belonging to the lower region. The Umajilas criticize the Fichichuas, implying that they are only focused on indulging in pleasures such as coca leaves and alcohol, while also making offerings to their own achachilas (ancestral spirits) with offerings (k'oa). The Umajilas imply that the Fichichuas seek strength and fortune from their own spiritual entities.

The poem portrays a clear division and tension between the Umajilas and the Fichichuas, emphasizing the differences in their practices and beliefs. It reflects a sense of rivalry between the two groups, highlighting their contrasting approaches to spirituality and rituals.

“¿Y ustedes?” This question was translated literally. This translation uses the formal “you” in the English translation, mirroring the polite but somewhat distancing “ustedes” in the original Spanish. “And you?”

“Enemigos.” This word was literally translated directly, keeping the clear identification of opposition from the original “Enemies”.

“Fichichuas de abajo son.” This line was translated more idiomatically. The word order of the Spanish sentence is rearranged in English to suit its syntax. The term “Fichichuas” is kept, preserving the group identity “Fichichuas from below, you are”.

“Enemigos de nosotros los Umajilas.” The word order was changed to suit English sentence structure, but the identification of the opposition group (the “Umajilas”) remains clear, endings of this and previous lines are the same “Enemies of us, the Umajilas, you are”.

“Bebiendo nomás deben estar.” This line was rearranged adjusting the Spanish phrase's structure to fit English norms. The assumption of the enemies' actions is still conveyed “Just drinking you must be”.

“Coca y alcohol ofrendando.” This line was also rearranged maintaining the cultural practices and substances of the original “Offering coca and alcohol”.

“Y a sus achachilas con k'oa pidiendo.” This line was translated rearranging the Spanish words into a more English-friendly order. The use of “k'oa” (an Andean offering) is preserved “And to your achachilas with k'oa, you will be asking”.

“Fuerza y fortuna se estarán pidiendo.” This line was translated maintained the ending similar to the previous line and also preserved the wishes of the enemies as presented in the original text “Strength and fortune, you will be asking”.

Overall, this translation ensured that cultural terms and the original's implications are conveyed effectively in English, some lines were rearranged while others preserved their Spanish structures to convey poem's style in English.

Poem # 15**Translation**

Pájaro rojo del otro lado
de la quebrada soy
Escucha bien lo que te estoy diciendo.
Cóndor me voy a volver.
Pájaro amarillo de abajo de la quebrada.
Veo que halcón te vas a volver.
Feroz puma tal vez voy a ser.
Zorro astuto tal vez tú vas a ser.
Pájaro amarillo, tu nombre valiente es.
Lo sé.
Puma, puma eres tú
de antiguo linaje.

Red bird from the other side
of the ravine, I am.
Listen well to what I am telling you.
Condor I will become.
Yellow bird from below the ravine.
I see a falcon you will become.
Fierce puma maybe I will be.
Cunning fox maybe you will be.
Yellow bird, your name is brave.
I know it.
Puma, puma, that is what you are
of ancient lineage.

In this poem, the speaker addresses the adversary while identifying himself as many animals. He warns the adversary and acknowledges the bravery and valor of the adversary.

“Pájaro rojo del otro lado de la quebrada soy” This line was translated maintaining the imagery and first-person perspective of the original Spanish. The placement of “soy” (I am) at the end of the sentence has been rearranged in English to suit its syntax “Red bird from the other side of the ravine, I am”.

“Escucha bien lo que te estoy diciendo” The structure of the Spanish line is modified to fit English norms, but the message retains its direct and imperative tone “Listen well to what I am telling you”.

“Cóndor me voy a volver” This line structure was preserved in English while maintaining the future transformation's nature and the specific animal symbolism from the original text “Condor I will become”.

“Pájaro amarillo de abajo de la quebrada” This line is literally translated, preserving the imagery and animal symbolism “Yellow bird from below the ravine”.

“Veo que halcón te vas a volver.” This line was translated similar to a previous line structure “I see a falcon you will become”.

“Feroz puma tal vez voy a ser.” This line structure was preserved “Fierce puma maybe I will be”.

“Zorro astuto tal vez tú vas a ser.” Translation was similar to previous line “Cunning fox maybe you will be”.

“Pájaro amarillo, tu nombre valiente es.” The sentence structure is changed to fit English norms “Yellow bird, your name is brave”.

“Lo sé.” This phrase is translated directly keeping the speaker's certainty and affirmation “I know it”.

“Puma, puma eres tú de antiguo linaje.” This line is translated more idiomatically. The structure of the Spanish sentence is adjusted to fit English syntax, but the original's imagery and symbolism are still conveyed “Puma, puma, that is what you are of ancient lineage”.

This translation maintained the original's imagery, tone, and themes while ensuring readability and coherence in English.

Poem # 16**Translation**

Vamos.
Llévanos hermano cóndor.
Nosotros del linaje de los cóndores somos
Venimos dispuestos a ofrendar
nuestra sangre.
A nuestra tierra venimos para que
con la sangre se renueve la vida.
Para que se multiplique la comida.
Y papas y maíz haiga.
Y la alegría se quede siendo alegría nomás.

Let's go.
Carry us, brother condor.
We are lineage of the condor.
We come willing to offer
our blood.
To our land we come
to renew life with blood.
To multiply our food.
And there may be potatoes and corn.
And joy can remain just as joy

In this poem, the speaker calls upon the brother condor to lead them. They assert their lineage, stating that they belong to the same lineage as the condors. The purpose of their journey is to offer their blood as a sacrifice to the land and believe that through this sacrifice, life will be renewed, and there will be abundance of food. The ultimate aim is for joy to remain constant and unchanging.

“Vamos.” This line was literally translated considering its simplicity. The imperative tone was preserved, suggesting movement “Let's go”.

“Llévanos hermano cóndor.” The line maintains the structure and sentiment of the original Spanish, effectively conveying a sense of dependence or guidance from the condor, a symbol of power and majesty “Carry us, brother condor”.

“Nosotros del linaje de los cóndores somos” The line structure was slightly adjusted to suit English syntax, but the expression of shared identity and connection to the condor remains intact “We are lineage of the condor”.

“Venimos dispuestos a ofrendar nuestra sangre.” This line was rearranged by shifting the word order to match English syntax but preserving the core idea of sacrifice “We come willing to offer our blood”.

“A nuestra tierra venimos para que con la sangre se renueve la vida.” The structure of this line was reordered while maintaining the original's strong imagery of blood and rebirth, symbolizing renewal and connection to the land “To our land we come to renew life with blood.”.

“Para que se multiplique la comida.” This line meaning was simplified while also maintaining its wish for abundance “To multiply our food”.

“Y papas y maíz haiga.” This line translation was adjusted by changing “haiga” for “there may be” to fit English norms “And there may be potatoes and corn”.

“Y la alegría se quede siendo alegría nomás.” The sentence structure is adjusted to fit English syntax, but the sentiment and desire for joy to remain pure and unchanged are kept in the translation “And joy can remain just as joy”.

Overall, this translation adeptly balances maintaining the original's sense of spiritual connection, ancestral lineage, sacrifice, and hope while adapting the poem structure to English syntax and readability.

Poem # 17**Translation**

Por detrás de los cerros.
 Como nubes en el cielo están apareciendo.
 Pájaro amarillo, hula-hulas tocando.
 Hacia el pueblo avanzando.
 Alas al viento, plumaje que brilla.
 Hacia el centro del pueblo corriendo.
 También como pumas feroces avanzando.
 Hacia Macha con blancas banderas.
 Aquí venimos diciendo.
 Al taypi para el tinku están llegando.

From behind the hills,
 Like clouds in the sky, they are appearing.
 Yellow bird, playing hula-hulas.
 Advancing toward the village.
 Wings to the wind, shining plumage.
 Running toward the center of the village.
 Also advancing like fierce pumas.
 Toward Macha with white flags.
 Here we come, saying.
 To the taypi for the tinku they are arriving.

The imagery depicts a vibrant and lively scene as the participants, symbolized by animals, converge on the town of Macha with a sense of excitement. The use of colors and movement portrays the anticipation and energy surrounding the confrontation at the event.

“Por detrás de los cerros.” This line has been translated literally, keeping the visual imagery intact “From behind the hills”.

“Como nubes en el cielo están apareciendo.” The structure of the original Spanish version was preserved in English “Like clouds in the sky, they are appearing”.

“Pájaro amarillo, hula-hulas tocando.” In this line the ECR “hula-hulas” was retained the original words due to its cultural significance “Yellow bird, playing hula-hulas”.

“Hacia el pueblo avanzando.” In this line “pueblo” was translated as “village” in order to rhyme with next lines “Advancing toward the village”.

“Alas al viento, plumaje que brilla.” This line maintained the imagery of the original. The first part was literally translated and the last part changed “plumaje que brilla” to “shining plumage” in order to have similar ending to surrounding lines “Wings to the wind, shining plumage”.

“También como pumas feroces avanzando.” This line was rearranged to fit English syntax while conveying the metaphor of aggression and power associated with pumas, showing no change in meaning from the original “Also advancing like fierce pumas”.

“Hacia Macha con blancas banderas.” This line was literally translated “Toward Macha with white flags”.

“Aquí venimos diciendo.” This translation maintains the conversational tone of the original, implying a declaration “Here we come, saying”.

“Al taypi para el tinku están llegando.” In this line ECRs “taypi” and “tinku” were retained because of the cultural significance of these terms.

“Taypi” refers to the central place or meeting point for the confrontation, for the “tinku” in this context “To the taypi for the tinku they are arriving.”.

This translation preserved important cultural references, creating a powerful and vivid account that remains true to the original, while also taking care of the endings and their rhymes.

Poem # 18**Translation**

Como el pájaro rojo, como cometa venimos.
Tras el cerro al pueblo vamos yendo.
Como serpiente Amaru nos deslizamos
Para llegar al corazón dorado.
Vamos a pisar, con fuerza.
Vamos a pisar, vamos, vamos yendo.
Los que sabrán de nuestra sangre derramada
hace ya rato avanzando están.
Al taypi a buscar la abundancia, vamos yendo.
Andando con la alegría de nuestras banderas.
Vamos yendo.
Triunfo.
Ya hemos llegado.

Like the red bird, like a comet, we come.
Going to the village behind the hill.
Like the Amaru snake, we slide
To reach the golden heart.
We will stomp, with strength.
We will stomp, let's go, let's keep going.
Those who know of our spilled blood,
long ago advancing they are.
To the taypi to seek abundance, we keep going.
Walking with the joy of our flags.
We keep going.
Victory.
We have arrived.

The poem portrays the arrival of one of the communities with strong imagery. They compare themselves to a bird, symbolizing freedom and determination. The poem suggests a sense of anticipation and excitement as they approach the village and emphasizes their intention to assert their presence and seek abundance at the “taypi”. The triumphant tone at the end reflects a sense of achievement as they finally reach their destination.

“Como el pájaro rojo, como cometa venimos.” This line was literally translated while conveying the sense of freedom and flight “Like the red bird, like a comet, we come”.

“Tras el cerro al pueblo vamos yendo.” This line was rearranged to improve its English readability “Going to the village behind the hill”.

“Como serpiente Amaru nos deslizamos” In this line, “Amaru” was not translated to English, this ECR was retained, which helps preserve the cultural significance of the name “Amaru” which is a mythological serpent found in Inca mythology “Like the Amaru snake, we slide”.

“Para llegar al corazón dorado” This line has been translated literally “To reach the golden heart”.

“Vamos a pisar, con fuerza.” This line was translated directly, maintaining the sense of determination and effort from the original phrase “We will stomp, with strength”.

“Los que sabrán de nuestra sangre derramada hace ya rato avanzando están.” The line was translated almost directly, retaining the sense of struggle and sacrifice “Those who know of our spilled blood, long ago advancing they are”.

“Al taypi a buscar la abundancia, vamos yendo.” In this line the ECR “taypi” was not translated preserving its cultural and contextual meaning “To the taypi to seek abundance, we keep going”.

“Andando con la alegría de nuestras banderas.” This sentence maintains the tone of unity and shared purpose from the original phrase “Walking with the joy of our flags”.

“Triunfo. Ya hemos llegado.” This last line was translated directly, capturing the sense of achievement and destination from the original “Victory! We have arrived”.

This translation captures the themes of struggle, journey, and ultimate victory, reflecting the cultural context of the original work. The poem did not contain rhymes, but the essence of the poem and its structure have been preserved.

Poem # 19**Translation**

Por un ayllu.
 Extendiendo las alas.
 Han de ver si es hombre o no es hombre.
 Por este ayllu golpeando la furia,
 anohecen los ojos
 ¡Pon orden en el corazón!
 Por otro ayllu.
 Plegando las alas, quebrandose y cayendo.
 Se está derramando la sangre.
 Pachamama, virgen, la sangre.
 La sangre tómalas, ofrenda es para ti.

For our ayllu.
 Spreading the wings.
 They will see whether he is a man or not.
 By this ayllu striking with fury,
 darkness falls upon the eyes.
 Bring order to the heart!
 For another ayllu.
 Folding the wings, breaking and falling.
 Blood is being shed.
 Pachamama, virgin, the blood.
 Take the blood, it is an offering for you.

The poem captures the intense and confrontational atmosphere between two communities. Bloodshed is mentioned, with the speaker offering the spilled blood as an offering to Pachamama, the revered Mother Earth. The poem portrays the fierce nature of the confrontation and acknowledges the significance of blood as a symbol of sacrifice and connection to the earth.

“Por un ayllu. Extendiendo las alas” In this part “ayllu” was retained, respecting its original cultural significance “For our ayllu. Spreading the wings”.

“Han de ver si es hombre o no es hombre.” This line was literally translated and suggests a test of courage “They will see whether he is a man or not”.

“Por este ayllu golpeando la furia, anohecen los ojos” Again “ayllu” was kept untranslated. “Golpeando la furia” was translated to “striking with fury”, which conveys intense action or conflict. “Anohecen los ojos” was translated to “darkness falls upon the eyes”, suggesting defeat, loss, or possibly death “By this ayllu striking with fury, darkness falls upon the eyes”.

“¡Pon orden en el corazón!” This sentence is translated directly, and the command implies a need for calmness amid chaos “Bring order to the heart!”

“Por otro ayllu” This line was literally translated while preserving the ECR “ayllu” in English “For another ayllu”.

“Plegando las alas, quebrandose y cayendo” This line preserved its Spanish structure. The imagery of wings folding, breaking and falling suggests defeat or submission “Folding the wings, breaking and falling”.

“Se está derramando la sangre” was translated to “Blood is being shed” indicating sacrifice.

“Pachamama, virgen, la sangre” In this line “Pachamama” is kept untranslated, preserving the ECR. “Virgen” is translated directly as “virgin”, maintaining its religious connotation “Pachamama, virgin, the blood”.

“La sangre tómalas, ofrenda es para ti” This last part preserved its Spanish structure “Take the blood, it is an offering for you”

Overall, the translation retained the serious and somber tone of the original, while keeping certain culturally significant words untranslated to respect their unique meaning.

Poem # 20**Translation**

Aquí, padre hemos venido a pedir tu bendición.
De mi pueblo su perro te devorará.
Aquí, padre.
Hemos venido a pedir tu bendición.
De mi pueblo su perro.
De mi pueblo su perro, tu sangre ha de lamer.
Aquí, padre.
Nuestro tributo.
Bendice la cruz de los Umajilas.
En tu cráneo, enemigo.
Beberemos nuestra chicha, ¡carajo!
Aquí, padre.
Nuestro dinero.
Bendice la cruz de los Fichichuas.
De sus dientes, collares haremos.
De su piel, huancaras, tambores haremos.
Aquí, padre nuestra ofrenda.
Bendice nuestra cruz.
De sus huesos quenás haremos.
Y cantaremos.
Cantaremos, cantaremos.
Hasta enterrar el grano que la vida multiplica.

Here, father, we have come to ask for your blessing.
From my people, their dog will devour you.
Here, father.
We have come to ask for your blessing.
From my people, their dog.
From my people, their dog will drink your blood.
Here, father.
Our tribute.
Bless the Umajilas cross.
In your skull, enemy.
We will drink our chicha, damn it!
Here, father.
Our money.
Bless the Fichichuas cross.
From their teeth, necklaces we shall make.
From their skin, huancaras and drums we shall make.
Here, father, our offering.
Bless our cross.
From their bones, quenás we shall make.
And we shall sing.
Sing and sing.
Until burying the grain which multiplies life.

The poem conveys a ritualistic and symbolic tone, where the speaker seeks blessings of the Father for each community. The confrontation is implied by the reference of the adversarial relationship. The speaker presents tributes, including money and offerings made from animal parts, expressing a desire for blessings upon their crosses, which likely hold cultural and spiritual significance. The act of drinking chicha and creating musical instruments signifies celebration and cultural expression. The poem captures elements of spirituality, sacrifice, and the intertwining of cultural traditions.

“Aquí, padre hemos venido a pedir tu bendición” This line was translated directly from Spanish to English maintaining the same intention and meaning “Here, father, we have come to ask for your blessing”

“De mi pueblo su perro te devorará” In this line “pueblo” was translated as “people” suggesting the idea of whose dog will devour them “From my people, their dog will devour you”.

“Aquí, padre. Hemos venido a pedir tu bendición” This part was literally translated by retaining the meaning of the original “Here, father. We have come to ask for your blessing”.

“De mi pueblo su perro” Similar to a previous line, “people” is used instead of “town” to show who’s the dog is “From my people, their dog”.

“De mi pueblo su perro, tu sangre ha de lamer” This line was rearranged to fit English syntax. “Lamer” was translated as “drink” to clarify the idea of what will happen to the enemy’s blood “From my people, their dog will drink your blood”.

“Aquí, padre. Nuestro tributo” This line was translated conveying the idea of offering a tribute “Here, father. Our tribute”.

“Bendice la cruz de los Umajilas” In this line the structure was kept similar to the original version “Bless the Umajilas cross”.

“En tu cráneo, enemigo. Beberemos nuestra chicha, ¡carajo!” Most of this part was translated literally while preserving its meaning. The exclamation “¡carajo!” has been replaced with a cultural equivalent “damn it” to preserve the strength of emotion “In your skull, enemy. We will drink our chicha, damn it!”

“Aquí, padre. Nuestro dinero.” The line is quite simple and has been translated similar to its original version “Here, father. Our money”.

“Bendice la cruz de los Fichichuas” This line was translated similar to one of the previous lines with the same structure “Bless the Fichichuas cross”.

“De sus dientes, collares haremos” The original structure was preserved in order to rhyme with similar further lines “From their teeth, necklaces we shall make”.

“De su piel, huancaras, tambores haremos.” The line was mostly literally translated while preserving the cultural reference “huancaras” in the English version “From their skin, huancaras and drums we shall make”.

“Aquí, padre nuestra ofrenda. Bendice nuestra cruz.” These parts were directly translated, keeping the original context of offering and blessing request “Here, father, our offering. Bless our cross”.

“De sus huesos quenás haremos.” The Spanish structure was preserved and the ECR “quenás” was kept as the traditional Andean musical instrument “From their bones, quenás we shall make”.

“Y cantaremos. Cantaremos, cantaremos” This part has been literally translated “And we shall sing. Sing and sing”.

“Hasta enterrar el grano que la vida multiplica.” This translation conveys the same symbolic meaning of life and growth present in the original Spanish “Until burying the grain which multiplies life”.

The translation maintained the rich imagery and cultural references of the original Spanish, conveying the narrative of a ceremonial appeal for blessing, retribution, and transformation.

Poem # 21**Translation**

Enemigo de barba crecida.
 Negra nube, has venido.
 Negra sangre has venido.
 Como granizo a la semilla, te aplastaré.
 Como helada dura a la flor, te secaré.
 Para que pequeños y grandes se igualen.
 Para que pequeños y grandes se igualen.
 Para que pequeños y grandes se igualen.

Grown beard enemy.
 Black cloud, you have come.
 Black blood, you have come.
 Like hail to the seed, I shall crush you.
 Like a hard frost to flowers, I shall dry you up.
 So small and big ones stand the same.
 So small and big ones stand the same.
 So small and big ones stand the same.

The poem conveys a sense of defiance and determination in the face of an enemy represented by a “grown beard” which relates to a Spanish conqueror. The speaker compares the enemy's arrival to a dark cloud indicating a malevolent presence. The repetition of the phrase “So small and big ones stand the same” reinforces this desire to bring about equality between the small and the great, a desire for justice and leveling of the playing field.

“Enemigo de barba crecida.” This translation captures the visual description of the enemy, retaining the original Spanish structure to emphasize the speaker's perspective “Grown beard enemy”.
 “Negra nube, has venido.” This translation kept the Spanish structure while capturing the metaphorical description of the enemy as a threatening natural force “Black cloud, you have come”.
 “Negra sangre has venido.” The color black may symbolize malice or danger, suggesting that the arrival of the enemy brings conflict “Black blood, you have come”.
 “Como granizo a la semilla, te aplastaré.” The original structure was maintained to relate strong visual metaphor of violence and domination “Like hail to the seed, I shall crush you”.
 “Como helada dura a la flor, te secaré.” The translation was done similar to previous line. The metaphor compares the speaker's power to a harsh natural force, promising to drain the life out of the enemy “Like a hard frost to flowers, I shall dry you up”.
 “Para que pequeños y grandes se igualen” This line was translated to fit English syntax; this line repeats thrice. The repetition emphasizes the speaker's objective of equality or balance, suggesting a potential theme of justice or equilibrium “So small and big ones stand the same”.

This poem happens from the perspective of the speaker towards the enemy, who represents a Spanish conqueror. The sentence structures in Spanish are mostly maintained, in order to preserve the essence of the poem and its meaning.

Poem # 22**Translation**

Santa tierra.
Pachamama.
Esta sangre que te ofrecemos.
Recibite.
Y aquello que falta, olvídate.
Santa tierra, Pachamama.
Que esta ofrenda sea alimento para ti.
En tu santo vientre.
Reproduzca alimento para nosotros.
Pobrecitos hijos tuyos.
Que sea de papa, que sea de maíz.
Que sea lo que tú, para nosotros bien quieres.

Holy land.
Pachamama.
This blood we offer you.
Receive it.
And whatever is lacking, forget it.
Holy land, Pachamama.
May this offering be nourishment for you.
In your holy womb.
Produce food for us.
Poor children of yours.
Let it be of potato, let it be of corn.
Let it be whatever you, for us, want well.

The poem expresses reverence and offering to Pachamama. The speaker presents animal's blood as an offering, symbolizing a deep connection and devotion to the land. They ask for Pachamama's acceptance of the offering and request that she provide protection in return. The poem acknowledges the humble status of the people, expressing a reliance on the land for sustenance and pleading for Pachamama's benevolence. The mention of potatoes and corn represents staple crops in Andean culture, indicating a desire for abundance and the fulfillment of essential needs.

“Holy land. Pachamama.” This translation maintained the religious reverence and connection to the earth embodied by Pachamama, ECR that was not translated in its English version “Santa tierra. Pachamama.”

“Santa tierra.” - “Holy land.” A direct translation preserving the reference to land as sacred or holy.

“Recíbete.” This line has been literally translated, serving as a request “Receive it”.

“Y aquello que falta, olvídate” In this “aquello” was replaced by “whatever” to convey better English readability and the last part suggests that any shortcomings in the offering are to be forgotten “And whatever is lacking, forget it”.

“Santa tierra, Pachamama.” This line preserved its structure in English, the sacred reference to Pachamama was kept “Holy land, Pachamama”.

“Que esta ofrenda sea alimento para ti.” This line has been adjusted to fit English norms. The concept of the land (Pachamama) receiving nourishment from the offering is maintained “May this offering be nourishment for you.”.

“En tu santo vientre.” The use of 'womb' represents the nurturing aspect of the Earth and their dependency on it. “In your holy womb.” This is a literal translation, maintaining the personification of Pachamama as a maternal figure.

“Reproduzca alimento para nosotros.” In this line “Reproduzca” was translated as “produce” capturing the plea for sustenance “Produce food for us”.

“Pobrecitos hijos tuyos.” This expression denotes a supplication for sustenance and it was translated similar to its original version, however the diminutive “Pobrecitos” cannot be rendered and was translated just as “Poor” in English “Poor children of yours”.

“Que sea de papa, que sea de maíz.” This line was adapted to English syntax, maintaining the original agricultural references “Let it be of potato, let it be of corn”.

“Que sea lo que tú, para nosotros bien quieres.” This line was restructured to improve English readability and captures the idea that the speaker is asking for whatever Pachamama thinks is best for them “Let it be whatever you, for us, want well”.

This translation maintained many sentence structures of the original Spanish text, effectively capturing the speaker's reverence for Pachamama, the symbology of sacrifice, and the plea for sustenance. The translation retains the cultural references of the source language to the target language.

Poem # 23**Translation**

Santo rayo, santa estrella.
Padre nuestro, Achachilas.
Todos, todos invitados están.
Virgen de plata, alcoholcito tomen, sírvanse.
Todos, todos invitados están.
Cuidadores nuestros, guardianes nuestros.
Les pedimos, les suplicamos que en esta casa no entre maligno alguno.
Que no entre ningún enemigo.
Que en esta casa nueva no caiga rayo alguno.
Todo eso les encargamos con todo el corazón.

Holy lightning, holy star.
Father of ours, Achachilas.
Everyone, everyone is invited.
Virgin of silver, drink some alcohol, help yourselves.
Everyone, everyone is invited.
Our protectors, our guardians.
We ask, we beg you no evil enters this house.
Let no enemy enter.
May no lightning strike this new house.
We entrust all of that to you from the bottom of our hearts.

The poem invokes the divine forces, such as the holy lightning and addresses the Achachilas, the ancestral spirits. The speaker extends an invitation to all, including the Silver Virgin, to partake in alcohol as an offering. They seek protection and guidance from the caretakers and guardians, imploring them to keep the house free from any malevolent presence, enemy, or lightning strikes. The tone is one of reverence, respect, and a sincere plea for divine protection and assistance. The poem reflects the belief in the spiritual realm's influence on the safety and well-being of the home.

“Santo rayo, santa estrella.” This line has been literally translated and maintains the veneration of nature and the celestial bodies present in the original Spanish “Holy lightning, holy star”.

“Padre nuestro, Achachilas.” The English translation retained the invocation of divine entities, the Achachilas “Father of ours, Achachilas”.

“Todos, todos invitados están.” The repetition is kept in the English translation to emphasize the inclusiveness of the event being described “Everyone, everyone is invited”.

“Virgen de plata, alcoholcito tomen, sírvanse.” This line kept the sense of invitation with the added invocation of the “Virgen de plata” to offer alcohol “Virgin of silver, drink some alcohol, help yourselves.”

“Cuidadores nuestros, guardianes nuestros.” This line was adapted to fit English syntax and maintained the request for guardianship “Our protectors, our guardians”.

“Les pedimos, les suplicamos que en esta casa no entre maligno alguno.” This line was rearranged to improve its readability in English while maintaining the earnest tone of the request “We ask, we beg you no evil enters this house”.

“Que no entre ningún enemigo.” This line structure was changed to fit a more natural English sentence “Let no enemy enter”.

“Que en esta casa nueva no caiga rayo alguno.” This line structure has been reordered to improve its readability while maintaining its meaning in English “May no lightning strike this new house”.

“Todo eso les encargamos con todo el corazón.” This closing line conveys the deep sincerity and urgency of the pleas made throughout the poem. Its translation has been adjusted as “We entrust all of that to you from the bottom of our hearts”.

This poem highlights the importance of deities in the speaker's well-being. Some lines have been adjusted to English to improve the understanding of the poem, not much of the meaning has been modified as it is quite understandable as it is, nor were rhymes found or new ones made considering the structure of the poem.

Poem # 24**Translation**

Ama suwa, ama llulla, ama qhilla kachun.
 Que no sea ladrón, que no sea mentiroso, que no sea flojo.
 Que sepa caminar bien.
 Que no se canse, que no se enferme, que no sienta temor.
 Que siempre se camine en paz.

Ama suwa, ama llulla, ama qhilla kachun.
 May she not be a thief, may she not be a liar, may she not be lazy.
 May she know how to behave well.
 May she not get tired, may she not get sick, may she not feel fear.
 May she always live in peace.

The poem emphasizes the importance of virtuous behavior and ethical values. It references the Ama suwa (do not steal), Ama llulla (do not lie), and Ama qhilla (do not be lazy) principles from Andean moral teachings. The speaker expresses a desire for a child to embody these values, to walk the path of righteousness without fatigue or illness, and to live without fear. The final line conveys a longing for a peaceful existence and harmonious relationships. The poem encourages ethical conduct and highlights the significance of living a virtuous life guided by these principles.

“Ama suwa, ama llulla, ama qhilla kachun.” This is a well-known precept in Quechua language, often translated as “do not steal, do not lie, do not be lazy.” In this line, the Quechua phrase was kept intact, recognizing its cultural and historical significance and importance “Ama suwa, ama llulla, ama qhilla kachun.”

“Que no sea ladrón, que no sea mentiroso, que no sea flojo.” The English translation kept the principles of the original, presented as things to be avoided “May she not be a thief, may she not be a liar, may she not be lazy”.

“Que sepa caminar bien.” This line has been adjusted to English syntax and “caminar bien” could be metaphorically interpreted as living life in a good and upright manner in Spanish so it was translated as “behave” to make its meaning more comprehensible “May she know how to behave well”.

“Que no se canse, que no se enferme, que no sienta temor.” These desires for physical strength, health, and bravery are kept in the English translation “May she not get tired, may she not get sick, may she not feel fear”.

“Que siempre se camine en paz.” This closing line retains the hope for a peaceful life, reinforcing the overall tone of good wishes and admonitions that characterizes the poem. Same as previous line, this can be interpreted as “living life in peace” so “camine” was translated as “live” to make it easier to understand “May she always live in peace”.

The precepts of the first line have been kept as they are, in their original Quechua language, due to their importance, although they may be incomprehensible at first to the public target, these same principles are explained in the second line, leaving no doubt about their meaning. The Spanish version of the poem refers to a male, however, the scene before the poem shows the birth of a girl and therefore the gender in the poem has been changed to match this situation, making these wishes for well-being directed at the newborn girl. In the lines where “caminar” appears, changes have been made in the translation to make its understanding simpler in English, as in Spanish it can be understood that walking well refers to having good behavior, following rules, or living well, but in English the word “walk” does not have the same meaning or suggest the same thing. The translation of the poem preserves the main principles of Andean moral teachings and in turn explains them within the context of the poem.

Poem # 25**Translation**

Qué diciendo nomás me estoy yendo.
Qué diciendo nomás me he ido.
Dejando sola a mi palomita.
Por qué caminos se estará yendo
dejándome sola, diciendo.
Ella estará diciendo.
Palomita mía.
Flor de papa.
A ti estando lejos, te estaré llamando.
¿Dónde estás? Diciendo.
A ti estando lejos, te buscaré.
¿Con qué frío tendrás amores tú?
Estaré diciendo.
¿Qué viento a escondidas te acariciará?
Estaré diciendo.
Qué diciendo nomás me he venido.
Mi flor, mi mariposa.
A ti te he de recordar.

What am I thinking, just leaving like this.
What was I thinking, I have just gone.
Leaving my dear little bird all alone.
What paths will he be taking?
Leaving me alone, without knowing.
She will be wondering.
My little bird,
Potato flower.
Though far away, to you I will be calling.
Where are you? I will be saying.
Though far away, for you I will be looking.
With what coldness will you love?
I will be saying.
Which wind, secretly, will caress you?
I will be saying.
Not knowing why, I have come.
My love, my butterfly.
I will always remember you.

The poem expresses the speaker's longing and affection for his beloved, referred to as a little dove and a flower. The speaker laments his departure, leaving his loved one alone and wondering about her whereabouts. He expresses a desire to remain connected despite the distance and promises to remember and hold his beloved close to his heart. The poem portrays a sense of longing, nostalgia, and a deep emotional bond between the speaker and his loved one, even when physically separated.

“Qué diciendo nomás me estoy yendo” The first part of the line “Qué diciendo” could be translated as “What saying”, but despite having a similarity in translation, as they are equivalents, it does not convey the same meaning. “Qué diciendo” is a phrase commonly used in Spanish and its meaning is not literal as such, therefore, its translation is complex. It could be understood as doing something without knowing why or without someone's permission. In the case of this poem, it would be doing something without knowing why, therefore, a translation that captures this and is also acceptable in length and space could be “Not knowing why.” However, given the poem's context, which expresses deep regret, to preserve this feeling and add the component of not knowing why something was done, it was translated as “What am I thinking,” which holds both components. The following part “me estoy yendo” could be literally translated as “I am leaving”, however, it lacks cohesion with the previous part and adding “nomás” which could be understood as “simplemente” this is why the next part was translated as “just leaving like this.” The last part “like this” was added to show the way in which the speaker is performing the actions without thinking, while also abandoning his wife. All these parts naturally complement the previous ones and preserve the regret and self-questioning that the speaker feels for his actions.

“Qué diciendo nomás me he ido.” Similar to the first line, the speaker questions the actions that, in this case, he has already committed. Given the similarity of the structure, this line was translated similarly, preserving personal questioning and regret, only the verbal tense was changed considering that the speaker has already left.

“Dejando sola a mi palomita” In this translation, the order of the sentence has been reordered using Transposition and emphasizing the loneliness in which he leaves his beloved by adding “all alone” at the end of the line. The part of “palomita” was directly translated as “little dove”. It was decided to keep this translation instead of using a more general one like “little bird” because later on the speaker will refer to his beloved with another term of endearment which is not generally used either. To the previous part “dear” was added to emphasize the feelings that the speaker has for this person, resulting as “Leaving my dear little dove all alone”.

“Por qué caminos se estará yendo, dejándome sola, diciendo.” This line is written from the perspective of the speaker's loved one and questions his whereabouts and why he has left, so “Por qué caminos (él) se estará yendo” was translated as “What paths will he be taking?” and “dejándome sola” was literally translated as “leaving me alone” and at the end “diciendo” was also interpreted as “qué diciendo” in this case referring to the speaker and why he did that without knowing. Therefore, on this occasion, it was translated as “without knowing” to maintain cohesion in the line.

“Ella estará diciendo” This line was interpreted as the doubt she points out in the previous line and therefore was translated as “She will be wondering”.

“Palomita mía. Flor de papa” Both expressions of affection were translated directly into English and remained as “My little dove, Potato flower”, “Flor de papa” is not a common term of endearment in English, however, the same expression was preserved, although translated, because it is related to the speaker's culture.

“A ti estando lejos, te estaré llamando” The first part has been simplified in its translation as “Though far away” to make it easier to understand and the second part has been restructured to move the present participle at the end of the line “to you I will be calling” this was done with the purpose of it rhyming with later lines that will also end in verbs with the same ending.

“¿Dónde estás? Diciendo” The question was literally translated to its equivalent in English, while “Diciendo” was interpreted as “I will be saying”.

“A ti estando lejos, te buscaré” It was translated the same as the line that has the same structure and also the second part was reordered so that it ends in the same ending “Though far away, for you I will be looking”.

“¿Con qué frío tendrás amores tú? Estaré diciendo” The metaphoric question implying emotional distance was restructured to sound better in English “With what coldness will you love?” the second part, without any major complexity, considering its ending similar to other lines, was translated literally “I will be saying”.

“¿Qué viento a escondidas te acariciará? Estaré diciendo” The question keeps the romantic and nature imagery of the original, turning the wind into a metaphor for secret affection “Which wind, secretly, will caress you?” the second part was translated the same as the previous one “I will be saying”.

“Qué diciendo nomás me he venido.” In this case, “Qué diciendo nomás” is repeated. However, it could be interpreted that at this point, almost at the end, the speaker only questions why he left, probably leaving aside the regret, therefore it was translated as “Not knowing why, I have come”.

“Mi flor, mi mariposa” Both expressions of affection have been translated into English as “My love, my butterfly”. “Mi flor” was changed to a more general term and specially to emphasize the feeling the speaker has for his beloved one as “My love”, while the second expression was literally translated to its English equivalent.

“I will always remember you.” This last line has been translated emphasizing the farewell to his beloved and so “always” has been added to the translation “I will always remember you.”

This particular poem has been of greater difficulty due to its extension and especially due to all the components it has. The phrase “Qué diciendo nomás” poses a major problem in translation as there is no equivalent in English and especially because within the same poem, within its context, its meaning varies from one line to another, and also varies depending on who says it. An attempt was made to preserve all the characteristic components of the poem, as well as emphasis has been placed on its translation being able to convey the same feelings that the speaker has.

Poem # 26**Translation**

¿Acaso por plata aquí me he venido?
¿Acaso por oro aquí me he venido?
Siendo sombra de sol,
siendo sombra de luna.
Sin lumbre ahora estoy.
Solo.
Sin mi flor de ulala.
Sin estar estando, aquí estoy.

Just for silver have I come here?
Just for gold have I come here?
Being of the sun a shadow,
being of the moon a shadow.
In darkness I am now.
Lonely.
Without my ulala flower.
Without being here, here I am.

The poem contemplates the speaker's reasons that led him to leave. He wonders if it was for wealth, represented by silver and gold, that brought him to this point. The speaker metaphorically describes himself as a shadow of the sun and moon, which would mean that he has been working from dawn till dusk. He also mentions that he has lost his light, a metaphor for his happiness, and that he finds himself alone without his beloved. The poem conveys a sense of introspection, searching for meaning and perhaps struggling with a sense of emptiness and longing for what he has left behind.

“¿Acaso por plata aquí me he venido?” This question represents the speaker's doubts about the motivations that led him to leave his home and wife, the idea has been simplified by removing the word “Acaso” and replacing it with “Just”, which retains the speaker's general idea. The following part of the sentence has been restructured to end in “here” and therefore rhymes with the next line, resulting in “Just for silver have I come here?”

“¿Acaso por oro aquí me he venido?” This line follows the same pattern and was translated in the same way.

“Siendo sombra de sol, siendo sombra de luna” This phrase has been rearranged in order to let “shadow” at the end of the line and can rhyme with the following two lines that end in similar words. The metaphor of being a shadow who stays working all day long has been retained as “Being of the sun a shadow, being of the moon a shadow”.

“Sin lumbre ahora estoy.” This line has been reinterpreted, changing the speaker's perspective, without removing the metaphor that he has lost his happiness, by changing light for darkness to convey the speaker's feeling of isolation and ending in “now” so that it rhymes with previous lines “In darkness I am now”

“Solo” - “Lonely.” This is a literal translation that captures the speaker's feeling of loneliness.

“Sin mi flor de ulala” This line was translated literally and the term “ulala” that represents a cactus flower has been preserved using the Retention technique to conserve the use of terms of endearment belonging to the speaker's culture “Without my ulala flower”

“Sin estar estando, aquí estoy” In the first part there is redundancy of the verb “to be” therefore not being able to preserve the same structure in English, “here” has been repeated instead of the verb to achieve a similar effect “Without being here, here I am”. This last line ends with a paradoxical statement similar to the first line of the first poem “Estando aquí, sin estar estoy”, both lines contain the same words, they have been rearranged to have different meanings. This last line expresses metaphorically that without living, without being happy, he is still living. This line concludes the narrative of a man who, guided by unclear motivations, left his village leaving wife to embark on an uncertain journey into the city without knowing very well why.

In this poem, the poetic structure has been preserved, and some lines have been rearranged with the intention of creating rhymes. Regarding the meaning, the emphasis on the emotional pain and solitude experienced by the speaker has been maintained, who finds himself in a new location without his beloved one, feeling disconnected. The concluding line, “Without being here, here I am” accentuates the speaker's sense of dislocation and the paradox of existing in a place where he feels he is not living anymore. This translation conveys the introspective and questioning tone of the original poem while retaining the use of metaphor.

Poem # 27**Translation**

Enemigo barbudo ¿a qué has venido?
Nube negra.
Oro y plata ya te hemos dado,
un río de nuestra sangre corre a tu lado.
Enemigo, Kharisiri,
sin grasa nos has dejado.
Yo te digo, te estoy diciendo
a ti te va a tocar, enemigo.
Sin reposo has de caminar, enemigo.
Y has de maldecir a quien
de todo te ha despojado.
Como yo te maldigo ahora.
Guárdate.
Escucha tú también.
La voz que viene de adentro.
Sayariy, diciendo, levántate.
Sayariy, diciendo, levántate.
Sayariy, diciendo.
Levántate dice...

Bearded enemy, why have you come?
Black cloud.
We have already given you gold and silver,
a river of our blood flows by your side.
Enemy, Kharisiri,
you have left us without fat.
I tell you; I am telling you,
it will be your turn, enemy.
Restless you shall walk, enemy.
And you shall curse the one
who has stripped you of everything.
As I curse you now.
Beware.
Listen, you too.
The voice that comes from within.
Sayariy, saying, stand up.
Sayariy, saying, stand up.
Sayariy, saying.
Stand up it says...

The poem confronts an enemy, described as a bearded figure and showed as a Spanish conqueror, questioning their motives and intentions. This enemy has already received given gold and silver, even blood as sacrifice. The enemy is also portrayed as “Kharisiri” which refers to a mythological evil figure believed to be a human who steals human fat. The speaker warns the enemy that his own fate will eventually turn and they will face restlessness and curses. The mention of Sayariy invokes a call to action and empowerment. The poem expresses a defiant tone, addressing the enemy and asserting their own strength and determination. It reflects a sense of resistance and resilience in the face of adversity.

“Enemigo barbudo ¿a qué has venido?” The speaker addresses the 'bearded enemy' directly and questions their purpose. The part of the question “a qué” was changed to “why” to improve its English version sentence “Bearded enemy, why have you come?”

“Nube negra.” This line has been literally translated, implying a sense of menace “Black cloud”.

“Oro y plata ya te hemos dado, un río de nuestra sangre corre a tu lado.” This line was rearranged to fit English syntax. This sentence communicates the sacrifices the speaker and his people have already made for the enemy, both materially and in terms of life and well-being “We have already given you gold and silver, a river of our blood flows by your side”.

“Enemigo, Kharisiri, sin grasa nos has dejado.” In this line “Kharisiri” which is a term from Andean folklore was retained. This accusation is maintained in the English version “Enemy, Kharisiri, you have left us without fat”.

“Yo te digo, te estoy diciendo a ti te va a tocar, enemigo.” This line changed “a ti te va a tocar” for “it will be your turn” to improve its meaning in English, the rest of the line has been translated literally “I tell you; I am telling you, it will be your turn, enemy”.

“Sin reposo has de caminar, enemigo.” The prediction that the enemy will never find peace has been translated by rearranging the structure of the Spanish version to fit English syntax while preserving its warning tone “Restless you shall walk, enemy”.

“Y has de maldecir a quien de todo te ha despojado.” This line was rearranged to improve its readability, it maintains the prediction that the enemy will experience the same loss “And you shall curse the one who has stripped you of everything”.

“Como yo te maldigo ahora” This line preserves the speaker's curse to the enemy “As I curse you now”

“Guárdate” This line has been translated to convey the speaker's warning as “Beware”.

“Escucha tú también” This translation was literal due to its simplicity “Listen, you too”. The speaker is calling the enemy to listen to their own internal voice or conscience.

“La voz que viene de adentro” In this line the speaker calls the enemy to listen to their own conscience “The voice that comes from within”.

“Sayariy, diciendo, levántate.” This line repeats twice. The ECR “Sayariy” was retained, this Quechua word means “to rise” or “to stand up” and it was translated in some contexts, however in this last part, even in the Spanish version of the poem, “Sayariy” is kept. This word is used as a call to action or resistance and was translated as “Sayariy, saying, stand up”.

“Levántate dice...” This last line serves as a call to action and was translated as “Stand up it says...”

In this poem, reference is made to an enemy who has stolen everything from the speaker. In the translation, some lines structures have been changed to make them more comprehensible in English, but in general the poem retains its form. Cultural terms such as “Kharisiri” or “Sayariy” have been retained as they are in the English version, especially the latter which is emphasized in this last poem, both in its original version in Spanish and in the translated version in English. Within this poem, both ECRs are explained in a straightforward manner, leaving no room for misunderstandings. Overall, this translation captures the poem's strong themes of confrontation, accusation, resistance, and prediction of retribution.

SPANISH.SRT

- 1
00:00:14,880 --> 00:00:17,680
<i>Estando aquí, sin estar estoy.</i>
- 2
00:00:18,284 --> 00:00:21,584
<i>Lejos, lejos de mi campo estoy.</i>
- 3
00:00:22,573 --> 00:00:24,974
<i>¿Acaso queriendo estar de vuelta?</i>
- 4
00:00:25,322 --> 00:00:27,224
<i>Sin estar aquí, estoy.</i>
- 5
00:00:28,072 --> 00:00:29,939
<i>¿Acaso queriendo estar aquí?</i>
- 6
00:00:39,657 --> 00:00:41,957
<i>¿Acaso gente de otra gente voy a ser?</i>
- 7
00:00:42,442 --> 00:00:47,043
<i>Si de afuera regreso a mi tierra
caminando, caminando.</i>
- 8
00:00:47,543 --> 00:00:50,627
<i>Andando adentro, aquí estoy diciendo.</i>
- 9
00:00:56,305 --> 00:00:58,855
¡Gabriel, sayariy!
- 10
00:00:59,054 --> 00:01:00,658
Sayariy.
- 11
00:01:01,593 --> 00:01:04,343
<i>¿Dónde mi casa?
¿Dónde mi mujer?</i>
- 12
00:01:05,081 --> 00:01:07,582
<i>Dónde para encontrarse mi</i> montera.
- 13
- 00:02:35,039 --> 00:02:37,801
25 de abril
Comunidad Umajila.
- 14
00:04:20,023 --> 00:04:22,612
Papi, papi.
- 15
00:04:23,124 --> 00:04:24,124
¿Hijito?
- 16
00:04:25,449 --> 00:04:28,399
No sé qué cosas me estuve soñando...
- 17
00:04:28,900 --> 00:04:30,251
¿Qué cosa pues?
- 18
00:04:30,401 --> 00:04:36,501
En Macha, en la capilla del frente,
había estado durmiendo al medio del trugal.
- 19
00:04:36,740 --> 00:04:39,090
- En mi sueño.
- Está bien.
- 20
00:04:39,640 --> 00:04:44,501
<i>Sí, después mi esposa me había estado
poniendo la</i> montera.
- 21
00:04:45,178 --> 00:04:46,267
<i>Está bien.</i>
- 22
00:04:46,564 --> 00:04:51,167
<i>Después había estado yendo
como a una ciudad, una gran ciudad.</i>
- 23
00:04:51,859 --> 00:04:54,756
Había llegado a un día muy iluminado.
- 24
00:04:54,756 --> 00:04:56,995
Iba a llegar a alguna parte
bien iluminado.
- 25

00:04:58,108 --> 00:05:00,445

Había estado viendo ventanas.

26

00:05:01,082 --> 00:05:04,033

Creo que está bien nomás, al principio me dijiste que has visto un sembradío.

27

00:05:04,033 --> 00:05:07,122

Estaría bien nomás lo que te has soñado, está bien nomás.

28

00:05:07,641 --> 00:05:10,480

Había estado mirando las ventanas, había estado mirando.

29

00:05:10,580 --> 00:05:12,628

<i>¿Qué hora ya será?

¿ya estará amaneciendo?</i>

30

00:05:16,898 --> 00:05:21,150

Al principio te habías soñado bien: sembradío verde, esto está muy bien.

31

00:05:21,299 --> 00:05:22,798

Y tú, ¿a qué hora llegaste?

32

00:05:24,299 --> 00:05:27,637

Casi al amanecer he llegado, me hizo mucho frío.

33

00:05:29,888 --> 00:05:31,377

Debe estar haciendo mucho frío pues.

34

00:05:31,638 --> 00:05:33,815

Demasiado frío está, me hizo mucho frío.

35

00:05:36,314 --> 00:05:38,247

¿Ya estará amaneciendo?

¿qué hora ya será?

36

00:05:39,065 --> 00:05:42,814

Ya debe ser de madrugada; yo ya llegué de madrugada.

37

00:05:44,162 --> 00:05:45,162

Hijito.

38

00:05:45,862 --> 00:05:49,815

Estaba bien tus sueños, llegaste a una gran ciudad, es un buen sueño.

39

00:05:50,865 --> 00:05:53,831

Me dijiste que has visto lindos sembradíos verdes.

40

00:05:54,131 --> 00:05:57,395

Eso está bien, está bien lo que te has soñado.

41

00:06:25,402 --> 00:06:28,202

<i>Bajo la misma luna, duerme el enemigo.</i>

42

00:06:29,751 --> 00:06:32,651

<i>El mismo amanecer al enemigo ha de despertar.</i>

43

00:06:33,102 --> 00:06:36,701

<i>Como yo con la mujer el último día ha de trabajar.</i>

44

00:06:37,929 --> 00:06:40,062

<i>¡Ya llega la fiesta del enemigo!</i>

45

00:07:32,229 --> 00:07:34,251

<i>¡Oh</i> Inti, <i>creador de todo!</i>

46

00:07:34,905 --> 00:07:38,004

<i>Que venga con el alba la alegría de tus ojos</i>

47

00:07:38,355 --> 00:07:42,155

<i>Y el calor de tu aliento que venga con el viento</i>

48

00:07:42,405 --> 00:07:44,442

<i>A fortalecer los surcos.</i>

49

00:07:45,493 --> 00:07:49,077

<i>Ya hemos enterrado el grano en el vientre de la</i> Pachamama.

50

00:07:49,382 --> 00:07:51,832

<i>La planta mañana ha de florecer.</i>

51

00:07:52,421 --> 00:07:53,861

<i>Vamos a cosechar.</i>

52

00:07:58,621 --> 00:08:02,120

Comunidad Fichichua

53

00:08:45,359 --> 00:08:47,091

<i>No llores bastante...</i>

54

00:08:47,191 --> 00:08:48,941

<i>Te estoy diciendo.</i>

55

00:08:49,742 --> 00:08:52,686

<i>Por cada mechoncito, oro de suerte te van a dar.</i>

56

00:08:53,446 --> 00:08:55,696

<i>Plata de suerte te van a dar.</i>

57

00:09:17,839 --> 00:09:18,839

¡Suerte!

58

00:09:20,828 --> 00:09:22,428

Ven, ven, cortámelo.

59

00:09:37,594 --> 00:09:39,594

Vamos a abrir para mi ahijado.

60

00:09:40,244 --> 00:09:41,364

Vamos a abrir.

61

00:09:51,309 --> 00:09:53,771

<i>Mi ahijado que tenga mucha suerte.</i>

62

00:09:53,771 --> 00:09:55,310

<i>Tan hermoso mi niño.</i>

63

00:09:56,310 --> 00:09:59,860

<i>Comadres, compadres ¿dónde están? Acerquense.</i>

64

00:09:59,860 --> 00:10:02,999

<i>Comadre, gracias, acércate.</i>

65

00:10:02,999 --> 00:10:05,048

<i>Vemelo, vemelo.</i>

66

00:10:05,537 --> 00:10:07,087

<i>Gracias, compadre.</i>

67

00:10:09,287 --> 00:10:13,226

Cuatro, cinco, seis, siete, ocho, nueve,

68

00:10:13,226 --> 00:10:16,682

diez, once, doce, trece, catorce, quince, dieciséis...

69

00:10:17,065 --> 00:10:19,665

dieciocho, diecinueve, veinte, ahí está.

70

00:10:20,203 --> 00:10:24,603

¡Ahí está! 250 <i>bolivianos</i>, para mi ahijado, ahí está.

71

00:10:25,003 --> 00:10:26,003

¡Gracias!

72

00:10:28,403 --> 00:10:30,942

<i>¿Para una gallinita será? Estarás diciendo.</i>

73

00:10:31,492 --> 00:10:33,292

<i>Para un corderito ¿tal vez?</i>

74
00:10:34,481 --> 00:10:37,530
<i>Acaso para un pantaloncito ¿alcanzará?</i>

75
00:10:38,631 --> 00:10:41,919
<i>La platita de los cabellos
para tanto ¿alcanzará?</i>

76
00:10:42,208 --> 00:10:43,808
<i>Así dirás, diciendo.</i>

77
00:10:44,658 --> 00:10:46,708
Eso vamos a poner.

78
00:11:28,855 --> 00:11:30,535
Mucho ha a engordado él.

79
00:11:33,406 --> 00:11:36,745
Jueguen, pero pues entre ustedes.

80
00:11:57,649 --> 00:12:01,950
Las mujeres trabajamos desde que
nos levantamos, limpiamos, barremos la casa.

81
00:12:02,200 --> 00:12:07,038
Las que tenemos bebés envolvemos,
luego cocinamos.

82
00:12:07,128 --> 00:12:09,376
Cocinamos la <i>oca</i>.

83
00:12:09,538 --> 00:12:14,537
Tan pronto terminamos de limpiar
vamos con merienda para el hombre.

84
00:12:14,737 --> 00:12:18,465
Como él está trabajando,
ahí llevamos la merienda.

85
00:12:18,554 --> 00:12:24,421
<i>Después de merendar, ayudamos a trabajar;
a arar, a sembrar, a abonar.</i>

86
00:12:27,028 --> 00:12:28,708
<i>¿Y las jóvenes?</i>

87
00:12:30,214 --> 00:12:33,052
Las mujeres tejemos, hilamos.

88
00:12:33,481 --> 00:12:36,881
<i>Así pues si los hombres no tejen,
nosotras tejemos.</i>

89
00:12:37,387 --> 00:12:39,177
<i>Tejemos para la comunidad también</i>

90
00:12:41,528 --> 00:12:46,727
<i>Nosotras las mujeres tejemos mucho,
pelamos papa, lavamos platos.</i>

91
00:14:23,843 --> 00:14:25,592
29 de abril

92
00:14:29,793 --> 00:14:33,303
Ya me estoy alistando, ya estoy listo,
ya estoy esperando.

93
00:14:33,404 --> 00:14:37,270
Yo también, hermano. Solo que me faltan
los cordones

94
00:14:37,270 --> 00:14:40,771
¿No tuvieras del año pasado?
¿me puedes prestar?

95
00:14:41,221 --> 00:14:46,198
Lo perdí todo en la borrachera, mierda
¿Qué vamos a hacer ahora? Aún hay fiesta.

96
00:14:46,527 --> 00:14:50,937
Asi nomás, hermano, Mañana ya es la fiesta
¿qué puedo hacer? asi nomás iré, hermano.

97
00:14:55,037 --> 00:14:56,687
30 de abril

98
00:14:57,345 --> 00:14:59,678
<i>Ya ha llegado el tiempo del enemigo.</i>

99
00:15:00,045 --> 00:15:02,549
<i>Te estoy viendo corazón de piedra amarilla.</i>

100
00:15:02,899 --> 00:15:05,053
<i>Listo estás, lo sé.</i>

101
00:15:12,641 --> 00:15:14,941
1 de mayo

102
00:15:15,041 --> 00:15:17,341
Comunidad Umajila

103
00:16:24,383 --> 00:16:26,633
<i>De los Umajilas de arriba somos.</i>

104
00:16:27,433 --> 00:16:29,633
<i>De los Fichichuas de abajo somos.</i>

105
00:16:30,382 --> 00:16:34,571
<i>Beberemos, bailaremos,
nos encolerizaremos.</i>

106
00:16:35,110 --> 00:16:38,060
<i>Para enojarte tu casa te lo he de quemar.</i>

107
00:16:38,810 --> 00:16:41,949
<i>Para enojarme mi casa me lo has de quemar.</i>

108
00:16:42,549 --> 00:16:45,449
<i>A los</i> Achachilas <i>fuerza
te estarás pidiendo.</i>

109
00:16:46,399 --> 00:16:49,149
<i>A los</i> Achachilas <i>fuerzas
me estaré rogando.</i>

110
00:17:17,668 --> 00:17:20,019

<i>De los Umajilas de arriba somos.</i>

111
00:17:20,969 --> 00:17:23,169
<i>De los Fichichuas de abajo somos.</i>

112
00:17:23,719 --> 00:17:25,507
<i>Nos vamos a encontrar.</i>

113
00:17:25,808 --> 00:17:29,608
<i>Piedra blanca sobre piedra negra
nos chocaremos.</i>

114
00:17:30,357 --> 00:17:33,697
<i>Nuestra sangre a la</i> Pachamama
<i>nos ofrendaremos.</i>

115
00:17:34,747 --> 00:17:36,935
<i>Ha llegado el tiempo del enemigo.</i>

116
00:17:37,085 --> 00:17:38,525
<i>Para vivir en paz.</i>

117
00:17:39,024 --> 00:17:40,723
<i>Nos vamos a encontrar.</i>

118
00:17:40,874 --> 00:17:42,314
<i>Para vivir en paz.</i>

119
00:18:59,415 --> 00:19:03,403
<i>Por un</i> ayllu <i>el fuego encendido ya arde.</i>

120
00:19:03,993 --> 00:19:08,044
<i>Por el otro ayllu
las llamas enceguecidas ya están.</i>

121
00:19:08,893 --> 00:19:10,573
<i>Al centro de este fuego.</i>

122
00:19:11,032 --> 00:19:13,781
<i>Odios y rencores se queman.</i>

123

00:19:14,370 --> 00:19:16,270
<i>Odios y reconres.</i>

124
00:19:16,819 --> 00:19:18,259
<i>Que siga ardiendo.</i>

125
00:19:18,537 --> 00:19:20,057
<i>¡Que siga ardiendo!</i>

126
00:20:02,368 --> 00:20:04,468
<i>¡Oh, madre tierra!</i>

127
00:20:04,968 --> 00:20:06,622
<i>¡Oh,</i> Pachamama!

128
00:20:06,968 --> 00:20:10,122
<i>A tu hijo el inca tengo encima de ti.</i>

129
00:20:10,758 --> 00:20:12,208
<i>Quieto y pacífico.</i>

130
00:20:17,196 --> 00:20:19,396
<i>Como parroco de Macha.</i>

131
00:20:19,846 --> 00:20:22,284
<i>Donde es famoso el</i> Tinku.

132
00:20:22,734 --> 00:20:26,471
<i>El campesino viene por costumbre de muchos años atrás.</i>

133
00:20:26,772 --> 00:20:28,722
<i>A hacer este enfrentamiento</i>

134
00:20:28,923 --> 00:20:32,461
<i>Tal vez donde ellos quieren demostrar su valentía.</i>

135
00:20:32,561 --> 00:20:36,111
<i>También a desahogarse de sus angustías peleando.</i>

136
00:20:36,711 --> 00:20:40,807
<i>Y de esa manera defendiendo a su señor, Pero, sin embargo, ellos...</i>

137
00:20:41,451 --> 00:20:46,741
<i>Lo viven de otra manera, lo ven que está en la cruz sufriendo junto con ellos</i>

138
00:20:47,441 --> 00:20:49,677
<i>pasando el hambre, pero...</i>

139
00:20:50,427 --> 00:20:54,965
<i>Ellos ya están aprendiendo a valorar de que ese Cristo no solamente está en la cruz.</i>

140
00:20:54,966 --> 00:20:57,686
<i>Sino también tiene que vivir en su corazón.</i>

141
00:23:13,671 --> 00:23:17,442
<i>Padre nuestro,</i> Achachilas, <i>abuelos.</i>

142
00:23:17,642 --> 00:23:21,860
<i>Reciban, recojan nuestras ofrendas para ustedes son.</i>

143
00:23:22,010 --> 00:23:27,049
<i>No quieran llantos para nosotros, no quieran heridos para nosotros.</i>

144
00:23:27,198 --> 00:23:32,387
<i>Tú, padre, que eres piedra varón, tu cuidador, que tienes fuerza.</i>

145
00:23:32,737 --> 00:23:35,329
<i>No nos mandes desgracias a nosotros.</i>

146
00:23:35,729 --> 00:23:39,465
<i>No nos hagas tropezar con rayos ni con inútiles furias.</i>

147
00:23:40,065 --> 00:23:42,815
<i>Tú mañana y siempre nos orientarás.</i>

148
00:23:43,015 --> 00:23:46,153
<i>Por aquí anden, por allá vayan diciendo.</i>

149
00:23:46,553 --> 00:23:51,742
<i>Todos los de la comunidad Umajila
te lo pedimos de todo corazón.</i>

150
00:23:51,931 --> 00:23:59,118
<i>En Macha sin falta todos, no debemos tomar
porque los que toman se quedan atrás.</i>

151
00:23:59,118 --> 00:24:04,331
Sus señoras pueden estar cuidando,
los que se toman pueden descansar.

152
00:24:04,458 --> 00:24:08,708
Nos reuniremos entre jóvenes, en la esquina
nos enfrentaremos con los fichichua, carajo.

153
00:24:46,984 --> 00:24:49,284
<i>Pisaremos, pisaremos</i>

154
00:24:49,635 --> 00:24:51,785
<i>Golpearemos, gritaremos</i>

155
00:24:52,335 --> 00:24:54,335
<i>Brazo con brazo nos chocaremos</i>

156
00:24:54,755 --> 00:24:58,206
<i>Hasta labrar el corazón amarillo,
pisaremos.</i>

157
00:25:44,443 --> 00:25:45,963
Comunidad Fichichua

158
00:26:34,557 --> 00:26:35,557
<i>¿Y ustedes?</i>

159
00:26:36,309 --> 00:26:37,309
<i>Enemigos.</i>

160
00:26:37,829 --> 00:26:39,429
<i>Fichichuas de abajo son.</i>

161
00:26:40,129 --> 00:26:42,478
<i>Enemigos de nosotros los Umajilas</i>

162
00:26:43,179 --> 00:26:45,168
<i>Bebiendo nomás deben estar.</i>

163
00:26:45,753 --> 00:26:47,553
<i>Coca y alcohol ofrendando.</i>

164
00:26:48,003 --> 00:26:50,403
<i>Y a sus Achachilas con</i> k'oa <i>pidiendo.</i>

165
00:26:50,907 --> 00:26:53,374
<i>Fuerza y fortuna se estarán pidiendo.</i>

166
00:27:32,215 --> 00:27:35,215
3 de mayo

167
00:28:00,745 --> 00:28:03,746
<i>Pájaro rojo del otro lado
de la quebrada soy.</i>

168
00:28:04,396 --> 00:28:06,301
<i>Escucha bien lo que te estoy diciendo.</i>

169
00:28:06,651 --> 00:28:08,201
<i>Cóndor me voy a volver.</i>

170
00:28:08,436 --> 00:28:10,886
<i>Pájaro amarillo de abajo de la quebrada.</i>

171
00:28:11,791 --> 00:28:13,858
<i>Veo que halcón te vas a volver.</i>

172
00:28:14,141 --> 00:28:16,175
<i>Feroz puma tal vez voy a ser.</i>

173

00:28:16,675 --> 00:28:19,576
<i>Zorro astuto tal vez tú vas a ser.</i>

174
00:29:47,332 --> 00:29:54,487
Bien que viniste a mi casa, solicitando unirmos,
pero llegué a la casa y él se ha perdido.

175
00:29:55,021 --> 00:29:59,194
<i>No beban mucho, desde ahora
tenemos que pensar muy bien.</i>

176
00:30:57,335 --> 00:31:00,485
<i>Pájaro amarillo, tu nombre valiente es.</i>

177
00:31:00,624 --> 00:31:01,624
<i>Lo sé.</i>

178
00:31:01,774 --> 00:31:05,924
<i>Puma, puma eres tú
de antiguo linaje.</i>

179
00:31:25,267 --> 00:31:26,267
<i>Vamos.</i>

180
00:31:26,467 --> 00:31:27,969
<i>Llevanos hermano condor.</i>

181
00:31:28,218 --> 00:31:31,219
<i>Nosotros del linaje de los condores somos</i>

182
00:31:32,169 --> 00:31:35,069
<i>Venimos dispuestos a ofrendar
nuestra sangre.</i>

183
00:31:35,456 --> 00:31:40,455
<i>A nuestra tierra venimos para que
con la sangre se renueve la vida.</i>

184
00:31:41,006 --> 00:31:43,265
<i>Para que se multiplique la comida.</i>

185
00:31:43,883 --> 00:31:46,133

<i>Y papas y maíz haiga.</i>

186
00:31:47,472 --> 00:31:51,021
<i>Y la alegría se quede siendo alegría nomás.</i>

187
00:33:33,795 --> 00:33:35,475
<i>Por detrás de los cerros.</i>

188
00:33:36,195 --> 00:33:39,564
<i>Como nubes en el cielo están apareciendo.</i>

189
00:33:40,263 --> 00:33:43,583
<i>Pájaro amarillo, hula-hulas tocando.</i>

190
00:33:44,072 --> 00:33:45,814
<i>Hacia el pueblo avanzando.</i>

191
00:33:46,473 --> 00:33:49,472
<i>Alas al viento, plumaje que brilla.</i>

192
00:33:50,023 --> 00:33:52,490
<i>Hacia el centro del pueblo corriendo.</i>

193
00:33:52,861 --> 00:33:55,711
<i>También como pumas feroces avanzando.</i>

194
00:33:56,250 --> 00:33:58,850
<i>Hacia Macha con blancas banderas.</i>

195
00:33:59,400 --> 00:34:01,080
<i>Aquí venimos diciendo.</i>

196
00:34:01,350 --> 00:34:04,839
<i>Al</i> taypi <i>para el</i> tinku <i>están
llegando.</i>

197
00:34:24,743 --> 00:34:27,942
<i>Como el pájaro rojo, como cometa venimos.</i>

198
00:34:28,444 --> 00:34:30,844
<i>Tras el cerro al pueblo vamos yendo.</i>

199
00:34:31,282 --> 00:34:33,881
<i>Como serpiente</i> Amaru <i>nos deslizamos.</i>

200
00:34:34,321 --> 00:34:36,671
<i>Para llegar al corazón dorado.</i>

201
00:34:37,459 --> 00:34:40,109
<i>Vamos a pisar, con fuerza.</i>

202
00:34:40,927 --> 00:34:44,727
<i>Vamos a pisar, vamos, vamos yendo.</i>

203
00:34:45,865 --> 00:34:50,515
<i>Los que sabrán de nuestra sangre derramada
hace ya rato avanzando están.</i>

204
00:34:50,986 --> 00:34:54,387
<i>Al taypi a buscar la abundancia,
vamos yendo.</i>

205
00:34:54,487 --> 00:34:58,275
<i>Andando con la alegría de nuestras banderas</i>

206
00:34:58,825 --> 00:34:59,825
<i>Vamos yendo.</i>

207
00:35:00,313 --> 00:35:01,313
<i>Triunfo.</i>

208
00:35:01,664 --> 00:35:03,024
<i>Ya hemos llegado.</i>

209
00:35:40,035 --> 00:35:41,235
Pueblo de Macha

210
00:36:58,476 --> 00:36:59,516
<i>Por un</i> ayllu.

211
00:36:59,982 --> 00:37:01,832
<i>Extendiendo las alas</i>

212
00:37:02,133 --> 00:37:05,102
<i>Han de ver si es hombre o no es hombre.</i>

213
00:37:09,642 --> 00:37:14,791
<i>Por este</i> ayllu <i>golpeando la furia,
anochecen los ojos.</i>

214
00:37:14,992 --> 00:37:16,881
<i>¡Pon orden en el corazón!</i>

215
00:37:18,318 --> 00:37:19,518
<i>Por otro</i> ayllu.

216
00:37:19,919 --> 00:37:23,668
<i>Plegando las alas, quebrándose y cayendo.</i>

217
00:37:23,869 --> 00:37:25,802
<i>Se está derramando la sangre.</i>

218
00:37:26,670 --> 00:37:30,058
Pachamama, <i>virgen, la sangre.</i>

219
00:37:30,732 --> 00:37:34,482
<i>La sangre tómala, ofrenda es para ti.</i>

220
00:38:58,804 --> 00:39:00,324
<i>Así yo ando, carajo.</i>

221
00:39:00,454 --> 00:39:02,134
Tiene que haber campo.

222
00:39:25,147 --> 00:39:29,712
<i>Aquí, padre hemos venido
a pedir tu bendición.</i>

223
00:39:33,787 --> 00:39:36,286
<i>De mi pueblo su perro te devorará.</i>

224
00:39:49,253 --> 00:39:50,703
<i>Aquí, padre.</i>

225
00:39:51,302 --> 00:39:53,953
<i>Hemos venido a pedir tu bendición.</i>

226
00:39:58,529 --> 00:40:00,129
<i>De mi pueblo su perro.</i>

227
00:40:00,330 --> 00:40:03,417
<i>De mi pueblo su perro,
tu sangre ha de lamer.</i>

228
00:40:11,109 --> 00:40:12,510
<i>Aquí, padre.</i>

229
00:40:12,759 --> 00:40:14,260
<i>Nuestro tributo.</i>

230
00:40:14,910 --> 00:40:17,894
<i>Bendice la cruz de los Umajilas.</i>

231
00:40:21,518 --> 00:40:23,198
<i>En tu cráneo, enemigo.</i>

232
00:40:23,567 --> 00:40:25,834
<i>Beberemos nuestra chicha, ¡carajo!</i>

233
00:40:31,411 --> 00:40:32,661
<i>Aquí, padre.</i>

234
00:40:33,365 --> 00:40:34,815
<i>Nuestro dinero.</i>

235
00:40:35,699 --> 00:40:38,150
<i>Bendice la cruz de los Fichichuas.</i>

236
00:40:39,099 --> 00:40:41,750
<i>De sus dientes, collares haremos.</i>

237
00:40:42,050 --> 00:40:45,672
<i>De su piel,</i> huancarasc<i>, tambores
haremos.</i>

238
00:40:46,976 --> 00:40:48,977
<i>Aquí, padre nuestra ofrenda.</i>

239
00:40:49,677 --> 00:40:51,577
<i>Bendice nuestra cruz.</i>

240
00:41:50,841 --> 00:41:53,741
<i>De sus huesos que nas haremos.</i>

241
00:41:54,091 --> 00:41:55,291
<i>Y cantaremos.</i>

242
00:41:55,691 --> 00:41:57,830
<i>Cantaremos, cantaremos.</i>

243
00:41:58,330 --> 00:42:01,365
<i>Hasta enterrar el grano
que la vida multiplica.</i>

244
00:43:38,815 --> 00:43:40,765
<i>Enemigo de barba crecida.</i>

245
00:43:41,365 --> 00:43:43,765
<i>Negra nube, has venido.</i>

246
00:43:44,339 --> 00:43:46,289
<i>Negra sangre, has venido.</i>

247
00:43:47,589 --> 00:43:50,042
<i>Como granizo a la semilla, te aplastaré.</i>

248
00:43:50,742 --> 00:43:53,392
<i>Como helada dura a la flor, te secaré.</i>

249
00:44:00,319 --> 00:44:02,821
<i>Para que pequeños y grandes se igualen.</i>

250
00:44:04,008 --> 00:44:07,057
<i>Para que pequeños y grandes se igualen.</i>

251
00:44:08,108 --> 00:44:11,612
<i>Para que pequeños y grandes se igualen.</i>

252
00:46:54,745 --> 00:47:00,734
Nosotros somos macheños, carajo.
Estamos borrachos, carajo.

253
00:47:00,734 --> 00:47:03,630
Ahora vamos a matar aquí.

254
00:50:28,392 --> 00:50:33,342
Pasa, pasa, pasa por ese lado,
por ese lado.

255
00:50:34,280 --> 00:50:38,681
Con estos animales estamos andando
por estos caminos, ellos nos sirven.

256
00:50:38,881 --> 00:50:42,268
A nosotros nos sirven, con estas
llamas nosotros vivimos.

257
00:50:42,918 --> 00:50:44,718
Nuestros animales, entonces.

258
00:50:44,908 --> 00:50:47,219
Con eso nosotros vivimos en el campo.

259
00:50:47,509 --> 00:50:49,659
Nosotros viajamos siempre cada día...

260
00:50:50,049 --> 00:50:51,981
Semanas tras semana caminamos.

261
00:51:02,293 --> 00:51:03,493
<i>Santa tierra.</i>

262
00:51:04,693 --> 00:51:05,693
<i>Pachamama.</i>

263
00:51:06,543 --> 00:51:08,613

<i>Esta sangre que te ofrecemos.</i>

264
00:51:08,912 --> 00:51:10,013
<i>Recíbete.</i>

265
00:51:10,812 --> 00:51:13,301
<i>Y aquello que falta, olvídate.</i>

266
00:51:13,701 --> 00:51:15,537
<i>Santa tierra,</i> Pachamama.

267
00:51:16,037 --> 00:51:18,790
<i>Que esta ofrenda sea alimento para ti.</i>

268
00:51:19,290 --> 00:51:20,890
<i>En tu santo vientre.</i>

269
00:51:21,190 --> 00:51:23,829
<i>Reproduzca alimento para nosotros.</i>

270
00:51:24,229 --> 00:51:26,329
<i>Pobrecitos hijos tuyos.</i>

271
00:51:27,329 --> 00:51:30,566
<i>Que sea de papa, que sea de maíz.</i>

272
00:51:31,016 --> 00:51:33,960
<i>Que sea lo que tú, para nosotros
bien quieres.</i>

273
00:53:42,834 --> 00:53:45,284
<i>Santo rayo, santa estrella.</i>

274
00:53:46,084 --> 00:53:48,423
<i>Padre nuestro,</i> Achachilas.

275
00:53:48,972 --> 00:53:51,673
<i>Todos, todos invitados están.</i>

276
00:53:52,111 --> 00:53:56,011
<i>Virgen de plata, alcoholcito tomen,

sírvanse.</i>

277

00:53:56,161 --> 00:53:58,484

<i>Todos, todos invitados están.</i>

278

00:53:59,034 --> 00:54:01,819

<i>Cuidadores nuestros, guardianes nuestros.</i>

279

00:54:02,089 --> 00:54:06,889

<i>Les pedimos, les suplicamos que en esta casa no entre maligno alguno.</i>

280

00:54:07,188 --> 00:54:09,055

<i>Que no entre ningún enemigo.</i>

281

00:54:09,227 --> 00:54:12,195

<i>Que en esta casa nueva no caiga rayo alguno.</i>

282

00:54:12,996 --> 00:54:16,566

<i>Todo eso les encargamos con todo el corazón.</i>

283

00:55:14,625 --> 00:55:18,679

Cuando tiene que nacer el bebé, nos duele el vientre y la partera nos da medicamentos.

284

00:55:19,178 --> 00:55:24,619

Nos frota el vientre hacia abajo de esta manera, así damos a luz.

285

00:55:25,219 --> 00:55:28,969

Después nos da nuevamente medicamento: mate de molle, de trigo.

286

00:55:29,241 --> 00:55:35,790

<i>También mate de coca, después nos sigue frotando hasta lograr el parto.</i>

287

00:55:35,845 --> 00:55:42,923

De esa manera solo la partera nos ayuda a dar a luz frotando hacía abajo.

288

00:55:43,323 --> 00:55:48,422

<i>- Y ¿cuándo ya nace?</i>

- La misma partera levanta al niño.

289

00:55:48,422 --> 00:55:50,622

Otras veces otra persona levanta.

290

00:55:51,318 --> 00:55:54,251

<i>Yo pensé que el niño ya había nacido.</i>

291

00:55:54,612 --> 00:56:00,501

Pero... queremos varoncito, porque el varoncito siempre ayuda a su padre.

292

00:56:00,638 --> 00:56:03,501

Yo... pienso...

293

00:56:03,678 --> 00:56:08,389

...en el padrino, la ciudad, para que vaya a la escuela.

294

00:56:08,739 --> 00:56:12,767

Esa es mi preocupación, de mi parte, en cómo vestirle.

295

00:56:12,827 --> 00:56:17,867

Y en la comida para comer, cómo conseguir.

296

00:56:18,355 --> 00:56:20,035

Esa es mi obligación.

297

00:56:21,129 --> 00:56:24,429

<i>¿Qué prefieres varoncito o mujercita?</i>

298

00:56:24,629 --> 00:56:25,629

Varoncito.

299

00:56:26,583 --> 00:56:27,583

<i>¿Por qué?</i>

300

00:56:27,833 --> 00:56:30,833

Quiero para que ayude a su papá.

301
00:56:32,033 --> 00:56:34,621
Para que ayude a su papá.

302
00:56:35,510 --> 00:56:37,009
<i>¿Y por qué no mujercita?</i>

303
00:56:37,421 --> 00:56:39,410
La mujercita sufre.

304
00:57:15,280 --> 00:57:19,330
Ya, ya, ya te estoy sosteniendo

305
00:57:22,169 --> 00:57:24,919
- Te estoy sosteniendo.
- Dame medicamento.

306
00:57:25,007 --> 00:57:27,508
Aquí está, aquí está, toma, toma.

307
00:57:27,558 --> 00:57:30,508
Está preparado el medicamento.

308
00:57:31,797 --> 00:57:38,346
Ya un ratito a este lado ponte, ahí
tienes que aguantar, ponte hacía abajo.

309
00:57:38,435 --> 00:57:42,685
Toma rápido el matecito, aquí está.

310
00:57:42,884 --> 00:57:47,556
Aquí está, nadie nos va a ayudar,
solita tienes que tomar, estamos solas.

311
00:57:48,513 --> 00:57:50,862
Aquí está el medicamento preparado.

312
00:57:51,113 --> 00:57:55,001
A este lado ponte, no te pares,
te estoy sosteniendo

313
00:57:55,051 --> 00:57:57,841
Hacía abajo tienes que pujar,
¡Puja hacía abajo!

314
00:57:57,874 --> 00:58:01,192
Ya, ya, ya te voy a frotar,
te voy a frotar

315
00:58:01,242 --> 00:58:04,979
No te rindas, levántate,
levántate, ¡levántate!

316
00:58:05,129 --> 00:58:11,629
Te estoy sosteniendo, te estoy sosteniendo,
te estoy sosteniendo.

317
00:58:13,745 --> 00:58:14,945
De esta manera.

318
00:58:16,342 --> 00:58:20,291
Párate, párate, párate, ¡párate!

319
00:58:20,345 --> 00:58:22,894
Aguanta, aguanta, hacia abajo, hacia abajo.

320
00:58:23,583 --> 00:58:29,983
Aguanta, aguanta, aguanta,
te estoy sosteniendo, te estoy sosteniendo.

321
00:58:30,272 --> 00:58:32,772
<i>Ellos no nos van a ayudar.</i>

322
00:58:32,822 --> 00:58:33,822
<i>Ya, ya, ya.</i>

323
00:58:33,860 --> 00:58:34,860
Ayúdame.

324
00:58:37,262 --> 00:58:38,561
Te estoy sosteniendo.

325
00:58:39,899 --> 00:58:41,198

Te estoy sosteniendo

326

00:58:43,490 --> 00:58:45,988

Tienes que hacer fuerza hacia abajo,
hacia abajo, hacia abajo.

327

00:58:46,025 --> 00:58:52,587

¡Ayudenme! ¡Cómo voy a lograr solita!
voy a lograr, no es que no.

328

00:59:04,965 --> 00:59:08,854

Estabamos tristes, pero ahora
todo ha salido bien.

329

00:59:09,854 --> 00:59:11,810

Estabamos muy tristes.

330

00:59:20,557 --> 00:59:22,170

Ha dado a luz sin problemas.

331

00:59:22,759 --> 00:59:24,709

Todo salió bien.

332

00:59:26,209 --> 00:59:28,697

¡Ay! Estabamos muy tristes.

333

00:59:30,696 --> 00:59:35,047

Era una pena, pero ahora
ya todo salió bien.

334

00:59:38,186 --> 00:59:42,497

Mi hijita es mujercita, cocinera,
que ordeña y hace queso.

335

00:59:42,963 --> 00:59:44,463

Que tiene manitos moledoras de *llajua*.

336

00:59:44,613 --> 00:59:45,663

Servidora de comida.

337

00:59:46,163 --> 00:59:51,213

Aquí está tu hijita, ya nació,

tenla y ahora dale pecho.

338

00:59:53,052 --> 00:59:55,902

Ama suwa, ama llulla, ama qhilla kachun.

339

00:59:57,202 --> 01:00:01,440

*Que no sea ladrón, que no sea mentiroso,
que no sea flojo.*

340

01:00:01,742 --> 01:00:03,431

Que sepa caminar bien.

341

01:00:03,918 --> 01:00:08,531

*Que no se canse, que no se enferme,
que no sienta temor.*

342

01:00:09,032 --> 01:00:11,317

Que siempre se camine en paz.

343

01:01:48,104 --> 01:01:50,371

Qué diciendo nomás me estoy yendo.

344

01:01:50,655 --> 01:01:52,588

Qué diciendo nomás me he ido.

345

01:01:53,091 --> 01:01:55,441

Dejando sola a mi palomita.

346

01:02:04,141 --> 01:02:08,319

*Por qué caminos se estará yendo
dejándome sola, diciendo.*

347

01:02:08,519 --> 01:02:10,199

Ella estará diciendo.

348

01:02:10,557 --> 01:02:11,597

Palomita mía.

349

01:02:12,507 --> 01:02:13,547

Flor de papa.

350

01:02:14,296 --> 01:02:16,895
<i>A ti estando lejos, te estaré llamando.</i>

351
01:02:17,595 --> 01:02:19,275
<i>¿Dónde estás? Diciendo.</i>

352
01:02:19,634 --> 01:02:21,935
<i>A ti estando lejos, te buscaré.</i>

353
01:02:22,435 --> 01:02:25,735
<i>¿Con qué frío tendrás amores tú?
Estaré diciendo.</i>

354
01:02:26,635 --> 01:02:30,360
<i>¿Qué viento a escondidas te acariciará?
Estaré diciendo.</i>

355
01:02:31,160 --> 01:02:33,512
<i>Qué diciendo nomás me he venido.</i>

356
01:02:34,062 --> 01:02:36,651
<i>Mi flor, mi mariposa.</i>

357
01:02:37,501 --> 01:02:39,601
<i>A ti te he de recordar.</i>

358
01:02:59,955 --> 01:03:00,995
Está así ve.

359
01:03:03,660 --> 01:03:04,660
Esther.

360
01:03:05,094 --> 01:03:06,844
Vamonos rápido, te voy a robar.

361
01:03:09,002 --> 01:03:11,601
Apúrate, apúrate,
alista tus cosas.

362
01:03:14,305 --> 01:03:16,156
Vamonos rápido.

363
01:03:38,915 --> 01:03:42,516
<i>Tenemos el deber de cuidar bien.</i>

364
01:03:43,003 --> 01:03:48,353
<i>Para que estén sanos y bien,
y así perfectamente</i>

365
01:03:48,541 --> 01:03:52,642
- Para el año a estas alturas lo mismo.
- Suerte, suerte, lindo.

366
01:03:53,092 --> 01:03:56,292
- Nuestros tinkus también van a venir.
- También estos niños vendrán.

367
01:03:56,431 --> 01:03:59,823
- De igual manera vamos a bailar y cantar.
- Ah claro.

368
01:04:00,218 --> 01:04:03,819
- Con mi charanguito, mi huayñito.
- Vas a bailar.

369
01:04:03,919 --> 01:04:05,039
<i>Bailar huayño.</i>

370
01:04:05,319 --> 01:04:08,158
<i>- Así es hijos míos
-Sí, así va bien.</i>

371
01:04:41,279 --> 01:04:43,490
<i>¿Acaso por plata aquí me he venido?</i>

372
01:04:43,690 --> 01:04:45,790
<i>¿Acaso por oro aquí me he venido?</i>

373
01:04:46,329 --> 01:04:49,529
<i>Siendo sombra de sol,
siendo sombra de luna.</i>

374
01:04:49,729 --> 01:04:51,409
<i>Sin lumbre ahora estoy.</i>

375
01:04:51,617 --> 01:04:52,617
<i>Solo.</i>

376
01:04:53,167 --> 01:04:54,856
<i>Sin mi flor de</i> Ulala.

377
01:04:54,956 --> 01:04:57,795
<i>Sin estar estando, aquí estoy.</i>

378
01:05:04,106 --> 01:05:07,434
<i>Enemigo barbudo ¿a qué has venido?
Nube negra.</i>

379
01:05:07,584 --> 01:05:11,934
<i>Oro y plata ya te hemos dado,
un río de nuestra sangre corre a tu lado.</i>

380
01:05:12,333 --> 01:05:15,524
<i>Enemigo, Kharisiri,
sin grasa nos has dejado.</i>

381
01:05:15,712 --> 01:05:19,360
<i>Yo te digo; te estoy diciendo
a ti te va a tocar, enemigo.</i>

382
01:05:19,513 --> 01:05:22,349
<i>Sin reposo has de caminar, enemigo.</i>

383
01:05:22,948 --> 01:05:26,717
<i>Y has de maldecir a quien
de todo te ha despojado.</i>

384
01:05:27,167 --> 01:05:28,938
<i>Como yo te maldigo ahora.</i>

385
01:05:29,188 --> 01:05:30,188
<i>Guárdate.</i>

386
01:05:30,438 --> 01:05:32,143
<i>Escucha tú también.</i>

387
01:05:32,494 --> 01:05:34,393
<i>La voz que viene de adentro.</i>

388
01:05:34,544 --> 01:05:37,644
<i>Sayariy, diciendo, levántate.</i>

389
01:05:38,294 --> 01:05:41,415
<i>Sayariy, diciendo, levántate.</i>

390
01:05:41,765 --> 01:05:43,554
<i>Sayariy, diciendo.</i>

391
01:05:43,904 --> 01:05:45,504
<i>Levántate dice...</i>

ENGLISH.SRT

1
00:00:14,880 --> 00:00:17,680
<i>Being here, without being, I am.</i>

2
00:00:18,284 --> 00:00:21,584
<i>Far, far away from my land, I am.</i>

3
00:00:22,573 --> 00:00:24,974
<i>Longing to return, perhaps I am?</i>

4
00:00:25,322 --> 00:00:27,224
<i>Without being here, I am.</i>

5
00:00:28,072 --> 00:00:29,939
<i>Longing to be here, perhaps I am?</i>

6
00:00:39,657 --> 00:00:41,957
<i>Shall I become a stranger among my own?</i>

7
00:00:42,442 --> 00:00:47,043
<i>If I come back to my land from afar,
walking and walking.</i>

8
00:00:47,543 --> 00:00:50,627
<i>Going inward, here I am saying.</i>

9
00:00:56,305 --> 00:00:58,855
Gabriel, get up!

10
00:00:59,054 --> 00:01:00,658
Get up.

11
00:01:01,593 --> 00:01:04,343
<i>Where is my home?
Where is my wife?</i>

12
00:01:05,081 --> 00:01:07,582
<i>Where my</i> montera <i>could be found.</i>

13

00:02:35,039 --> 00:02:37,801
April 25th
Umajila Community.

14
00:04:20,023 --> 00:04:22,612
Daddy, daddy.

15
00:04:23,124 --> 00:04:24,124
Yes, son?

16
00:04:25,449 --> 00:04:28,399
I am not sure what I was dreaming...

17
00:04:28,900 --> 00:04:30,251
What happened?

18
00:04:30,401 --> 00:04:36,501
In Macha, at the chapel across,
I was sleeping in a wheat field.

19
00:04:36,740 --> 00:04:39,090
- In my dream.
- Alright.

20
00:04:39,640 --> 00:04:44,501
<i>Yes, then my wife was
putting on my</i> montera.

21
00:04:45,178 --> 00:04:46,267
<i>And then?</i>

22
00:04:46,564 --> 00:04:51,167
<i>Then I was going
to a city, a big city.</i>

23
00:04:51,859 --> 00:04:54,756
I arrived on a very bright day.

24
00:04:54,756 --> 00:04:56,995
I was going to reach somewhere
very bright.

25

00:04:58,108 --> 00:05:00,445

I had been looking at windows.

26

00:05:01,082 --> 00:05:04,033

I think it is alright, at the beginning
you told me you saw a crop field.

27

00:05:04,033 --> 00:05:07,122

Your dream seems fine,
it is alright.

28

00:05:07,641 --> 00:05:10,480

I had been looking at the windows,
I had been looking.

29

00:05:10,580 --> 00:05:12,628

What time could it be?
Is it dawn yet?

30

00:05:16,898 --> 00:05:21,150

At first you had a good dream,
a green crop field means something good.

31

00:05:21,299 --> 00:05:22,798

And you, what time did you arrive?

32

00:05:24,299 --> 00:05:27,637

I arrived almost at dawn,
it was quite cold.

33

00:05:29,888 --> 00:05:31,377

It must be very cold then.

34

00:05:31,638 --> 00:05:33,815

It was too cold, I was freezing.

35

00:05:36,314 --> 00:05:38,247

Is it already dawning?
What time could it be?

36

00:05:39,065 --> 00:05:42,814

I arrived early in the morning,
it must be early in the morning.

37

00:05:44,162 --> 00:05:45,162

My boy.

38

00:05:45,862 --> 00:05:49,815

Your dreams were good, you arriving
at a big city means a good dream.

39

00:05:50,865 --> 00:05:53,831

You told me you saw
beautiful green crops.

40

00:05:54,131 --> 00:05:57,395

That is good, it is good
what you have dreamed of.

41

00:06:25,402 --> 00:06:28,202

Beneath the same moon, sleeps the foe.

42

00:06:29,751 --> 00:06:32,651

*The same dawn
shall awaken the foe.*

43

00:06:33,102 --> 00:06:36,701

*As I work with my wife
on the final day to go.*

44

00:06:37,929 --> 00:06:40,062

The foe's festival is soon to show!

45

00:07:32,229 --> 00:07:34,251

Oh! Inti, creator of all!

46

00:07:34,905 --> 00:07:38,004

*May your eyes' joy
come with the dawn.*

47

00:07:38,355 --> 00:07:42,155

*And your breath's warmth
come with the wind.*

48

00:07:42,405 --> 00:07:44,442

<i>To strengthen the furrows.</i>

49

00:07:45,493 --> 00:07:49,077

<i>We have already buried the seed
in the womb of</i> Pachamama.

50

00:07:49,382 --> 00:07:51,832

<i>The plant will bloom tomorrow.</i>

51

00:07:52,421 --> 00:07:53,861

<i>Let's go harvest.</i>

52

00:07:58,621 --> 00:08:02,120

Fichichua Community

53

00:08:45,359 --> 00:08:47,091

<i>Do not cry too much, my child...</i>

54

00:08:47,191 --> 00:08:48,941

<i>I am telling you.</i>

55

00:08:49,742 --> 00:08:52,686

<i>For every little strand,
lucky gold they will give you.</i>

56

00:08:53,446 --> 00:08:55,696

<i>Lucky silver they will give you.</i>

57

00:09:17,839 --> 00:09:18,839

Good luck!

58

00:09:20,828 --> 00:09:22,428

Come, come, cut it my godson's hair.

59

00:09:37,594 --> 00:09:39,594

Let's open a bottle for my godson.

60

00:09:40,244 --> 00:09:41,364

Let's open it.

61

00:09:51,309 --> 00:09:53,771

<i>May my godson be very lucky.</i>

62

00:09:53,771 --> 00:09:55,310

<i>Such a cute boy.</i>

63

00:09:56,310 --> 00:09:59,860

<i>Ladies and gentlemen,
where are you? Come closer.</i>

64

00:09:59,860 --> 00:10:02,999

<i>Thank you, lady, come closer.</i>

65

00:10:02,999 --> 00:10:05,048

<i>Look at my godson.</i>

66

00:10:05,537 --> 00:10:07,087

<i>Thank you, gentleman.</i>

67

00:10:09,287 --> 00:10:13,226

Four, five, six, seven, eight, nine...

68

00:10:13,226 --> 00:10:16,682

ten, eleven, twelve, thirteen,
fourteen, fifteen, sixteen...

69

00:10:17,065 --> 00:10:19,665

eighteen, nineteen, twenty, there it is.

70

00:10:20,203 --> 00:10:24,603

There it is! 250 <i>bolivianos</i>,
for my godson, there it is.

71

00:10:25,003 --> 00:10:26,003

Thanks!

72

00:10:28,403 --> 00:10:30,942

<i>For a little hen may be?
You might be wondering.</i>

73

00:10:31,492 --> 00:10:33,292

<i>For a little lamb, maybe?</i>

74
00:10:34,481 --> 00:10:37,530
<i>Or for a pair of pants, will it suffice?</i>

75
00:10:38,631 --> 00:10:41,919
<i>The little money from my hair,
will it suffice?</i>

76
00:10:42,208 --> 00:10:43,808
<i>Thus, you will stay wondering</i>

77
00:10:44,658 --> 00:10:46,708
That is what we will put.

78
00:11:28,855 --> 00:11:30,535
He has gained a lot of weight.

79
00:11:33,406 --> 00:11:36,745
Play amongst yourselves.

80
00:11:57,649 --> 00:12:01,950
As women, we work from the moment
we get up, cleaning and sweeping the house.

81
00:12:02,200 --> 00:12:07,038
We carry our babies on our backs,
and then we start cooking.

82
00:12:07,128 --> 00:12:09,376
We cook <i>oca</i>.

83
00:12:09,538 --> 00:12:14,537
As soon as the cleaning is done,
we bring snacks for men.

84
00:12:14,737 --> 00:12:18,465
Given his work, we bring
the snacks to him.

85
00:12:18,554 --> 00:12:24,421
<i>After snack time, we assist with work;
plowing, seeding, and fertilizing.</i>

86
00:12:27,028 --> 00:12:28,708
<i>What about young women?</i>

87
00:12:30,214 --> 00:12:33,052
We spin and weave.

88
00:12:33,481 --> 00:12:36,881
<i>So if men do not weave,
we do it.</i>

89
00:12:37,387 --> 00:12:39,177
<i>We also weave for the community</i>

90
00:12:41,528 --> 00:12:46,727
<i>We weave a lot,
peel potatoes, wash dishes.</i>

91
00:14:23,843 --> 00:14:26,143
April 29th

92
00:14:29,793 --> 00:14:33,303
I am getting ready, I am prepared,
I am just waiting.

93
00:14:33,404 --> 00:14:37,270
Me too, brother, I just need
the shoelaces.

94
00:14:37,270 --> 00:14:40,771
Do not you have any from last year?
Can you lend me some?

95
00:14:41,221 --> 00:14:46,198
I lost everything drinking, damn it,
what will we do now? There is still a party.

96
00:14:46,527 --> 00:14:50,937
Just like that, tomorrow is the party
What can I do? I will just go, brother.

97
00:14:55,037 --> 00:14:57,337
30 de abril

98
00:14:57,345 --> 00:14:59,678
<i>The time of the foe has come.</i>

99
00:15:00,045 --> 00:15:02,549
<i>I see you, heart of yellow stone.</i>

100
00:15:02,899 --> 00:15:05,053
<i>You are ready, I know.</i>

101
00:15:12,641 --> 00:15:14,941
May 1st

102
00:15:15,041 --> 00:15:17,341
Umajila Community

103
00:16:24,383 --> 00:16:26,633
<i>From the Umajilas above, we are.</i>

104
00:16:27,433 --> 00:16:29,633
<i>From the Fichichuas below, we are.</i>

105
00:16:30,382 --> 00:16:34,571
<i>We will drink, we will dance,
we will get enraged.</i>

106
00:16:35,110 --> 00:16:38,060
<i>I will burn your home to make you mad.</i>

107
00:16:38,810 --> 00:16:41,949
<i>You will burn mine to make me mad.</i>

108
00:16:42,549 --> 00:16:45,449
<i>You will ask the</i> Achachilas
<i>for strength and might.</i>

109
00:16:46,399 --> 00:16:49,149
<i>I will beg the</i> Achachilas
<i>for power and right.</i>

110
00:17:17,668 --> 00:17:20,019

<i>From the Umajilas above, we are.</i>

111
00:17:20,969 --> 00:17:23,169
<i>From the Fichichuas below, we are.</i>

112
00:17:23,719 --> 00:17:25,507
<i>We shall meet.</i>

113
00:17:25,808 --> 00:17:29,608
<i>White stone against black stone
we will clash.</i>

114
00:17:30,357 --> 00:17:33,697
<i>Our blood to</i> Pachamama
<i>we will offer.</i>

115
00:17:34,747 --> 00:17:36,935
<i>The time of the foe has come.</i>

116
00:17:37,085 --> 00:17:38,525
<i>To live in peace.</i>

117
00:17:39,024 --> 00:17:40,723
<i>We shall meet.</i>

118
00:17:40,874 --> 00:17:42,314
<i>To live in peace.</i>

119
00:18:59,415 --> 00:19:03,403
<i>For an</i> ayllu, <i>the ignited fire already
burns.</i>

120
00:19:03,993 --> 00:19:08,044
<i>On the other</i> ayllu,
<i>blinded flames are already there.</i>

121
00:19:08,893 --> 00:19:10,573
<i>At the center of this fire.</i>

122
00:19:11,032 --> 00:19:13,781
<i>Hatreds and grudges are burnt.</i>

123
00:19:14,370 --> 00:19:16,270
<i>Hatreds and grudges.</i>

124
00:19:16,819 --> 00:19:18,259
<i>Let it keep burning.</i>

125
00:19:18,537 --> 00:19:20,057
<i>Let it keep burning!</i>

126
00:20:02,368 --> 00:20:04,468
<i>Oh, Mother Earth!</i>

127
00:20:04,968 --> 00:20:06,622
<i>Oh,</i> Pachamama!

128
00:20:06,968 --> 00:20:10,122
<i>Upon you, I have your son, the Inca.</i>

129
00:20:10,758 --> 00:20:12,208
<i>Calm and peaceful.</i>

130
00:20:17,196 --> 00:20:19,396
<i>As the parish priest of Macha.</i>

131
00:20:19,846 --> 00:20:22,284
<i>Where the</i> Tinku <i>is famous.</i>

132
00:20:22,734 --> 00:20:26,471
<i>The peasant comes by tradition
from many years ago.</i>

133
00:20:26,772 --> 00:20:28,722
<i>To make this confrontation.</i>

134
00:20:28,923 --> 00:20:32,461
<i>Perhaps where they want
to show their bravery.</i>

135
00:20:32,561 --> 00:20:36,111
<i>To vent their anxieties
through fighting as well.</i>

136
00:20:36,711 --> 00:20:40,807
<i>And in that way defending their lord,
however, they...</i>

137
00:20:41,451 --> 00:20:46,741
<i>They live it in another way, they see
him on the cross suffering along with them.</i>

138
00:20:47,441 --> 00:20:49,677
<i>Going through hunger, but...</i>

139
00:20:50,427 --> 00:20:54,965
<i>They are already learning to value that
Christ is not only on the cross.</i>

140
00:20:54,966 --> 00:20:57,686
<i>But he also has to live in their hearts.</i>

141
00:23:13,671 --> 00:23:17,442
<i>Father of ours,</i> Achachilas,
<i>grandparents.</i>

142
00:23:17,642 --> 00:23:21,860
<i>Receive, gather our offerings,
for you they are.</i>

143
00:23:22,010 --> 00:23:27,049
<i>Do not wish tears for us,
do not wish harm for us.</i>

144
00:23:27,198 --> 00:23:32,387
<i>You, father, male stone, you,
guardian, who has strength.</i>

145
00:23:32,737 --> 00:23:35,329
<i>Do not send misfortunes upon us.</i>

146
00:23:35,729 --> 00:23:39,465
<i>Do not make us stumble
with lightning or useless fury.</i>

147

00:23:40,065 --> 00:23:42,815
<i>You shall guide us tomorrow and always.</i>

148
00:23:43,015 --> 00:23:46,153
<i>Here you may walk, there you may go, saying.</i>

149
00:23:46,553 --> 00:23:51,742
<i>All the Umajila community asks you
from the bottom of our hearts.</i>

150
00:23:51,931 --> 00:23:59,118
<i>In Macha, everyone present, must not drink
because those who drink are left behind.</i>

151
00:23:59,118 --> 00:24:04,331
Their wives may be taking care,
those who drink can rest.

152
00:24:04,458 --> 00:24:08,708
And we will gather among young people,
we will confront the Fichichua, damn it.

153
00:24:46,984 --> 00:24:49,284
<i>We will stomp, we will stomp.</i>

154
00:24:49,635 --> 00:24:51,785
<i>We will strike, we will shout.</i>

155
00:24:52,335 --> 00:24:54,335
<i>Arm in arm we will clash.</i>

156
00:24:54,755 --> 00:24:58,206
<i>Until we carve the yellow heart,
we will stomp.</i>

157
00:25:44,443 --> 00:25:46,743
Fichichua Community

158
00:26:34,557 --> 00:26:35,557
<i>And you?</i>

159
00:26:36,309 --> 00:26:37,309

<i>Enemies.</i>

160
00:26:37,829 --> 00:26:39,429
<i>Fichichuas from below, you are.</i>

161
00:26:40,129 --> 00:26:42,478
<i>Enemies of us, the Umajilas, you are.</i>

162
00:26:43,179 --> 00:26:45,168
<i>Just drinking you must be.</i>

163
00:26:45,753 --> 00:26:47,553
<i>Offering</i> coca <i>and alcohol.</i>

164
00:26:48,003 --> 00:26:50,403
<i>And to your</i> Achachilas <i>with</i> k'oa,
<i>you will be asking.</i>

165
00:26:50,907 --> 00:26:53,374
<i>Strength and fortune, you will be asking.</i>

166
00:27:32,215 --> 00:27:34,515
May 3rd

167
00:28:00,745 --> 00:28:03,746
<i>Red bird from the other side
of the ravine, I am.</i>

168
00:28:04,396 --> 00:28:06,301
<i>Listen well to what I am telling you.</i>

169
00:28:06,651 --> 00:28:08,201
<i>Condor I will become.</i>

170
00:28:08,436 --> 00:28:10,886
<i>Yellow bird from below the ravine.</i>

171
00:28:11,791 --> 00:28:13,858
<i>I see a falcon you will become.</i>

172
00:28:14,141 --> 00:28:16,175

<i>Fierce puma maybe I will be.</i>

173

00:28:16,675 --> 00:28:19,576

<i>Cunning fox maybe you will be.</i>

174

00:29:47,332 --> 00:29:54,487

It is good you came asking us to unite,
but I got home and you were gone.

175

00:29:55,021 --> 00:29:59,194

Do not drink too much, from now on
we have to think very carefully.

176

00:30:57,335 --> 00:31:00,485

<i>Yellow bird, your name is brave.</i>

177

00:31:00,624 --> 00:31:01,624

<i>I know it.</i>

178

00:31:01,774 --> 00:31:05,924

<i>Puma, puma, that's what you are
of ancient lineage.</i>

179

00:31:25,267 --> 00:31:26,267

<i>Let's go.</i>

180

00:31:26,467 --> 00:31:27,969

<i>Carry us, brother condor.</i>

181

00:31:28,218 --> 00:31:31,219

<i>We are lineage of the condor.</i>

182

00:31:32,169 --> 00:31:35,069

<i>We come willing to offer
our blood.</i>

183

00:31:35,456 --> 00:31:40,455

<i>To our land we come to renew
life with blood.</i>

184

00:31:41,006 --> 00:31:43,265

<i>To multiply our food.</i>

185

00:31:43,883 --> 00:31:46,133

<i>And there may be potatoes and corn.</i>

186

00:31:47,472 --> 00:31:51,021

<i>And joy can remain just as joy.</i>

187

00:33:33,795 --> 00:33:35,475

<i>From behind the hills,</i>

188

00:33:36,195 --> 00:33:39,564

<i>Like clouds in the sky, they are appearing.</i>

189

00:33:40,263 --> 00:33:43,583

<i>Yellow bird, playing hula-hulas.</i>

190

00:33:44,072 --> 00:33:45,814

<i>Advancing toward the village.</i>

191

00:33:46,473 --> 00:33:49,472

<i>Wings to the wind, shining plumage.</i>

192

00:33:50,023 --> 00:33:52,490

<i>Running toward the center of the village.</i>

193

00:33:52,861 --> 00:33:55,711

<i>Also advancing like fierce pumas.</i>

194

00:33:56,250 --> 00:33:58,850

<i>Toward Macha with white flags.</i>

195

00:33:59,400 --> 00:34:01,080

<i>Here we come, saying.</i>

196

00:34:01,350 --> 00:34:04,839

<i>To the</i> taypi <i>for the</i> Tinku <i>they are
arriving.</i>

197

00:34:24,743 --> 00:34:27,942

<i>Like the red bird, like a comet, we come.</i>

198
00:34:28,444 --> 00:34:30,844
<i>Going to the village behind the hill.</i>

199
00:34:31,282 --> 00:34:33,881
<i>Like the</i> Amaru <i>snake, we slide.</i>

200
00:34:34,321 --> 00:34:36,671
<i>To reach the golden heart.</i>

201
00:34:37,459 --> 00:34:40,109
<i>We will stomp, with strength.</i>

202
00:34:40,927 --> 00:34:44,727
<i>We will stomp, let's go, let's keep going.</i>

203
00:34:45,865 --> 00:34:50,515
<i>Those who know of our spilled blood,
long ago advancing they are.</i>

204
00:34:50,986 --> 00:34:54,387
<i>To the taypi to seek abundance,
we keep going.</i>

205
00:34:54,487 --> 00:34:58,275
<i>Walking with the joy of our flags.</i>

206
00:34:58,825 --> 00:34:59,825
<i>We keep going.</i>

207
00:35:00,313 --> 00:35:01,313
<i>Victory.</i>

208
00:35:01,664 --> 00:35:03,024
<i>We have arrived.</i>

209
00:35:40,035 --> 00:35:42,335
Macha Town

210
00:36:58,476 --> 00:36:59,516
<i>For our</i> ayllu.

211
00:36:59,982 --> 00:37:01,832
<i>Spreading the wings.</i>

212
00:37:02,133 --> 00:37:05,102
<i>They will see whether he is a man or not.</i>

213
00:37:09,642 --> 00:37:14,791
<i>By this</i> ayllu <i>striking with fury,
darkness falls upon the eyes.</i>

214
00:37:14,992 --> 00:37:16,881
<i>Bring order to the heart!</i>

215
00:37:18,318 --> 00:37:19,518
<i>For another</i> ayllu.

216
00:37:19,919 --> 00:37:23,668
<i>Folding the wings, breaking and falling.</i>

217
00:37:23,869 --> 00:37:25,802
<i>Blood is being shed.</i>

218
00:37:26,670 --> 00:37:30,058
Pachamama, <i>virgin, the blood.</i>

219
00:37:30,732 --> 00:37:34,482
<i>Take the blood, it is an offering for you.</i>

220
00:38:58,804 --> 00:39:00,324
<i>That is how I am, damn it.</i>

221
00:39:00,454 --> 00:39:02,134
There has to be a space.

222
00:39:25,147 --> 00:39:29,712
<i>Here, father, we have come
to ask for your blessing.</i>

223
00:39:33,787 --> 00:39:36,286
<i>From my people, their dog will devour you.</i>

224
00:39:49,253 --> 00:39:50,703
<i>Here, father.</i>

225
00:39:51,302 --> 00:39:53,953
<i>We have come to ask for your blessing.</i>

226
00:39:58,529 --> 00:40:00,129
<i>From my people, their dog.</i>

227
00:40:00,330 --> 00:40:03,417
<i>From my people, their dog
will drink your blood.</i>

228
00:40:11,109 --> 00:40:12,510
<i>Here, father.</i>

229
00:40:12,759 --> 00:40:14,260
<i>Our tribute.</i>

230
00:40:14,910 --> 00:40:17,894
<i>Bless the Umajilas cross.</i>

231
00:40:21,518 --> 00:40:23,198
<i>In your skull, enemy.</i>

232
00:40:23,567 --> 00:40:25,834
<i>We will drink our chicha, damn it!</i>

233
00:40:31,411 --> 00:40:32,661
<i>Here, father.</i>

234
00:40:33,365 --> 00:40:34,815
<i>Our money.</i>

235
00:40:35,699 --> 00:40:38,150
<i>Bless the Fichichuas cross.</i>

236
00:40:39,099 --> 00:40:41,750
<i>From their teeth, necklaces we shall make.</i>

237

00:40:42,050 --> 00:40:45,672
<i>From their skin,</i> huancarás <i>and drums we
shall make.</i>

238
00:40:46,976 --> 00:40:48,977
<i>Here, father, our offering.</i>

239
00:40:49,677 --> 00:40:51,577
<i>Bless our cross.</i>

240
00:41:50,841 --> 00:41:53,741
<i>From their bones, quenas we shall make.</i>

241
00:41:54,091 --> 00:41:55,291
<i>And we shall sing.</i>

242
00:41:55,691 --> 00:41:57,830
<i>Sing and sing.</i>

243
00:41:58,330 --> 00:42:01,365
<i>Until burying the grain
which multiplies life.</i>

244
00:43:38,815 --> 00:43:40,765
<i>Grown beard enemy.</i>

245
00:43:41,365 --> 00:43:43,765
<i>Black cloud, you have come.</i>

246
00:43:44,339 --> 00:43:46,289
<i>Black blood, you have come.</i>

247
00:43:47,589 --> 00:43:50,042
<i>Like hail to the seed, I shall crush you.</i>

248
00:43:50,742 --> 00:43:53,392
<i>Like a hard frost to flowers, I shall dry you up.</i>

249
00:44:00,319 --> 00:44:02,821
<i>So small and big ones stand the same.</i>

250

00:44:04,008 --> 00:44:07,057

<i>So small and big ones stand the same.</i>

251

00:44:08,108 --> 00:44:11,612

<i>So small and big ones stand the same.</i>

252

00:46:54,745 --> 00:47:00,734

We are from Macha, damn it.

We are drunk, damn it.

253

00:47:00,734 --> 00:47:03,630

We are going to kill here.

254

00:50:28,392 --> 00:50:33,342

Go on, go on, go on

that way, on that way.

255

00:50:34,280 --> 00:50:38,681

With these animals, we walk
these paths, so, they are useful.

256

00:50:38,881 --> 00:50:42,268

They serve us well,

we live with these llamas.

257

00:50:42,918 --> 00:50:44,718

Our animals, then.

258

00:50:44,908 --> 00:50:47,219

With them we live in the countryside.

259

00:50:47,509 --> 00:50:49,659

We travel every day...

260

00:50:50,049 --> 00:50:51,981

<i>We walk week after week.</i>

261

00:51:02,293 --> 00:51:03,493

<i>Holy land.</i>

262

00:51:04,693 --> 00:51:05,693

Pachamama.

263

00:51:06,543 --> 00:51:08,613

<i>This blood we offer you.</i>

264

00:51:08,912 --> 00:51:10,013

<i>Receive it.</i>

265

00:51:10,812 --> 00:51:13,301

<i>And whatever is lacking, forget it.</i>

266

00:51:13,701 --> 00:51:15,537

<i>Holy land,</i> Pachamama.

267

00:51:16,037 --> 00:51:18,790

<i>May this offering be nourishment for you.</i>

268

00:51:19,290 --> 00:51:20,890

<i>In your holy womb.</i>

269

00:51:21,190 --> 00:51:23,829

<i>Produce food for us.</i>

270

00:51:24,229 --> 00:51:26,329

<i>Poor children of yours.</i>

271

00:51:27,329 --> 00:51:30,566

<i>Let it be of potato, let it be of corn.</i>

272

00:51:31,016 --> 00:51:33,960

<i>Let it be whatever you,
for us, want well.</i>

273

00:53:42,834 --> 00:53:45,284

<i>Holy lightning, holy star.</i>

274

00:53:46,084 --> 00:53:48,423

<i>Father of ours,</i> Achachilas.

275

00:53:48,972 --> 00:53:51,673

<i>Everyone, everyone is invited.</i>

276
00:53:52,111 --> 00:53:56,011
<i>Virgin of silver, drink some alcohol,
help yourselves.</i>

277
00:53:56,161 --> 00:53:58,484
<i>Everyone, everyone is invited.</i>

278
00:53:59,034 --> 00:54:01,819
<i>Our protectors, our guardians.</i>

279
00:54:02,089 --> 00:54:06,889
<i>We ask, we beg you
no evil enters this house.</i>

280
00:54:07,188 --> 00:54:09,055
<i>Let no enemy enter.</i>

281
00:54:09,227 --> 00:54:12,195
<i>May no lightning strike this new house.</i>

282
00:54:12,996 --> 00:54:16,566
<i>We entrust all of that to you
from the bottom of our hearts.</i>

283
00:55:14,625 --> 00:55:18,679
When a baby is due to be born, we feel pain
and the midwife gives us medicine.

284
00:55:19,178 --> 00:55:24,619
She rubs our belly downward in this way,
that is how we give birth.

285
00:55:25,219 --> 00:55:28,969
Then she gives us medication again:
molle tea, wheat tea.

286
00:55:29,241 --> 00:55:35,790
<i>Also coca tea, then she continues
to rub until the birth is achieved.</i>

287
00:55:35,845 --> 00:55:42,923
In this way, only the midwife helps us

to give birth by rubbing downward.

288
00:55:43,323 --> 00:55:48,422
<i>- And when is the baby born?</i>
- The same midwife picks up the child.

289
00:55:48,422 --> 00:55:50,622
Sometimes someone else picks them up.

290
00:55:51,318 --> 00:55:54,251
<i>I thought the baby was already born.</i>

291
00:55:54,612 --> 00:56:00,501
We want a little boy,
because boys always help his father.

292
00:56:00,638 --> 00:56:03,501
I... think...

293
00:56:03,678 --> 00:56:08,389
...about the godfather, the city,
for my child to go to school.

294
00:56:08,739 --> 00:56:12,767
That is my concern,
how to dress him.

295
00:56:12,827 --> 00:56:17,867
How to get food for him.

296
00:56:18,355 --> 00:56:20,035
That is my obligation.

297
00:56:21,129 --> 00:56:24,429
<i>Do you prefer a boy or a girl?</i>

298
00:56:24,629 --> 00:56:25,629
A boy.

299
00:56:26,583 --> 00:56:27,583
<i>Why?</i>

300
00:56:27,833 --> 00:56:30,833
I want a boy to help his father.

301
00:56:32,033 --> 00:56:34,621
So he can help his father.

302
00:56:35,510 --> 00:56:37,009
<i>Why not a girl?</i>

303
00:56:37,421 --> 00:56:39,410
Girls suffer.

304
00:57:15,280 --> 00:57:19,330
Alright, alright, I am holding you.

305
00:57:22,169 --> 00:57:24,919
- I am holding you.
- Give me the medication.

306
00:57:25,007 --> 00:57:27,508
Here it is, here it is, take it, take it.

307
00:57:27,558 --> 00:57:30,508
The medication is ready.

308
00:57:31,797 --> 00:57:38,346
Move to this side for a bit, there you have
to endure, position yourself downward.

309
00:57:38,435 --> 00:57:42,685
Drink some tea quickly, it is here.

310
00:57:42,884 --> 00:57:47,556
It is here, no one will help us,
you have to take it alone, we are alone.

311
00:57:48,513 --> 00:57:50,862
The medication is ready here.

312
00:57:51,113 --> 00:57:55,001
Move to this side, do not stand up,

I am holding you.

313
00:57:55,051 --> 00:57:57,841
You have to push downwards,
push downwards!

314
00:57:57,874 --> 00:58:01,192
Alright, alright, I am going to rub you,
I am going to rub you.

315
00:58:01,242 --> 00:58:04,979
Do not give up, get up,
get up, get up!

316
00:58:05,129 --> 00:58:11,629
I am holding you, I am holding you,
I am holding you.

317
00:58:13,745 --> 00:58:14,945
This way.

318
00:58:16,342 --> 00:58:20,291
Stand up, stand up, stand up, stand up!

319
00:58:20,345 --> 00:58:22,894
Endure, endure. Downwards, downwards.

320
00:58:23,583 --> 00:58:29,983
Endure, endure, endure.
I'm holding you, I'm holding you.

321
00:58:30,272 --> 00:58:32,772
<i>They are not going to help us.</i>

322
00:58:32,822 --> 00:58:33,822
<i>Alright, alright.</i>

323
00:58:33,860 --> 00:58:34,860
Help me.

324
00:58:37,262 --> 00:58:38,561
I am holding you.

325
00:58:39,899 --> 00:58:41,198
I am holding you.

326
00:58:43,490 --> 00:58:45,988
You have to push downwards,
downwards, downwards.

327
00:58:46,025 --> 00:58:52,587
Help me! How can I do this alone!
I will do it, it is not that I cannot.

328
00:59:04,965 --> 00:59:08,854
We were sad, but now
everything has turned out well.

329
00:59:09,854 --> 00:59:11,810
We were very sad.

330
00:59:20,557 --> 00:59:22,170
She gave birth without any complications.

331
00:59:22,759 --> 00:59:24,709
Everything went well.

332
00:59:26,209 --> 00:59:28,697
Oh! We were very sad.

333
00:59:30,696 --> 00:59:35,047
It was a pity, but now
everything has turned out well.

334
00:59:38,186 --> 00:59:42,497
My girl is a little woman who will be
a cook, who milks and makes cheese.

335
00:59:42,963 --> 00:59:44,463
Her little hands will prepare *llajua*.

336
00:59:44,613 --> 00:59:45,663
A food server.

337
00:59:46,163 --> 00:59:51,213
Here is your daughter, she has been born.
Hold her and breastfeed her now.

338
00:59:53,052 --> 00:59:55,902
Ama suwa, ama llulla, ama qhilla kachun.

339
00:59:57,202 --> 01:00:01,440
*May she not be a thief, may she not be a liar,
may she not be lazy.*

340
01:00:01,742 --> 01:00:03,431
May she know how to behave well.

341
01:00:03,918 --> 01:00:08,531
*May she not get tired, may she not get sick,
may she not feel fear.*

342
01:00:09,032 --> 01:00:11,317
May she always live in peace.

343
01:01:48,104 --> 01:01:50,371
What am I thinking, just leaving like this.

344
01:01:50,655 --> 01:01:52,588
What was I thinking, I have just gone.

345
01:01:53,091 --> 01:01:55,441
Leaving my dear little dove all alone.

346
01:02:04,141 --> 01:02:08,319
*What paths will he be taking?
Leaving me alone, without knowing.*

347
01:02:08,519 --> 01:02:10,199
She will be wondering.

348
01:02:10,557 --> 01:02:11,597
My little dove.

349
01:02:12,507 --> 01:02:13,547

<i>Potato flower.</i>
350
01:02:14,296 --> 01:02:16,895
<i>Though far away, to you I will be calling.</i>

351
01:02:17,595 --> 01:02:19,275
<i>Where are you? I will be saying.</i>

352
01:02:19,634 --> 01:02:21,935
<i>Though far away, for you I will be looking.</i>

353
01:02:22,435 --> 01:02:25,735
<i>With what coldness will you love?
I will be saying.</i>

354
01:02:26,635 --> 01:02:30,360
<i>Which wind, secretly, will caress you?
I will be saying.</i>

355
01:02:31,160 --> 01:02:33,512
<i>Not knowing why, I have come.</i>

356
01:02:34,062 --> 01:02:36,651
<i>My love, my butterfly.</i>

357
01:02:37,501 --> 01:02:39,601
<i>I will always remember you.</i>

358
01:02:59,955 --> 01:03:00,995
There you are, see.

359
01:03:03,660 --> 01:03:04,660
Esther.

360
01:03:05,094 --> 01:03:06,844
Let's go quickly, we will run away.

361
01:03:09,002 --> 01:03:11,601
Hurry up, hurry up,
get your things together.

362
01:03:14,305 --> 01:03:16,156
Let's go quickly.

363
01:03:38,915 --> 01:03:42,516
<i>We have to take care of our children.</i>

364
01:03:43,003 --> 01:03:48,353
<i>So that they are healthy and well,
and thus perfectly</i>

365
01:03:48,541 --> 01:03:52,642
- Next year will be the same.
- Luck, luck, lovely.

366
01:03:53,092 --> 01:03:56,292
- Our <i>tinkus</i> will also come.
- These kids will also come.

367
01:03:56,431 --> 01:03:59,823
- We will dance and sing in the same way.
- Oh sure.

368
01:04:00,218 --> 01:04:03,819
- With my little <i>charango</i> and <i>huayño.</i>
- You will dance.

369
01:04:03,919 --> 01:04:05,039
<i>Dance</i> huayño.

370
01:04:05,319 --> 01:04:08,158
<i>- That is right my children
- Yes, that is fine.</i>

371
01:04:41,279 --> 01:04:43,490
<i>Just for silver have I come here?</i>

372
01:04:43,690 --> 01:04:45,790
<i>Just for gold have I come here?</i>

373
01:04:46,329 --> 01:04:49,529
<i>Being of the sun a shadow,
being of the moon a shadow.</i>

374
01:04:49,729 --> 01:04:51,409
<i>In darkness I am now.</i>

375
01:04:51,617 --> 01:04:52,617
<i>Lonely.</i>

376
01:04:53,167 --> 01:04:54,856
<i>Without my</i> Ulala <i>flower.</i>

377
01:04:54,956 --> 01:04:57,795
<i>Without being here, here I am.</i>

378
01:05:04,106 --> 01:05:07,434
<i>Bearded enemy, why have you come?
Black cloud.</i>

379
01:05:07,584 --> 01:05:11,934
<i>We have already given you gold and silver,
a river of our blood flows by your side.</i>

380
01:05:12,333 --> 01:05:15,524
<i>Enemy,</i> Kharisiri,
<i>you have left us without fat.</i>

381
01:05:15,712 --> 01:05:19,360
<i>I tell you; I am telling you,
it will be your turn, enemy.</i>

382
01:05:19,513 --> 01:05:22,349
<i>Restless you shall walk, enemy.</i>

383
01:05:22,948 --> 01:05:26,717
<i>And you shall curse the one
who has stripped you of everything.</i>

384
01:05:27,167 --> 01:05:28,938
<i>As I curse you now.</i>

385
01:05:29,188 --> 01:05:30,188
<i>Beware.</i>

386

01:05:30,438 --> 01:05:32,143
<i>Listen, you too.</i>

387
01:05:32,494 --> 01:05:34,393
<i>The voice that comes from within.</i>

388
01:05:34,544 --> 01:05:37,644
Sayariy, <i>saying, stand up.</i>

389
01:05:38,294 --> 01:05:41,415
Sayariy, <i>saying, stand up.</i>

390
01:05:41,765 --> 01:05:43,554
Sayariy, <i>saying...</i>

391
01:05:43,904 --> 01:05:45,504
<i>Stand up it says...</i>