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Audiovisual Translation and Subtitling

English subtitles: Translation and subtitling of the movie
Elvira.

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SEDE ARANGUEZ

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Acknowledgments

I would like to thank most of my professors whose work and dedication gave me lots of knowledge which is now part of my life. Also, I would like to thank Mr. Dinier who helped me clarify this last step of the process and who helped with the grammar checking and reading process. Great thanks as well to Ms. Katia Jimenez Pochet, whose assistance and useful advices were essential for the work to be finished and without which I would not have been able to finish this work. Special thanks to Mr. Leslie Elizondo Mora whose assistance was extremely helpful and kind. Thanks to Leonardo Simcic whose expertise in translation were much appreciated for the valuable insight on audiovisual translation provided by him. Finally, thanks to famous YouTuber *Meridiano 84* who was the person that recommended the software used in the investigation and provided valuable teachings on how to use the software in the best way possible.

Dedication

Learning is a continuous process that never stops, and there are more than 7000 languages in the world today. Therefore, knowing two, three, eight, ten or twenty languages will always remain a humble number compared to the number of languages that exist today and that existed in the past.

My part in human history was to learn Spanish as my first and then English as my second languages, and I am proud of having learned both. They are both beautiful instruments of knowledge. Thus, I would like to dedicate this work in the first place to all those forever unknown human beings whose voices and faces will never be heard nor seen again. Those who contributed with their lives and deeds throughout the course of history, with the creation of these two beautiful languages that I use every day to read, write, speak, hear, work, learn and think. To all the human beings who are now but shadows in history as we shall soon be in just a short time from now is dedicated this work.

Secondly, I want to dedicate this work to my mother whose attentions gave me the opportunity to learn this language and reach this day after many complicated situations. She was a chance-giver in multiple times for which I am thankful to her.

Declaración Jurada

Yo Victor Hugo Sibaja Oconitrillo, mayor de edad, portadora de la cedula de identidad numero 205660488 hago constar por medio de este acto y debidam ente apercibido y entendido de.la s penas y consecuencias con las que se castiga en el C6digo Penal el delito de perjurio, ante quienes se constituyen en el Tribunal Calificador de mi trabajo de investigación para optar por el grado de Bachillerato, en Ingles juro solemnemente que mi trabajo de investigación titulado: **Audiovisual Translation and Subtitling**, es una obra original e inedita que ha respetado todo lo precept uado por las !eyes penale s, asi como la Ley de Derecho de Autor y Derecho Conexos numero 6683 del 14 de octubre de 1982 y sus reformas, publicada en la Gaceta numero 226 del 25 de noviembre de 1982; incluyendo el numeral 70 de dicha ley que advierte; Artículo 70. Es permitido citar a un autor, transcribiendo los pasajes pertinentes siempre que estos no sean tantos y seguidos, que pueda considerarse como una producci6n simuladay sustancial, que redunde en perjuicio del autor de la obra original. Asimismo, quedo adve ltido que la Universidad se reserva el derecho de protocolizar este documento ante Notario Publico.

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Por este medio les solicito por favor otorgarme fecha para la presentación de mi proyecto final de graduación titulado: **Audiovisual Translation and Subtitling**. Para optar por el grado de Bachiller en inglés con Énfasis en Traducción.

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Atentamente,



.....
M.Sc. Dinier Amador S

Abstract

The research entitled Audiovisual Translation and Subtitling aims to demonstrate the importance that this branch of translation has acquired in recent years, to show that it is now available for common translators to work on without making significant investments as it was required in the past. It is an invitation for my fellow translator professionals who can now successfully start working on this relatively new field of translation.

By translating and subtitling a real movie, I pretend to set a precedent. A precedent which I hope will prove valuable for others who come after. A precedent with which to enrich the culture of my country; moreover, increase the exposure it may have when sharing with other cultures and non-Spanish speakers.

Resumen

La investigación titulada Traducción y Subtitulación Audiovisual tiene como objetivo demostrar la importancia que esta rama de la traducción ha adquirido en años recientes, mostrar que ya se encuentra disponible para que traductores comunes puedan trabajar en ella sin necesidad de que hagan grandes inversiones, como hubiera sido necesario en el pasado. Es una invitación para mis colegas traductores que ya pueden involucrarse de forma exitosa en este campo relativamente nuevo de la traducción.

Traduciendo y subtitulando una película real deseo sentar un precedente. Un precedente que espero sea valioso para aquellos que vengan después. Un precedente con el cual se pueda enriquecer la cultura de mi país, además de acrecentar la exposición que puede tener cada vez que comparte con personas de otras culturas que no son hablantes del español.

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Chapter I

Introductory Framework

1.1. Introduction

Nowadays, audiovisual materials are widely spread and used all over the world. As different countries gain cultural contact with one another, the general public gets access to the multiple forms of mass media communication; therefore, the sharing of video, tv-series and other audiovisual products increases significantly. With the worldwide spreading of such materials, more and more translators who can work in this area are needed.

This means that with the introduction of new technology in the market, the world of translation is also changing and expanding its borders which demands from translators to increase their knowledge and to get professionally updated in their discipline. Costa Rica is not the exception and is not foreign to these changes. Normally, working with audiovisual translation (AVT) implies two main procedures which are subtitling and dubbing. According to Llorente (2018) who mentions Díaz (s.f), who states that subtitling consists on:

Translating the source language text and presenting it generally on the lower part of the screen. In this audiovisual translation, a number of different elements appear such as the original dialogue of the speakers, discursive elements of the images (e.g. letters, inscriptions) and other information that is included on the soundtrack (i.e. songs and voices-off) (p.8)

Thus, subtitling is the process by which text is added and synchronized into video. It is usually inserted into the lower part of the screen, showing the translation to the target language (TL) while keeping the original audio with which the film was produced. Subtitling by itself is not always related to translation since subtitles to and from the same language can be found in

video. The best-case scenario for this is for example Netflix where subtitles in the same language of the soundtrack can be activated.

According to Zuñiga (2004), who quotes Agost (1999), and argues that the subtitling: “consiste en la incorporación de subtítulos escritos en la lengua de llegada en la pantalla donde se exhibe una película en versión original, de manera que dichos subtítulos coincidan aproximadamente con las intervenciones de los actores de la pantalla” (pp.15-16).

Dubbing, on the other hand, (the process by which a soundtrack in one language is replaced by a soundtrack in another language) is also used with frequency, but it is more complicated and often more expensive than subtitling. Dubbing is not the focus of this research; however, there is in this dissertation a brief mention of it, so that subtitling can be more apprehensible by contrast. Also, many other similar techniques are available, but it would be hard to mention them here and falls out of the scope of this research which is an investigation on the basic knowledge needed to effectively get initiated in the AVT field for translators who are new to subtitling.

Audiovisual translation is not a new practice in translation, and it has been a normal practice worldwide since the appearance of audiovisual technology. Several years ago, AVT was accessible only in professional studios; nowadays, thanks to the advancement of digital technology, it is available to professionals who do not have access to such studios. Today, a powerful computer may be enough to get started in this field.

Furthermore, translation is a discipline and an exercise of communication deeply attached in every particular case with its source and target languages and even though there are thousands of languages currently in use worldwide, the techniques applied are generally the same despite the astonishing variety of human speech. This line of translation is growing as new technology

develops; therefore, translators should be aware of the way in which this field can affect their professional careers, their working possibilities and opportunities.

In a highly interconnected and interdependent world, not knowing about audiovisual translation is an error that no translator should allow himself to commit. Technology has brought the possibility of new ways to communicate with one another, and this communication must not necessarily happen at the same time or place. The formerly almost unbreakable barriers for communication have been overpassed by audio and video transmitting and recording technologies and most recently, the internet.

On the other hand, the social, cultural, and commercial phenomena commonly called Globalization allowed for an exchange of information never seen before in human history. In one moment, a person can have access to information from all over the world. This is so because globalization and more precisely globalization technology has been responsible for the development of mass media, cinema, internet, and television to name just a few. As a result, the borderlines of the different countries and world communities have disappeared for those who use this kind of means of technology.

A considerable amount of this information comes to us from countries in which our language is not spoken; therefore, all communication processes concerning these sources ultimately rely on the practice and techniques of translation. Therefore, the following documentation is related to the techniques and methods used in audiovisual translation which are normally dubbing and subtitling. Subtitling, however, is the main topic in this investigation.

The industry of cinema developed the only available methods at the time to convey written information in a movie which was to create small notes that were presented between scenes for people to read every time a movie was projected. This technique was usual in mute cinema or

silent films. Later on, technology allowed to record the voice of the actors and actresses to add them in the film. However, since commercial pressure was ever pushing forward to take these products overseas to be commercialized elsewhere, the idea of replacing the original audio by another recording, this time in another language, began to normalize.

However, the process of dubbing is not always the easiest one. It is often slow, complicated, and expensive which is why the industry considered to go one step back to the previously used method of writing notes, now in the form of text interlines (Llorente, 2018, p.5).

Nonetheless, instead of a separate note apart from the image which did not have audio, this time the notes were going to be presented at the same time in which the words were being uttered by the actors. This last technique is called subtitling. Different from dubbing, subtitling can be made from one source language to the same source language, to a different language (target language) or several other different target languages at the same time. This multiplicity of subtitles though possible is not usual at all.

As subtitled and dubbed materials increased, audiovisual translation became an industry by itself. This dubbing and subtitling industry was localized in several countries which later developed a powerful market. Among these countries were Mexico, Argentina, Spain, and The United States that were chosen for this purpose by the companies creating the audiovisual content, most of them US American companies. As a result, this market does not have the same development elsewhere. Rupelles (2015) mentions: that in Costa Rica the filming industry is just beginning and translation is not even considered as a filming tool. (p.4)

There have been various efforts made in Costa Rica in recent years in this direction; however, these efforts have not been enough for more professionals to get involved in this field. They

could start getting involved as more resources and information on this topic becomes available for future translators. In addition to this, even though the field itself as a job option may be restricted to a handful of companies, audiovisual translation is always present in the lives of people.

This means that since the amount of mass media products, coming mainly from the United States toward Costa Rica has greatly increased, opportunities may also increase. Platforms such as Netflix, for example, have been established in this country (through the internet) and are massively being consumed. All such similar platforms heavily depend on audiovisual translation techniques as well. Audiovisual translation to say it simple is now a worldwide business and practice and there is potential for Costa Rica to join other nations too.

People are in touch with audiovisual translation all the time, but they do not realize it, and they give the product of audiovisual translation for granted. Besides, there seems not to be enough information on the subject at least in local academic instances as a result when translators think of their profession, they often see themselves working on written text translations only.

1.2. Problem Statement

What is the value and the result of the processes of audiovisual translation if they are applied according to the current AVT theory on a national audiovisual production using subtitling techniques and technology? And what is the meaning of such result for the professional practice of Costa Rican translators?

1.3. Objectives of the Investigation

1.3.1. General Objective

The general objective is to analyze the relevance of the audiovisual translation process and subtitling as new field of translation and the result obtained when applied the current techniques on an actual movie.

1.3.2. Specific Objectives

- Obtain audiovisual materials in order to transcribe, translate, and subtitle them, analyzing thereby the effects in the practice and explaining the processes involved in this kind of translation
- Use subtitling as the method to bring the audiovisual material closer to the enjoyment of foreign audiences that otherwise could not understand the film.
- Mention the basic resources required for any translator who may be interested in beginning working in this type of translation as a professional practice.

1.4. Justification of the Study

The justification and value of this research lies in that AVT has tremendous potential as a relatively new professional field in Costa Rica. AVT translation is always increasing in importance in current mass media and has lots of potential to create new sources of professional practice for translations. Besides, it is a field which is not yet known to many students; and it has not been exhausted yet. This paper is, therefore, a first step and a catapult for those who may be interested in getting into a whole new industry, one which is promising, full of joys and potentially economically profitable as well. In addition, this research represents to be a step forward for Costa Rican cinema to become available for foreign audiences and to expand into a whole new cultural zone.

This value is not limited to English only. And though, this investigation is concerned only with Spanish and English, the technologies and techniques applied in it can be emulated also for any other language. This makes some particularly interesting audiovisual works, such as the one treated here, a cultural production of international extension that strengthens the knowledge that other countries may possess about Costa Rica, its people, its culture and its history. In short, the movie and its subtitling become a bridge between other cultures and us.

1.4. Antecedents

According to Llorente (2018) who mentions Bravo (2010) and states that:

Early in the history of cinema, the industry faced the problem of verbal elements and language barrier. The industry wanted to make available their productions to audiences who were natives of other languages. Then, the idea of replacing the soundtrack of one movie and recording another one, this time, with voices recorded in the target language emerged. But dubbing required a more elaborated matching process, some sectors in the industry decided that they were going to try the interlines of text used previously in mute cinema. Thus, though dubbing does give the illusion that actors are actually speaking one's own language due to the costs involved in that process, the subtitling technique is still in use today. (p.5)

Also Orrego (2013) argues that: AVT is not a new practice and it has predecessors:

The first movie that used subtitles was Uncle Tom's Cabin in 1903 and according to the idea had been essentially developed much earlier and there were a number of narrators in different countries who narrated the movie while its action was unfolding. Narrators such as the benshi (弁士) in Japan and the Bonimenteur in France were known to perform this task (p.298)

After sound appeared in films in 1927, it was just a matter of time for AVT to become a full-time job discipline. Nowadays AVT is common in every way possible. It goes unnoticed for the most people, but it plays such an important role in our lives now that its presence should not be overlooked at least for translators. Furthermore, television series, other forms of paid television through internet such as Netflix, movies, etc. they all play a part in audiovisual translation. Probably the industry that most benefits from audio visual translation is the cinema industry, having dozens of films if not hundreds being created every year, translated or subtitled all over the world.

The charming part in AVT is that it involves images and sounds and makes them interact in an ingenious way to create the illusion that the actors in the screen are speaking a target language which they do not speak or just reading the corresponding translation in the lower part of the screen. For example, movies produced by Hollywood, which are normally sold to cinema companies from all over the world need the translation from the English language to any other language of the world.

These methods have been studied and rules were developed for the guidance and correct exercise of the translation. For example, Ivarsson and Carroll created the so-called Code of Good Subtitling that contained around 25 observations on how to make a good audiovisual translation using subtitles plus other rules about technical details. This dissertation relies; however, in the guidelines specified in the research made by I.M. Llorente because they are more intuitive, simple and practical for the purpose of this investigation.

When watching a movie, not all viewers can read at the same speed, but interlines cannot remain in the screen more than just a few seconds. Also, not all languages occupy the same space in the screen, such details need to be considered when subtitling. Rules such as the six second

rule which establishes that a person in average can read in six seconds two lines of text with an approximate number of 40 characters were established:

There is a series of conventions for doing subtitles. These conventions are accepted by most of the professionals in the field and usually followed by most of the producers. As mentioned before, each subtitle cannot be longer than two lines and 40 characters per line with a total of 70 characters per subtitle including spaces and another type of punctuation. These two lines can occupy a different space on the screen, i.e. different length. Moreover, there is a minimum time for each subtitle to appear on screen, for viewers to read it well. It should appear for five or six seconds (Martín, 2018, p.9)

Audiovisual translation has now become highly appreciated by all viewer, though many of them may not even be aware of the process needed to translate their favorite television, shows and series. On the other hand, dubbing techniques are even more sophisticated and require much more work and skills than subtitling, and the participation of a considerable number of people is often required. Here voice and lips and body movement need to be perfectly synchronized to create the illusion of actual speech.

Also, linguistic codes used in the practice of audiovisual translation extending this art to scopes that go beyond linguistics such as scenography, iconography, music, photography, etc. For Gambier (2012), the audiovisual meaning is not only the result of mere linguistic translation; but of a combined group of codes and meaning that act together to create a more piercing illusion for the viewer.

“An AV product or performance consists of quite a number of signifying codes that operate simultaneously in the production of meaning.” (Gambier, 2012, p. 47)

The US animation industry took a key role in audiovisual development. This industry played and still plays an important role in the history of audiovisual translation. Since the appearance of motion graphics such as the ones created and popularized by Disney, the later appearance of Japanese anime, and the animated series in US American television has been a great market for audiovisual translation.

There are several investigations on the subject, for instance, the one made by Fernando Rupelles (2015) in which he discusses the translation of animated movies:

In his work, Rupellés offers an overview of the story of Walt Disney and the first dubbings. He mentions that the first dubbing made in Spanish which was a song called “Who’s afraid of the big bad wolf?” for the animated movie Three Little Pigs in 1933. This translation had some characteristics that could have been improved such as the French accent, (the full film was translated in France, in the Des Reservoirs studio) the neutrality of the dialogs, and the lack of rhythm for instance. (p.70).

However, this is the first example of audiovisual dubbing having an acceptable quality. Later, as more Disney movies were translated into Spanish different countries were targeted for this job. In Los Angeles, U.S. was dubbed Snow White, but the result was not that much successful, so other countries such as Spain and Argentina were targeted as possible dubbing studios for Disney particularly for the animated movies:

Pinocho (1940), Dumbo (1941) and Bambi (1942). Nonetheless, the result was still not satisfactory which is why those movies were redubbed in another studio, this time in Mexico. After this period, Mexico continued to be the main country where animated films were taken to be dubbed.

But some other films were dubbed in Los Angeles as well such as: *The Jungle Book* (1967), *Oliver and his Friends* (1988), *The Mermaid* (1989), (Rupellés, 2015, p.78).

There were successive periods of time post-Disney up to the present time when far more sophisticated studios such as Pixar for example have appeared. Besides, Ya-chuan (2011) tells about the sociocultural implications of translation (p.13). She emphasizes the need of using a method for solving probable inconveniences due to ideological thinking since all kind of speeches also convey the prejudices and conventionalisms of the speaker. This is also the case for audiovisual translators.

Throughout the history of audiovisual translation, as Mayoral states in his article *New Perspective for Audiovisual Translation*; he reveals that "skills have to include familiarity with dubbing, subtitling, graphic design, video editing, localization, compilation and internet skills" (Mayoral, s.f, p.6). These requirements have developed historically as the world of cinematography developed and as more technology becomes involved in the production of films, more aware must be the audiovisual translator about new techniques, requirements and developments in this area.

Another significant important question can be made: What role does Costa Rica play in audiovisual translation? According to Zuñiga in her investigation: "En torno a la subtitulación en Costa Rica: primer estudio de la realidad nacional, traducción y subtitulación del video hablamos sobre sexualidad" (Zuñiga, 2003, p.37) says that Costa Rica has the potential and technical resources to carry out these translation practices.

1.5. The scope of the investigation

The scope of the research will be limited to describe the processes required to translate and subtitle audiovisual materials. For this, a real audiovisual sample was taken and worked using modern techniques and modern video editing software. Thus, this paper pretends to show the value and potential that this field has as a source of relatively new translation practice which is not currently extended in our country.

Chapter II

Source and material observations

El Centro de Cine is a cultural institution associated with the Culture and Youth Ministry of Costa Rica. It is a prestigious institution dedicated to the promotion of cultural activities particularly in the fields of cinema and audiovisual materials. *El Centro de Cine* was created through the Act No. 6158 of November 25th, 1977 and accomplishes three main objectives: preservation, formation, and promotion of audiovisual materials. It plays a key role in spreading multiple audiovisual projects in Costa Rica and other countries as well. It is in association with this institution that the movie for this project became available. They handed over the material and agreed with the translation and subtitling process with great enthusiasm since this project represents for them a step forward for the extension of their activities. Therefore, the corresponding executives of this institute gave all required permission for the manipulation, presentation and sharing of the afore mentioned audiovisual material.

2.1. The Material Provided

The material provided consisted of a Costa Rican movie in digital format and dating from 1955. The movie called *Elvira* is an audiovisual production directed by film director Alfonso Patiño Gómez. The movie has a duration of 40 minutes and 18 seconds. It shows a black and white film, 35mm. format without subtitles and spoken in Spanish. This movie can; therefore, be considered a medium length film. This movie is part of the collection of old films currently in possession of the Centro de Cine, and it was chosen according to their needs and requirements to be the production for the translation and subtitling. This audiovisual document was recently shown in a public cinema exposition in city of San Jose and after its translation and subtitling, it will be available for future expositions in English-speaking countries.

2.2. Quick Review of the Movie Plot

The movie depicts the story of Albert who works in the San Jose of the 1950s as a domestic worker for Elvira's family. Elvira is a young woman in her early twenties who enjoys a comfortable social position since she was born in a rich family. Albert and Elvira feel attraction for each other, but social class seems to be a barrier for them. Albert falls in love with Elvira and though she was receptive at the beginning, the social differences and the intellectual prejudices of the time separates them. Then, he gets fired for having taken a book from the house library, without asking for authorization to Elvira's father who was told about it by Elvira herself. During Albert's absence, he receives the favor of Elvira's aunt, Emma, who turned out later to be Alberto's mother.

Albert used his time and money to educate himself in the field of philosophy, becomes a renowned writer under the alias of Mariano González. During his time away from Elvira, Albert meets another young woman, Alicia, who is apparently younger than Elvira and belonging to a much humbler social class. Alicia works as housekeeper in the hotel where Albert is staying. She falls in love with Albert, but he sees her just as a "*chiquilla*" which means young girl in Spanish. Although Albert at some point begins to feel that he has fallen in love with this Alicia, he cannot forget Elvira, especially because now he has communication with her under the alias of Mariano González. He then says farewell to the young maiden and goes away from her.

After Albert gets public recognition thanks to the help of some intellectual men he befriended in San Jose, who see Mariano González as the intellectual promise of the moment, he returns to Elvira's house. Elvira who still ignores that her favorite writer, Mariano González, is really Albert, still treats him as a domestic worker. Albert, using his alias as a tool to get closer to Elvira, shows Elvira and her family his newly acquired intellectual success and becomes the

official librarian of the house. Short time after Albert's return, aunt Emma reveals that Elvira and Albert are distant relatives, as herself and Elvira's father.

Thus, the love between them seem to be destined to fail. However, the fact that Albert and Elvira find out that they are cousins does not stop them from getting married. Then, Elvira was made aware by Albert himself that he is in fact Mariano González when he discloses it to her during a conversation. He reveals this to Elvira because he thinks that his secret had been discovered. But Elvira who does not know this, gets greatly surprised and happy about this revelation. The discovery prepares the way for Albert's success as part of the family business of which he is given total control just before his marriage with Elvira.

2.3. Concerning the text

The text needed to be extracted by hearing from the film because no copy of it was provided by *El Centro de cine* that shared it. Since the text extracted is not the text of a book, which is normally the kind of texts that get translated, but a text belonging to a movie script, it was arranged in a table to show the different actors involved in the dialog.

The text was transcribed, read and analyzed checking for difficult words, terms that can only be understood from the point of view of the source culture, words that should not be translated, localisms, idioms or any other word, term or sentence that could represent a problematic translation. As it is mentioned somewhere else in this work, the translation was made following what in translation theory is called: communicative translation that reproduces the contextual meaning of the original, but conveyed in a simple, straight forward kind of language which is of easy understanding for all native speakers of the target language.

This was made that way thinking on the probable audience the movie may have in the future as an exhibition of how Costa Rica was more than 60 years ago. New generations of viewers will

probably feel more comfortable with a translation that is accurate enough and that contains the spirit of the dialog. All this was considered, and the result is a translation that makes this movie accessible to all kind of viewers independently of their age or geographical locations, all in accordance with current text translation theory and standard audiovisual translation practices.

2.4. Subtitling Main Rules

Subtitling has rules to be considered. They were developed and found out in the practice. Some of them apply more for the industry than for independent translators who want to subtitle their translations; however, it is extremely important to know these basic rules since most of them can be applied when working independently as well. It is important to mention that audiovisual materials can vary significantly, and common sense is also a valuable resource to be applied. The basic rules for subtitling are as follows:

1. The target text (TT) should ideally be shorter than the original source text (ST) because the idea is to fit those text lines into a screen. The shorter the line of the TT in comparison with the ST the better as long as the original meaning of the sentence is kept.
2. The amount of characters in each line should not overpass the 40 characters per line including especial signs and spaces. A line can be as short as just a few characters, but no longer than 40 characters unless it is extremely necessary and 70 characters total in the screen per subtitle.
3. In the screen there should only appear one or two lines of text at the same time third of the screen.
4. It is expected that a text line should appear at least during 5 second in the screen, but a more general approach is that the text line appears at the same

time as the words are being uttered by the actor and should be kept on the screen long enough for the viewer to read it.

5. Subtitles must be fixed on the screen at the exact moment when the actors are speaking that specific line.
6. It is acceptable for two text lines to be of different length independently if one is below or above the other.
7. If it is possible to keep a sentence complete and not to break it, the sentence should be kept complete in the same line.
8. Punctuation rules do apply as in any other text.
9. The text lines translating what the characters are saying should never be all capitalized.
10. If two characters are speaking at the same time, the different character lines should be identified using a dash.
11. Another technique is to use different colors for different sentences being uttered by different speakers at the same time.
12. Voice over sounds should be written in italics if possible.

(Llorente, 2018, p.9)

(During this investigation other audiovisual materials were studied, and it was found that for the matter of multiple speakers at the same time Netflix also uses a parenthesis to clarify the speaker. This is the process followed in this research since it reflects the most common and updated practices in subtitling today. Furthermore, during this investigation it was found that Netflix does use different colors when subtitling, but they do not always reflect different people talking which is most likely a mistake. On the other hand, Power Director 365 as far as the

knowledge of the researcher goes, and the software version possessed by him, does not offer neither the color change for subtitles, the different fonts sizes nor the different font styles.

Though there is always a possibility that such capabilities could have been added into a more recent version of the software.)

2.5. Difference Between Dubbing and Subtitling

Subtitling and dubbing may go together in one movie as seen for example in Netflix. But they are normally separated processes as seen in the offers of subtitled or dubbed films in any cinema. There are differences between them which are important to mention to have clear what those difference are:

1. Subtitling is less expensive than dubbing.
2. Subtitling is less complicated than dubbing.
3. Subtitling does not require so many resources either in human actors (voices) or in technical equipment.
4. Subtitling is always a quicker process than dubbing.
5. Subtitling offers to the viewer both, the original audio experience of the source language and the written experience of the target language.
6. Subtitling may affect the viewer experience because it adds strange material to the video; on the contrary, dubbing takes away from the viewer the original experience of the source language.

2.6. An important point of difference between text translation and audiovisual translation

An important difference between translations of a text and translation for the audiovisual industry consists of the limitations faced by the translator in the audiovisual industry. He must adapt the translation to the visual material in which the translation will be integrated with in the form of subtitles. The recommendation is to reduce the text up to 25% when possible to adapt to material restraints such as number of subtitles and the limits space in the screen. (Llorente,2018, p.13).

To this respect the translator should select that part of the original dialog which does not seem vital for understanding and cut it off if possible. This would be similar to the limit writers are imposed by editorial restrictions on how many pages their books may have to be published. However, the freedom of the writer may be more than that of the translator if the analogy is allowed.

2.7. Translation process

First, something important to note is that it was required to watch the movie several times before starting the translation process. The idea was to understand the social context, the type of language used in the movie, the spirit of the time, and to analyze the movie plot to catch what the movie writer and director wanted to transmit to the viewers in that time. Second, the movie opens with a typical Costa Rican song: *Tan linda mi Costa Rica*, written by Christian Roberto Jiménez.

According to the Argentinian audiovisual translator expert (L. Simcic, personal communication, October 7th 2020) who was consulted previous to making the translation: if there is a song in an audiovisual document or movie it should be translated if the meaning of the lyrics

have something to do with the movie plot as an element necessary for the comprehension of the movie plot itself. In the present case, this song does not necessarily play any role in the movie plot; but it contributes to an understanding of the general spirit of the epoch and the general sense of prosperity in the Costa Rica of the 1955.

In the song lyrics can be distinguished the evocation and image of Costa Rica as a place that could be compared with the most exquisite countries of the European continent; therefore, the song was also translated at least that part of the song from which this general feeling can be easily grasped by the foreign viewer and that did not interfere with other more important parts of the text that appears before the movie actually begins.

The author of the song and the name of the song do not appear anywhere in the movie. They were introduced as subtitles in order to add even more value to the result since by its introduction more information is offered to the viewer about that element. Thus, the viewer could indeed extract valuable information about the Costa Rican culture of the time. Besides, and apart from the song, there can be found other texts, at the beginning of the movie, thanking or clarifying notes introduced by the movie makers clarifying what their intention was by creating this movie. These notes were also translated accordingly since they offer to the viewer interesting information about the movie and the actors acting in it.

The type of dialogs and the resulting text can be classified as having an expressive function of language. The expressive function of language is normally used in plays, theater, poems etc. Therefore, the translation method chosen for the text was the type called: communicative translation since cinema is a side product of what theater or actuation in front of an audience was in its time. In communicative translation the emphasis is on the wide variety of public; thus, for conveying the meaning of what the writer had in mind in the easiest way possible for a wide

number of publics is the key to success. Naturalness is essential in communicative translation: “In all communicative translation, whether you are translating an informative text, a notice or an advert, naturalness is essential.” (Newmark,1998, p. 43)

The translator considered the kind of public who are likely to read the TL (Target Language) text. Of all the currently available translation methods that can be applied to a text with expressive functionalities such the one used in this research, communicative translation is the one that keeps enough of the two most important elements that a good translation must contain: economy and accurateness. “Commenting on these methods, I should first say that only semantic and communicative translation fulfil the two main aims of translation, which are first, accuracy, and second, economy.” (Newmark,1998, p. 64)

These two elements are essential in translation, if what is looked for, is to convey what is normally called in translation theory: the equivalent effect. It is here that Newmark (1988) argues that "Communicative translation attempts to make the exact contextual meaning of the original in such ways so difficult to accept and understandable to readers." (p.64)

“It has sometimes been said that the overriding purpose of any translation should be to achieve equivalent effect , i.e. to produce the same effect or one as close as possible on the readership of the translation as has been obtained on the readership of the original.” (Newmark,1998, p. 65)

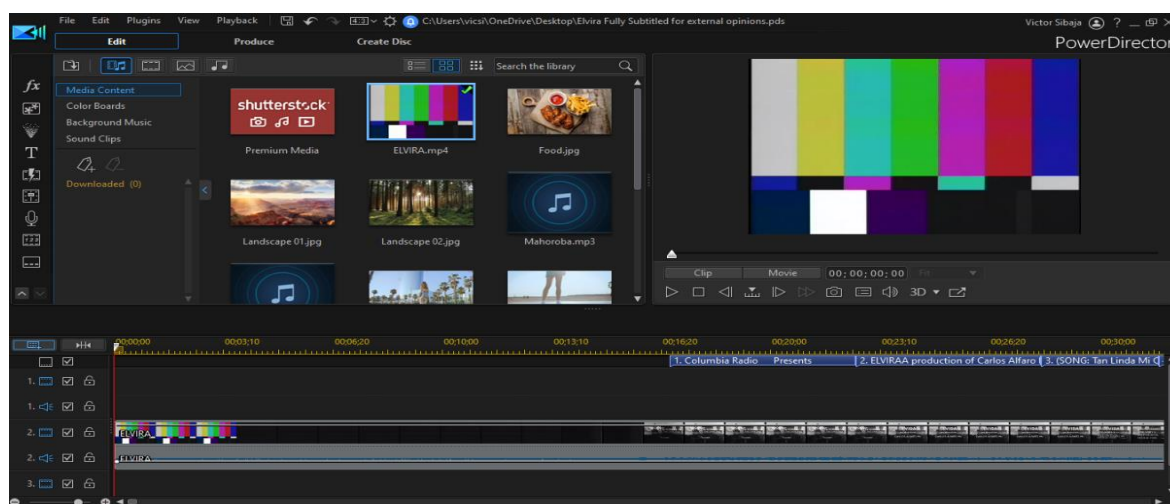
The type of language used in the movie can be said to be a formal style reflecting the morals of the time and the marked social division of 1955 Costa Rica. The plot develops in a rich family immersed into the intellectual atmosphere of the epoch with references to French writers such as Stendhal or Vicenzi a Costa Rican philosopher of the time.

All the sometimes excessively formal or bombastic language of the time were set aside, taking care for not betraying at any moment the original intention of what the actor were trying to say. Thus, during the translation process was accomplished both goals, the elimination of an unnecessarily colorful language and the transmission of the real meaning of the text. In fact, it is normally said that in semantic translation the translation is always less than the text translated while in communicative translation the result is always more than its original. The result of the translation in this case fits in that second criteria since by using simple everyday words was carried out the very essence of a context which was exuberant in formal treatments.

2.8. Transformation Process

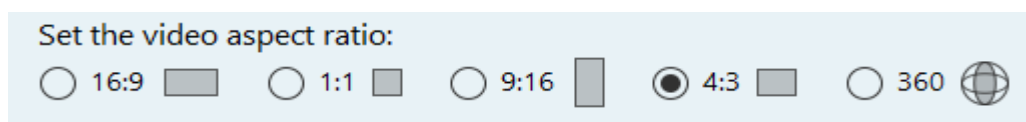
In the case of this research the program used to transform the translated text into subtitles was Power Director 365 which is owned by the translator and enjoys a good reputation in the market as one of the best options for this kind of work. This software was recommended to the translator by an already internationally reknown Costa Rican YouTuber: Meridiano 84 (Meridiano 84, 2020), who also edits his videos using the same software and who upon consultation taught to the translator some basic but essential functionalities on how to manipulate the software to edit videos. The following section will be useful for translators who are new in the field to get an idea of how this software can be used and how the subtitling process takes place. However, it is worth mentioning that only practice and direct experience would prove much valuable than a basic description of the process because of the evidently practical nature of this task. Once the text was ready and translated, the transformation process began. The text needed to be transformed into subtitles and included in the video. For this, the program needs to be open and once it opens the user can see the general environment of the software from where the video can be charged and modified:

Figure 1. General View



Researcher's own creation.

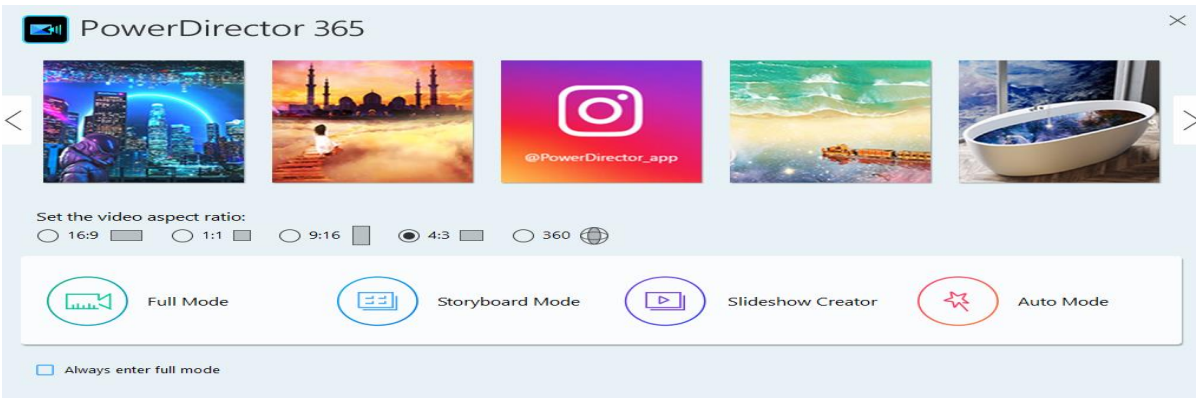
When the software opens, there are the different options or environments that can be chosen. For the purpose of the present work the full mode is the environment that gives the options to subtitle the movie. It contains a timeline which the main tool to get coordination between text and images. The other environments or modes were not used during the transformation process. Before, choosing one environment we need to choose a working ratio if the translator does not know the ratio in which the video should be worked the software can automatically detect and calibrate the ratio. The software displays a message letting the user know which is the ideal recommendation for the video being worked before getting into the video working area. This can be seen below: Working video aspect ratios: **Figure 2. Aspect Ratio**



Researcher's own creation.

(An aspect ratio is a proportional relationship between an image's width and height. Essentially, it describes an image's shape. Aspect ratios are written as a formula of width to height, like this: 3:2.). Working environments below:

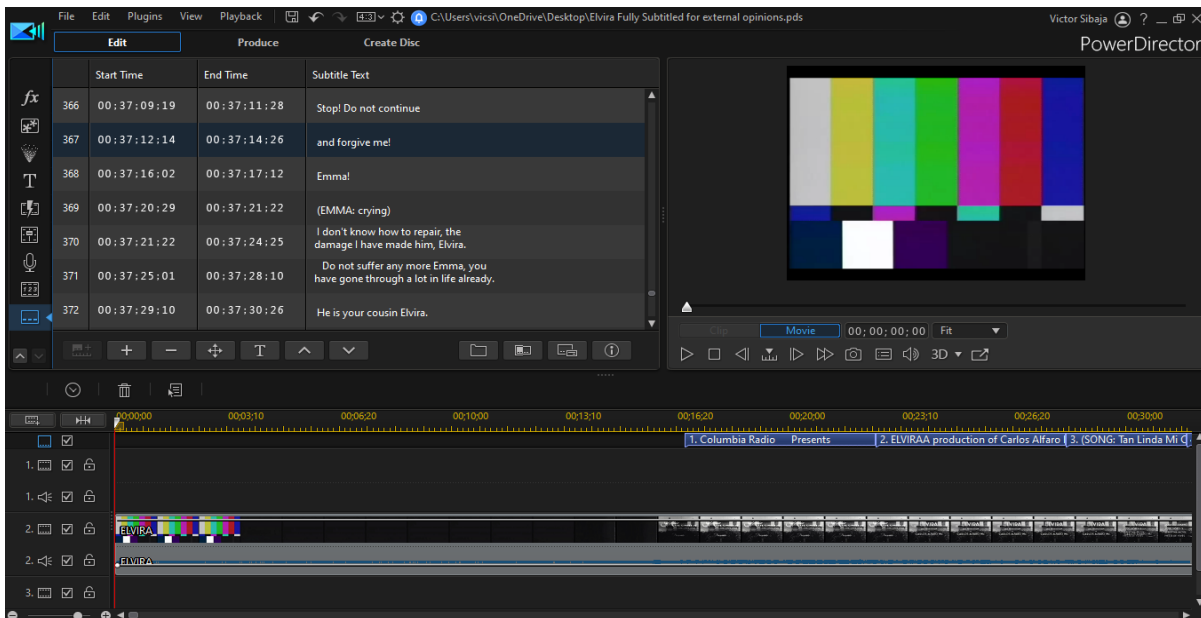
Figure 3. Different Modalities



Researcher's own creation.

The video can be just cast into the software environment (where all the other clips can be seen) and the software automatically detects the video and includes the video into the video clip section. Once the video is there, it can be manipulated in different ways depending on one's purpose. For the purpose of this project, the video needed to be selected and the subtitle box had to be open and from there it is that the text lines can start to be added. This can be seen below:

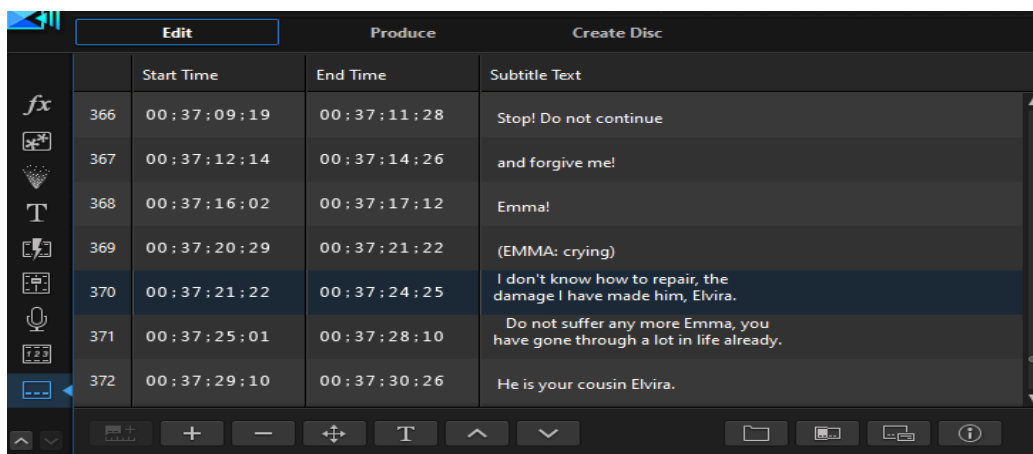
Figure 4. Subtitle Environment



lines of text in the box, also appear in the movie timeline below. Thus, the pieces of text can be moved back and forth along the movie timeline. It is possible to upload a file with all the text

lines of the translated text already included in it. By using this method, the translator avoids the work of entering each piece of text in separated lines one after the other, but the problem with this method is that the translator would need to know beforehand, which exact time (minutes, seconds) that a specific subtitle should appear in the movie and this is something that the translator does not know unless provided by the client. In most cases, the translator does not know or has never seen the movie or audiovisual material before. Therefore, using this method is not applicable for the effects looked for in this research and can be applied only if the provider hands over a copy of the dialog and where it should be entered in the video. This was not the case for the current project. Once the already translated text line got entered it was automatically assigned a time to appear in the screen. This is a particularly important part of the process and the slowest part. Matching the text using the time line is the easiest way, but it is a process where the text line must be constantly adjusted, so that it can be displayed in the exact moment in which the actors are uttering that line of the dialog. It should not appear too soon nor should stay too long after the action unfolded. Subtitling box below:

Figure 5. Subtitling Box

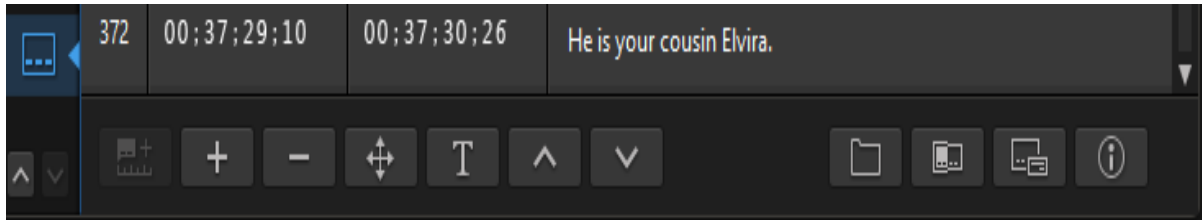


	Start Time	End Time	Subtitle Text
366	00:37:09:19	00:37:11:28	Stop! Do not continue
367	00:37:12:14	00:37:14:26	and forgive me!
368	00:37:16:02	00:37:17:12	Emma!
369	00:37:20:29	00:37:21:22	(EMMA: crying)
370	00:37:21:22	00:37:24:25	I don't know how to repair, the damage I have made him, Elvira.
371	00:37:25:01	00:37:28:10	Do not suffer any more Emma, you have gone through a lot in life already.
372	00:37:29:10	00:37:30:26	He is your cousin Elvira.

Researcher's own creation.

Subtitles can be added or manipulated in various ways for this task there is a control task bar below the subtitling box.

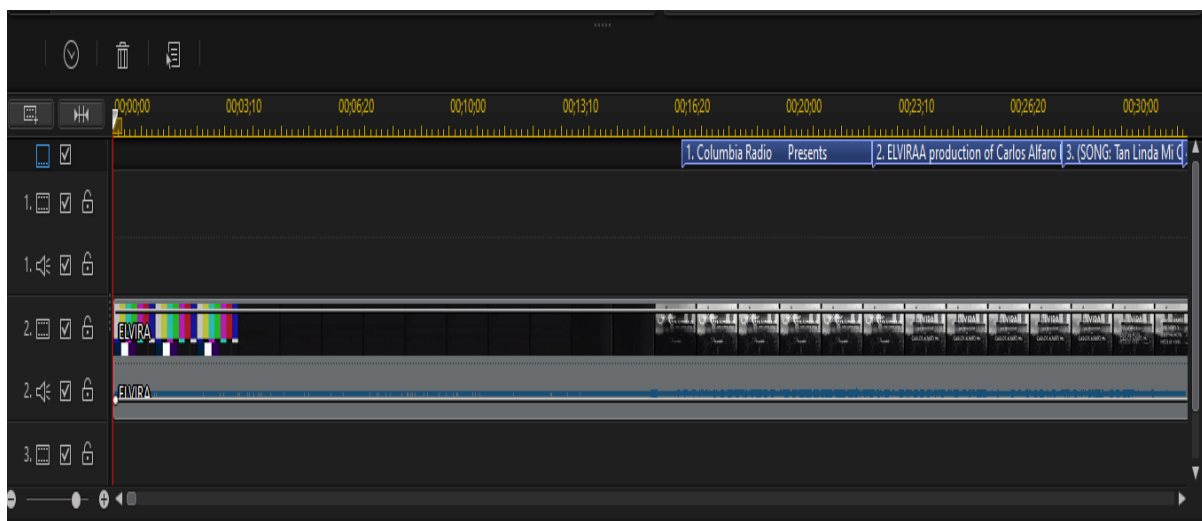
Figure 6. Subtitles Control



Researcher's own creation.

Every subtitle is assigned an entrance number. The total entrance numbers in this project, which means, the total number of text lines that required to be independently added was of 411 in the preliminary version and no less than 400 in the final version. The time line box seen below allows the movement of every independent track back and forth which varies automatically the time in which that line will appear in the screen and updates automatically that number in the subtitling box.

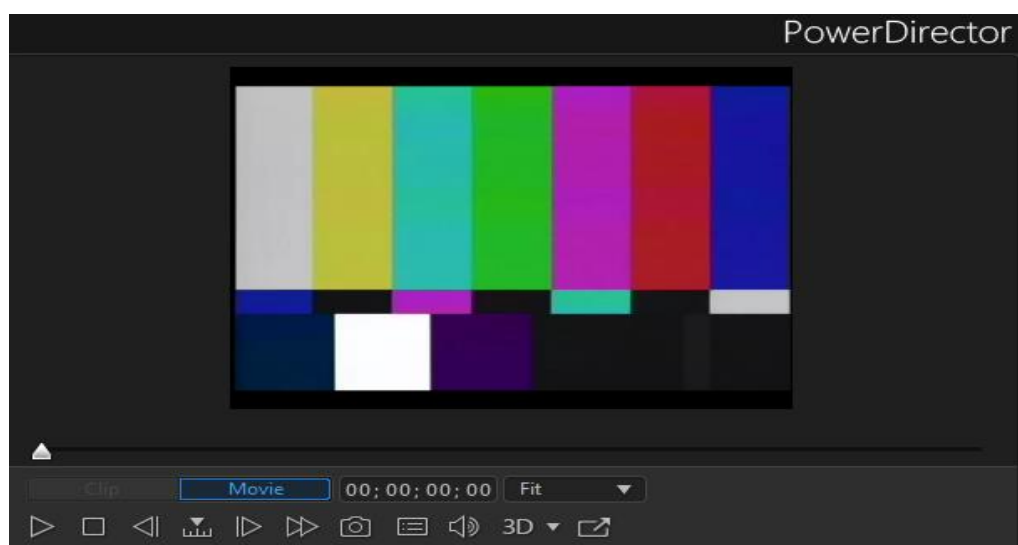
Figure 7. Time Line



Researcher's own creation.

The progress and preliminary result can be seen at the screen box which offers a preview of how the subtitles will appear in the screen. This is especially useful because it offers the chance to actually see how the text lines will be seen by the viewer after the video has been recreated. This is a useful panoramic view of the whole work that is being made and gives quick access to it. This view facilitates to make any necessary change that the translation may deem needed. Also, it is from this environment where new features can be search and chosen. Generally, special effects can be applied from here if required, but in this investigation no special effect on video was used.

Figure 8. Display Box



Researcher's own creation.

It is worth mentioning that the process of adding the subtitles varies in duration depending on the extension of the movie.

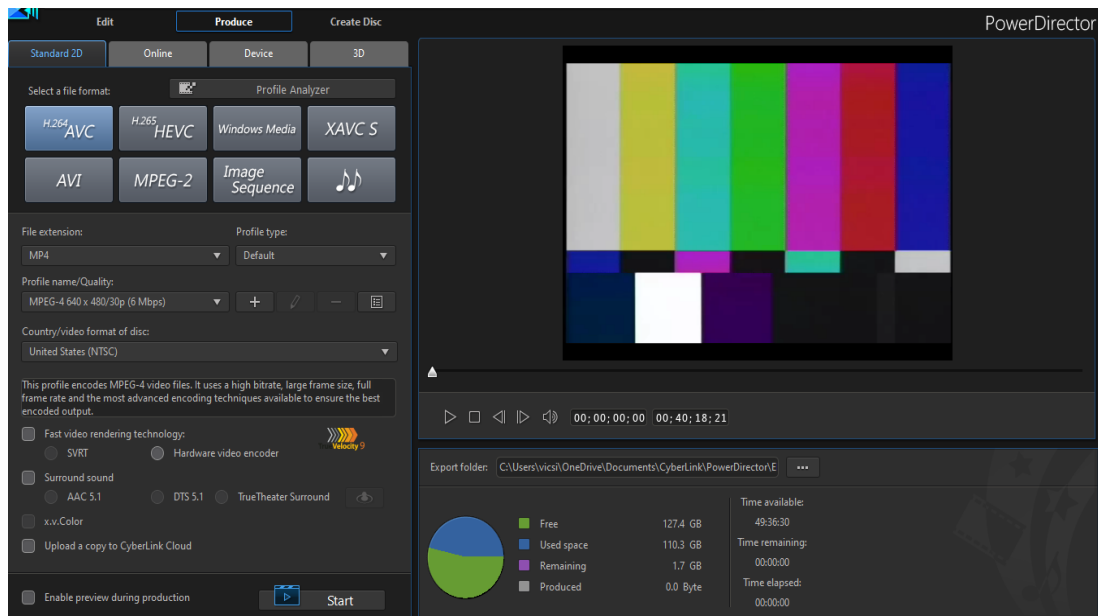
For the present investigation a normal working schedule of 8 hours was considered and the subtitling process lasted four days which means that for a movie of 40 minutes it took around 32 hours of subtitling work until the result was satisfactory enough. These 32 hours were only the time taken for the subtitling part which means entering the text and arranging the text in the right

sequence to match the movie actors. The time taken for the translation of the dialog is not considered into these 32 hours.

Finally, one more step is left before having the result: the rendering process. So far, the video with the subtitles have been obtained by entering each individual piece of text into the screen using the timeline section of the working environment. The result as mentioned above can be seen in the screen box section which offers a preview of the movie with the subtitles integrated in it. But this preview is not the new movie.

The movie needs to be recreated and the subtitles must be integrated into it. At this point the subtitles can be seen in the movie because they were added into the timeline section; nonetheless, they are not part of the movie yet. The process by which the subtitles are actually blended with the movie is called the rendering process. Outside of the working area shown previously, there is another section that allows this process as it can be seen below:

Figure 9. Rendering Box



Researcher's own creation.

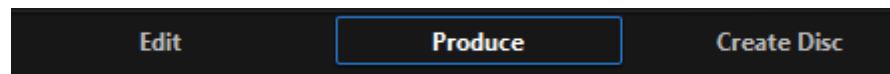
Thus, by using one method of rendering the video, it can be fully recreated. During the process all what previously were just scattered pieces of text become one single video and this would be the material which needs to be returned to whoever provided it in the first place. The original video does not actually undergo any change. It is used only as the template to create out of it another video file, this time with the subtitles included in it.

For rendering the movie there are certain details that need to be considered. Once the movie has been rendered by the software, it cannot be modified. Thus, if after having the file rendered, it is discovered that there is a mistake in the subtitling, there is no way to fix it. The translator will need to go back to the saved copy of the file (already charged into the software and accessible from it) make the correction there, and render it all over again. Sometimes, the software itself creates undesired alterations to the film such as strange and unexpected “jumps” which deteriorate the viewer experience and the film quality. This also cannot be fixed (at least in what concerns this software and the knowledge about it that the translator possesses), and it requires to render the movie again checking that part in the file where the error appeared to make sure it was fixed in successive renderizations. If there are many details to check and correct, this process can be very tiring and time consuming. For this project a number of 12 renderization needed to take place because some software errors were found and small details were fixed until a professional looking result was successfully achieved. It is recommendable to have someone else checking on the film before rendering it since in the middle of the working process some small details may go unnoticed by the translator or subtitler and the only way to catch them is to watch the movie over and over again. The number of renderization can certainly be cut off to a smaller number with someone else’s assistance. In the AVT industry the person translating and the

person making the subtitles are not necessarily the same individual. For this project the translator needed to do the whole process from the very beginning to end.

Besides, some technical details are important before attempting the produce stage of the process. These details will be explained as follows. For this software the production area is called: Produce.

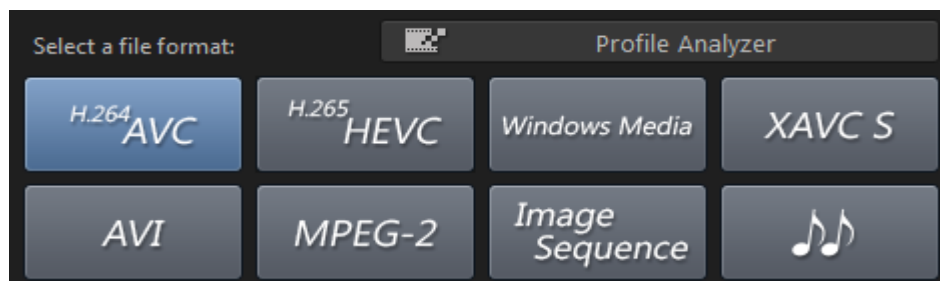
Figure 10. Produce Button



Researcher's own creation.

In the Produce section can be seen different formats to render the movie as it can be seen below:

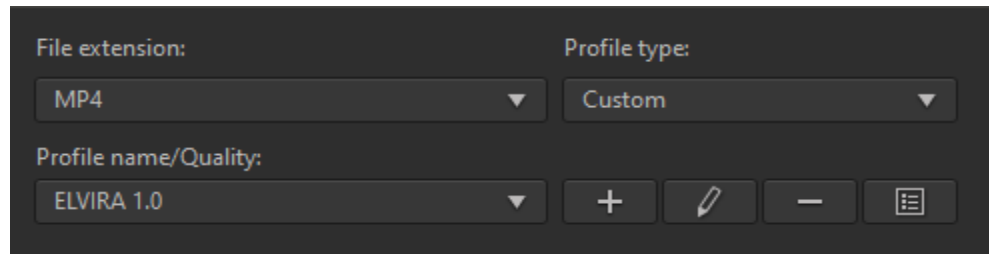
Figure 11. Rendering Format Box



Researcher's own creation.

In this case, the recommended format is the default one called: H.264 AVC which is a norm that defines a codec used for highly compressed video. In the below section, the translator can give the file a name in "Profile name/Quality". It is recommendable to use a name which is meaningful for the project. In this section the file extension in use which in this case is MP4 and the Profile type can be left as custom.

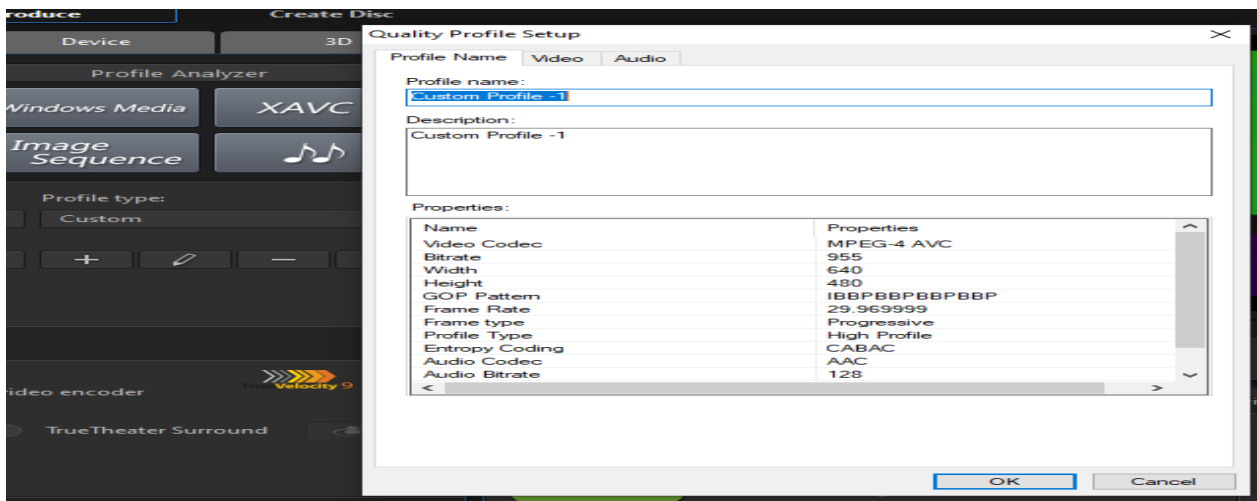
Figure 12. File Name Box



Researcher's own creation.

The name can be changed by clicking on the + sign. By clicking on it a screen called Quality Profile Setup opens and then the Profile name changed in the Profile name section. Below the Profile name box appears the Description box which was not changed in this case. Immediately below there is also a section called: Properties. In the Properties section there are technical details about the movie that need to be considered.

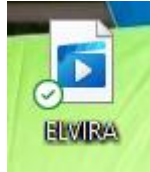
Figure 13. Quality Profile Setup



Researcher's own creation.

In order to consider these details, it is required to know the file characteristics. To know this, the translator needs to right click on the saved file in the computer desktop and check properties.

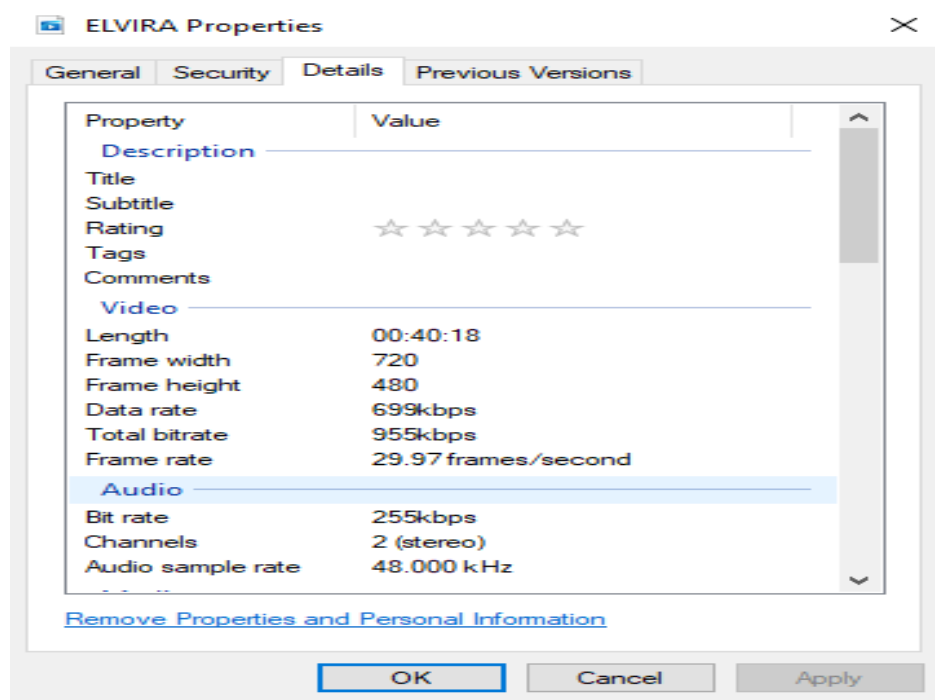
Figure 14. Movie File



Researcher's own creation.

Click on properties and go to the Details section where the information there should ideally match the one in the Properties section of the software.

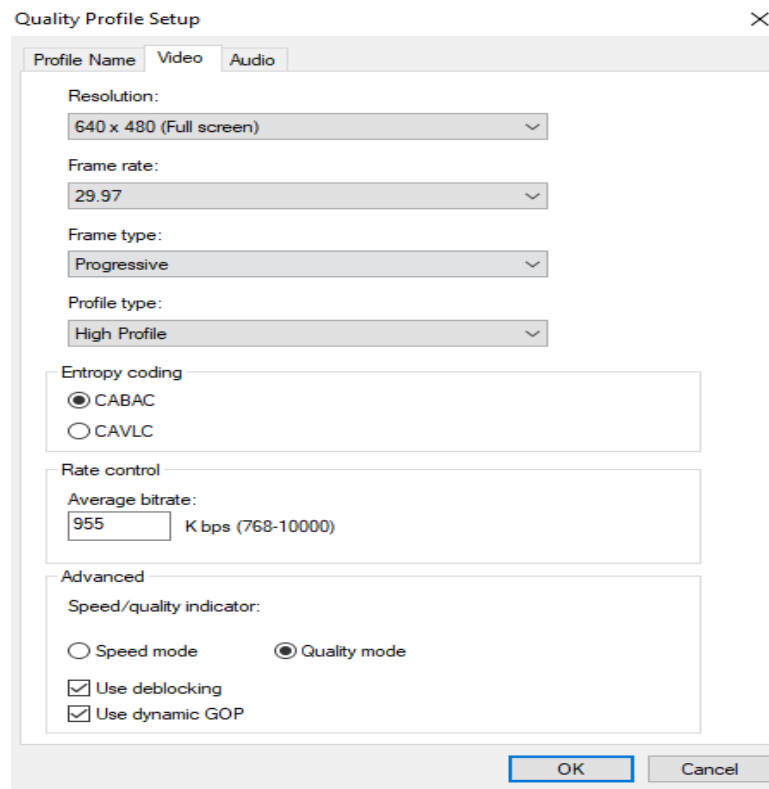
Figure 15. File Properties



Researcher's own creation.

If for some technical reasons any variable needs to be changed, it can be changed in the Video section in the software as follows:

Figure 16. Quality Profile Setup

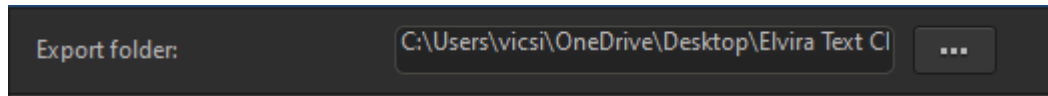


Researcher's own creation.

For this project no detail was altered and it remained as default. The recommendation for this film are the ones above. Most likely every film file will have its own particular requirements and the translator needs to make sure they match with the movie file properties, unless he disposes of greater knowledge in video editing in which case he can change details according to his better judgment.

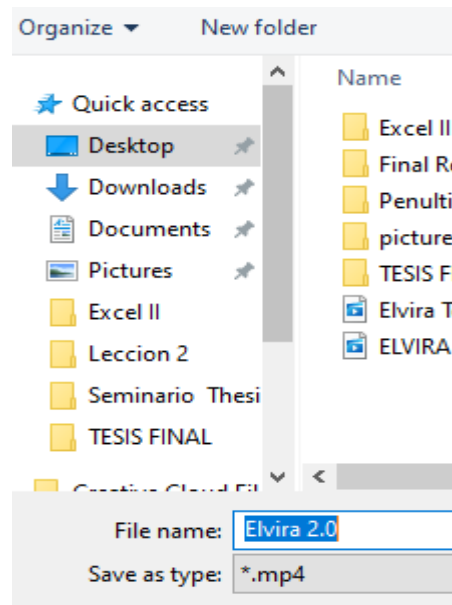
In the export folder section below, the translator can choose, by clicking on the three dots box, where to store the rendered file. It is recommended to use a place where the file can be easily accessed. The translator used the desktop of the computer to save the file for accessibility reasons.

Figure 17. File Saving Location Box



Researcher's own creation.

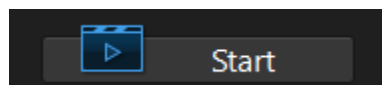
Figure 18. Saving Location in Local Desktop



Researcher's own creation.

Once all these details were observed, the translator can now activate the rendering process by clicking on the Start button below:

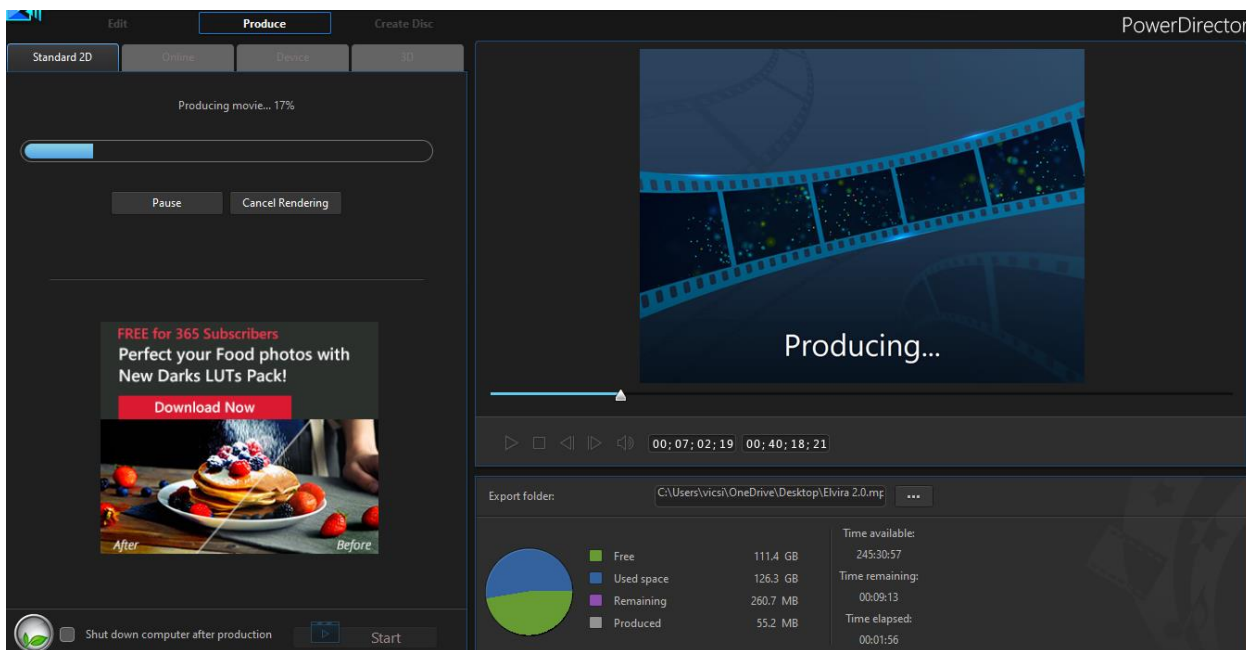
Figure 19. Start Button Begins the Rendering Process



Researcher's own creation.

This will summong the blending process which progress is deployed in the following screen:

Figure 20. Rendering Process Has Been Initiated.



Researcher's own creation.

This is the producing section and here the percentage bar shows how much of the process has been completed and other technical details about it which are not within the concern of this research, and it is up to the translator to analyze this information if required. The important part is that the rendering process has begun and in a matter of minutes (depending on the movie) the software will produce a new file which did not exist previously and which is going to be different from the original document that was used to work on the translation and subtitling. The original file is still intact and a new video is now available having the images and the subtitles blended and becoming one new single unmodifiable piece of information.




2.9. Sources of Technological Assistance

Regarding the technology needed to do this kind of task, it is needed only for the subtitling of the text. This means that the software only allows subtitling and has nothing to do with the translation process itself which has to be carried out as usual. Several sorts of video editing software are available currently, some of them are free versions while some are paid versions, normally paid annually. In this case, the software used was Power Director 365 which is a video editing software that has a feature allowing the insertion of subtitles in a video. Most software specialized in video editing are similar in their basic functionalities, but if the translator wants to start working with subtitles, it would be recommended to find out first if the software used comes with that subtitling feature. For the present research, Power Director 365 is commercialized by a company called CyberLink and it is just one more of the many editing software they offer. The software is very intuitive, easy to learn and use. Besides, lots of useful videos can be found on the internet or in the company website on how to use their products. Though, the capabilities of the software to subtitle still fall behind some modern practices in the audiovisual industry such as color subtitling, the result of the final work is satisfactory indeed. Moreover, the casual viewer will not see any virtual difference compared to any other professional work.

2.8.1. Technical Details of the Software:

If a translator would like to try the software version used in this research, it is recommended to first know some important technical details about it. It is required to installed three different files on the computer as it can be seen below:

Figure 21. Files Required for Installation

 CyberLink Application Manager	CyberLink Corp.	10/11/2020	52.0 MB	3.0.0804.0
 CyberLink PowerDirector 365	CyberLink Corp.	10/11/2020	1.08 GB	19.0.2108.0
 CyberLink Screen Recorder 4	CyberLink Corp.	10/11/2020	56.0 MB	4.2.4.10672

Researcher's own creation.

These files can be downloaded from their website and can be installed in different devices.

For the current research, the software had to be installed at least twice, once in two different devices.

2.9.2. Computer Details:

Even though the software can be installed with pretty basic hardware requirements, the translator who initiates his path in audiovisual translation and subtitling needs to have in mind that working with video editing software is a task that will require a minimum of hardware requirements; otherwise, it would be very painful or plainly impossible to do. The computer used to work in this project has the following characteristics:

Figure 22. Minimum Computer Hardware Requirements

Device specifications

HP Laptop 15-db1xxx

Device name	LAPTOP-Q7OPL385
Processor	AMD Ryzen 3 3200U with Radeon Vega Mobile Gfx 2.60 GHz
Installed RAM	8.00 GB (5.95 GB usable)
Device ID	E93B7974-2BAA-4C29-B0AA-3DCCC6423FAC
Product ID	00327-30871-74188-AAOEM
System type	64-bit operating system, x64-based processor
Pen and touch	Touch support with 2 touch points

Researcher's own creation.

In addition to this it is worth mentioning that the computer used to work on this subtitling project included at least 2GB of dedicated video memory without which, it would have been very difficult to edit, run and compile the final video. It is also recommended that when working with video edition the computer screen should be 15" size at least, smaller screens are not recommended. The translator who is not familiarized with computer hardware can easily grasp that any laptop computer having a numeric keyboard integrated in it, as it can be seen below, has at least a 15" screen size. Below an example:

Figure 23."Laptop Keyboard



Google: <https://www.eluktronics.com/MECH-15-G3>

Finally, having a more powerful computer does not mean that the result will be better, it simply means that the work will be able to be done more quickly and with less painful complications.

2.9.3. Difficulties

Before this project the translator had basic experience using this software to edit and create videos, but not with subtitling. Some difficulties were faced during the process. First, there was an attempt to do this work in a computer which had simply basic hardware requirements. But it was extremely complicated. There was no dedicated video memory in that machine and the

integrated video memory had to be shared with all the other processor functionalities, but it was not powerful enough to run the video on the right moment.

As mentioned earlier, in order to subtitle, there must be coordination between the text and the video because the text has to appear in the exact place where and when the actor begins to speak, so that it creates the illusion that the text lines appear as soon as they speak and disappear when they stop speaking or a second later. If the computer cannot process video quickly enough, the dialog will always appear somewhere else and there is never certainty about matching the dialog lines with actors' movements or the right scene. Therefore, to continue with this project another computer with higher hardware capabilities had to be purchased.

The second source of difficulties was to grasp a few sentences said by the actors in which the dialog is not clear. It cannot be understood at first what is exactly what the actors were saying. This made necessary to play and replay the same scene many times until it was understood what needed to be entered in those lines. This happened because when the movie was shared, the client did not share the dialog of the movie.

It is highly recommendable for future translators attempting to enter this field to get from the video source the text of whatever needs to be translated and subtitled if possible. This will help to avoid listening errors or misinterpretations. Otherwise, if for some reason, the dialog cannot be clearly understood, then it would be useful to have a second opinion of the sentence or phrase that is difficult to grasp by mere hearing.

The third difficulty experienced during the project was that for every new thing, there is always a learning curve. The learning curve to learn how to subtitle correctly is not high, but it is important to consider that if the translator completely ignores how to use the subtitle box within the software; it will be required from him to learn how to use it.

At least for this software and presumably for other similar ones currently in the market, there are free video trainings all over the internet on how to use any given feature. All that remains after is having lots of patience to go through the subtitling prove and error process which, as explained somewhere else, requires lots of back and forth and running the same scenes over and over again until they are perfectly coordinated.

The fourth difficulty encountered was that for just a few scenes one actor's line of speech in the original sketch was too close to another line said by another actor and therefore the time in which the text line for that specific utterance had to appear in the screen was not long enough to read comfortably. In those cases, the text lines were matched as long as possible with the scenes, so that the viewers could read it the maximum amount of time possible without unmatching the actors' movements or the correct scene where that text line needed to be reproduced. The fifth difficulty were some "video jumps" that the software creates in the film which deteriorate the quality of the final result. This requires from the translator to render the video over and over again until that error gets self corrected.

2.9.4. Result Comparison

The result was satisfactory indeed. The translation was clear, straight forward, able to transmit the intention of the actors, and the spirit of their meanings. It was a clear translation that anybody from the English-speaking world is able to understand without difficulty. Regarding the video subtitling, the result has also been a professional looking achievement. Virtually there is no difference between what this research achieved and what any subtitled movie displayed on TV shows. Moreover, some movies do not introduce extra information such as lines of texts in which environmental sounds are subtitled on the screen because that technique is relatively new. This way of subtitling can be seen, for example, in some Netflix series such as "LA VALLA" which

is a new series released in 2020. This subtitling was made upon an old movie but adding this kind of helps for non-hearing individuals adds more value to the result. Thus, the work done is neat and can gladly be share internationally by *El Centro de Cine*. Regarding the translation, the process for translating was similar to the one used for text translation and the only difference experienced was concerned to the limitations with which subordinating the translation to the video material influences the translation, so that it fits with all technical requirements. Beyond that, standard translation procedures were used as usual.

Chapter III

Methodological Framework

All investigations must have a preferred or convenient method used to make the findings expected by the researcher. Therefore, as part of the investigation, the methodological framework needs to be included. The methodological framework emphasizes how the research made, how data was gathered, analyzed, and what steps were taken to achieve and reach the goal.

According to Estrada (2017) It states that: “Para explicar o comprender, los humanos necesitamos marcos referenciales en los cuales realicemos estas acciones. Así, pues, cuando ingresemos al terreno de la investigación cualitativa nos encontraremos con la necesidad de contar y conocer estos diferentes marcos interpretativos referenciales.” (p.59)

The result of the investigation highly relies on the methodological approach used by the researcher and if the method is not the right method the research result cannot be adequate, and all the process may be at risk and might require partial or total revision from the beginning. Thus, the importance of methodological framework descriptions can hardly be over emphasized.

The methodological framework adds clarity to the investigation. In every circumstance, the aim of a research, independently of the field of study , is always the same: to discover, create or

produce new knowledge and enrich therewith whatever understanding there is on the subject matter, previously acquired by former researchers. “El termino metodologia designa el modo en el que enfocamos los problemas y buscamos las respuestas” (Estrada, 2017, p.67)

Here is where the methodological framework becomes useful. The lack of methodological concretion in an investigation may lead to lack of understanding or which is worst a total misinterpretation of data and what the research is trying to convey. Therefore, the researcher can define a methodological approach convenient for his investigation. In this investigation the methodology followed can be divided into three main steps: transcribing, translating and subtitling. In what this investigation is concerned, the methodological framework (this is the theoretical and practical means used to analyze the problem proposed in the study) consists of using the current translation theory, specially the translation procedures known as literal translation, omission, amplification, modulation, explicitation, transposition and punctuation change if applicable and where applicable to translate into written form a previously transcribed text taken out of a film and after that, using a video editing software of commercial and professional use with a suitable computer, bought specially to do this task, to create subtitles using the translated text lines of the movie dialog and then integrating them into the film following the current audiovisual theory.

Thus, the theoretical means to solve the problem proposed uses the methodological framework common to text translation to be applied over a film translation and takes the practical means of video editing technology to be applied over an old film. Therefore, this work mixes two different theoretical frames, the one that defines translation and the one that defines subtitling. It also uses two practices; on one hand, the practice of text translation and on the other hand, the practice of video editing to get out of both disciplines one single and ingenious high

quality product. The result of this also comes divided into two parts: a table that contains the subscribed text and its translation together with any other important detail about the translation process or procedures and the second part is the new film born out digital means. As a result, watching the film is a good way to appreciate this work in its full extension since the movie shows is the direct product of this work. It is mentioned somewhere else that the original movie file is not touched or altered, but the software allows the creation of a modified copy of the file. Materially, something new has been created as a product resulting from applying the methodological framework mentioned before in theory and practice. This means that it is not only a mere intellectual production but an artistic production as well, and it has a double value as the result of two different working frameworks, theories, practical methodologies and technological knowledge as well.

3.1. Research Approach

Every investigation needs to have a research approach according to the subject matter to be investigated. Without a research approach, it is exceedingly difficult to explain the methodological steps to be taken by the researcher in the investigation. Several approaches have been developed over the course of the years to fit in every kind of investigation, but not all approaches are used in a single investigation. Normally, one single approach is used to accommodate the data requirements of a research. The most common and used approaches are the quantitative approach, the qualitative approach and a mixed approach which results from combining certain characteristics of the two former approaches.

The research approach used for this investigation, due to the purpose and objectives of the research, was the qualitative approach. However, for sake of clarity of information and comparison of approaches, it is convenient to explain all the three of them and the one used

herein. Nonetheless, more emphasis was given to the qualitative approach upon which this investigation relies on.

The quantitative approach is mainly used for investigations in which numeric conclusions are rendered as a result. This approach works very well for variables which are numeric in nature or that can be represented as numeric data after analysis. Those are variables such as salary incomes, population numbers, money amounts, number of years, age etc. For this kind of investigation for example, questionnaires are often provided, numeric data, interviews can also be converted into numbers.

La investigación cuantitativa es aquella en la que se recogen y analizan datos cuantitativos sobre variables. (Estrada, 2017, p. 77)

Investigations using the quantitative approach are useful and have important consequences; for example, in voting for a presidential election or creating demographic statistics as part of a population census. In these cases, not one single investigator gathers all data; but instead, a number of researchers or even multi-disciplinary research groups are needed since the amount and variety of the data gathered, processed and analyzed is considerable.

The main objective in a quantitative research approach is to come to precise and highly specific data represented with clarity percentages, variable relationships, specific characteristics of something. In this approach the researcher proposes a hypothesis and then collects data to test it and come to empirical conclusions. For example, a quantitative approach may have the following hypothesis: Middle class income families reduce the number of children they tend to have and prolong the age for begetting children as their salary income increases compared to low middle class and poor class families.

For such research proposal or question variable, tables, time patterns, income comparison statistics can be used as part of a quantitative method. It can show the relationship between the variables being studied and offer an objective numerical outcome. The advantage that this approach has compared to the other two is that this is considered to most effective approach for providing more reliable empirical evidence.

A mixed research approach is basically an emerging methodology applied for some researchers looking for a systematic integration of data borrowing from the quantitative and qualitative research approaches and adding into one single all combined framework. The idea behind this approach is that instead of separating and categorizing data as quantitative or qualitative, both points of view can be joined to form a more comprehensive, more holistic integration of the information which will supposedly result in a better shaped analysis than the one allowed by just taking into consideration various approaches. This approach had its beginning as part of a social science switch in the application of the scientific method and is currently expanding to other fields and sciences such as medicine.

The mix approach often implies collecting quantitative and qualitative data as traditionally done in their respective approaches, then rigorously analyzing the data according to each separate approach making sure to have gotten enough samples and with the right sample size for each method. After both sorts of data have been collected another procedure is applied to sequence the sample information using analysis and discussion to mix the information, seeking to understand the data in a single attempt, but taking into account multiple perspective of analysis for the same subject matter. By doing this, information can be enhanced and extended beyond the traditional borders designed by the other two approaches on their own.

This mixed approach is not commonly used; instead, most investigations still adhere to the traditional approaches. This technique can be useful when very complex data needs to be collected or the subject matter of the investigation involved both quantitative and qualitative elements. If this is the case, it would be better to consider a mixed approach, so that conclusions drawn from the research offer enough accurate data or if an innovative exposition of data is required.

Different from the quantitative approach which seeks to get information and present it in numerical form, the qualitative research on the other hand seeks to create a narrative framework in which data can be conveyed in a more fluent manner and not merely by adhering to strict numerical description of events. In the qualitative approach the researcher concentrates his efforts in collecting data from which he later extracts conclusion:

In reaction to the above, Estrada (2017) argues that: "... qualitative research seeks subjectivity, and operates and understands individual or group subjective interactions and meanings." (p.59).

Numerous techniques can be used when gathering data in a qualitative approach. The most common technique is observation. For example, this approach can be seen in wild life study, the scientists in this field need to observe often for long periods of time, collect information and analyze the collected data, only then, they are able to draw conclusions. In this scenario the scientists take a passive role because they do not want to interfere with animal behavior, but not always the role of the researcher in this approach is a passive one, the investigator can also take a more active role as long as he carefully records what is being observed and his own behavior in the context in which data is being collected. Thus, he can make sure to separate the observed from his own actions. The researcher can jot down his impressions and make accurate descriptions of what is observed, so that he can start developing his qualitative narrative.

Another commonly used method is to make interviews. This is used to add to the collected information, the perspective from individuals about the topic being studied. Interviews can be applied as a set of questions where the individual is given options to answer that have been already designed, the interviewed can then choose from the options, it can also be made in the form of questions without prepared answers, the individual can then tell the researcher in his own words about the topic.

Interviews can also allow for free conversation instead of making questions. In this research a small interview guided with questions was applied to an expert translator Leonardo Simcic to know his point of view on audiovisual translation and understand what he considers about it in general. Since this investigation involves audiovisual material, it falls into the category of qualitative research since the translator is trying to understand experiences, concepts, opinions; that is to say, no numerical data, but subjective information from which the essence is extracted and rendered again in a similar way.

As mentioned by Estrada (2017) in her anthology citing LeCompte (1995), qualitative research could be understood as:

A category of research designs that extract descriptions from observations that take the form of interviews, narratives, fieldnotes, recordings, audio and video cassette transcriptions, written records of all kinds, photographs or films and artifacts. (p.72)

3.2. Research Design

In accordance with the last section, the strategy conceived to resolve the problem question is to obtain the materials, translate them and apply subtitling techniques by sketching first all the dialog to be analyzed and then translated accordingly. Moreover, the translated material

underwent a video refashioning. The original video was downloaded from the official source and then manipulated using a video editing software in which the video was run and subtitled were added into the video. After that, the video was edited to make sure the voices and the subtitles matched at the right moment with the right scene. When all this process was finished the video underwent a rendering procedure and a new video was made by joining all video stages worked in the subtitling process, again into one single piece. This kind of translation involves more work than a normal one in the sense that the text has to be reviewed lots of times before getting the desired result. This, of course, requires a significant amount of work and editing time which is more indicated if the translator is exercising this as a professional field because the workload in this case is considerable.

3.3. Information Sources

Every investigation needs to have sources of information. There are mainly three different sources of information that are normally used in a research project: primary sources, secondary sources, and tertiary sources.

Sources of information are generally categorised as primary, secondary or tertiary depending on their originality and their proximity to the source or origin. (Montereau, s.f, p. 2)

Every investigation may involve any of these sources or the three of them. The information provided by a primary source is first-hand information coming directly from the author himself or from the very source of the event.

The most common documentation considered as primary source are the author himself, legal, official or historical documents, eyewitness testimonies, any numeric data such as statistics or experiment results, video or audio recordings, speeches, surveys or recorded interviews of the author or material objects if any, especially of art.

Also, other modern means of communication such as e-mail, Tweeter, Facebook or chat communication, blog, or website pages. To sum up, anything involving a direct observation of an event from others or the author himself can be taken as a primary source.

Secondary sources are related to the primary sources in that they analyze, interpret, or summarize primary sources. To sum up, all material about the topic of the investigation which has been gotten as part of a previously research done by someone else is considered a secondary source; for example, magazine articles, newspapers, movies, books, news etc. Thus, anything evaluated by someone else is a secondary source. However, it is not always easy to distinguish between sources:

Secondary sources are less easily defined than primary sources. What some define as a secondary source, others define as a tertiary source. Nor is it always easy to distinguish primary from secondary sources. A newspaper article is a primary source if it reports events, but a secondary source if it analyses and comments on those events. (Montereau, s.f, p. 3).

Tertiary sources have the function of abstracting, indexing, compiling, or digesting other forms of sources. This is the most problematic category of all. Fortunately, you will rarely be expected to differentiate between secondary and tertiary sources. (Montereau, s.f, p. 3)

Even though, the function of tertiary sources is that of compilation, their usefulness should not be underestimated because they can help to clarify anything that was not made clear by previous sources. Besides, tertiary sources are normally not credited by any author. Any material which purpose is to list, summarize, clarify, or zip ideas together to expose them in a compact and concise way can be considered a tertiary source. Some tertiary sources are for example: dictionaries, manuals, instructions booklets, brochures, guidebooks, indexes etc.

3.4. Analysis Categories

The analysis categories to be used in this investigation are mentioned below. Translation which is the art of transmitting the ideas and meanings from one language, called the language of origin into another language, called the target language. Subtitling is the exercise of creating written texts and inputting that text into a movie or any other audiovisual material, so that a targeted audience can understand in their mother tongue the meaning of what is being spoken.

3.5. Data collection Instruments

The following are the instruments that were used to make this research:

3.5.1. Interview

An interview was applied to translation expert Leonardo Simcic. This interview contained 8 questions. What was intended with these questions was knowing why various aspects of AVT told first hand by an expert on the field who has been working for AVT for years.

3.5.2. Glossary

A glossary was made to keep in one single place important terminology which is needed to fully understand the investigation. This list of words is going to be useful for new students who may want to review the research once finalized.

3.5.3. Text analysis

As it was mentioned before the text was translated. Moreover, it was analyzed in a first round as a general reading, important or difficult questions were marked to make sure they had the corresponding meaning in the target language. Once this analysis, the text was sketched, and the sketch was translated.

The translator subtitled the text using an especial software application. This software did not give any help to the translator on translation topics. It only allowed the translator to create the

visualization of the letters and creation of words and sentences which can then appear in the screen as written text.

3.6. Collection data process and data analysis

The data was obtained from the official sources. They shared the data in a movie. The translator studied the material to determine what it was about, its complexity, the protagonists of the movie, the intentions behind the movie (Does it want to communicate, to inform, to convince, to propose, to raise a reaction in the viewer, to motivate the viewer to behave in a certain way?), the video length and format.

The translator watched the video once as a general approach, after that, he reviewed it a second time and third time, this time the voices in the video were transcribed into written form. After that, the written material needed to be divided into several sentences. Besides, the sentences were carefully examined seeking complicated terms, local terminology that may be difficult to translate.

Converting text into subtitles is not exactly a friendly process and takes a considerable amount of time of video edition and subtitle addition.

The subtitles need to match in time and speed with the spoken words. They need to be very well translated, grammar for sentences needs to be checked repeatedly. If this stage of the process is not done correctly, the translator is not able to continue to the rendering procedure.

Chapter IV

4.1. Text to Translate

A table has been created for the translated text below in which it can be compared the source language against the translated; in addition, there notes regarding vocabulary changes made in the final version of the translation. The changes were introduced to make the translation more readable and friendly for modern English speakers. The translation processes being analyzed are the following:

Literal translation: It refers to the direct translation of the source language to the target language when the words being translated have an equivalent word in both languages. There may be a word by word translation or literal translation with minor structural changes due to the characteristics of the concerned languages. Literal translation is the first step for any translator and the most important translation procedure. The translator should not deviate from literal translation unless required.

“However, my main point is that we must not be afraid of literal translation, or, in particular, of using a TL word which looks the same or nearly the same as the SL word.” (Newmark,1998, p.12)

“Inevitably, there is a proper place for literal translation as a procedure in all good translations.” (Newmark,1998, p. 80)

Transposition: It is a change in the grammatical category to another without changing meaning of the message.

“Transposition is a translation procedure involving a change in the grammar from SL to TL.” (Newmark,1998, p. 55)

Amplification: It refers to the addition of more elements in the translation than those present in the original.

“This is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions.”
(Newmark,1998, p. 90)

Omission: It refers to the elimination of redundant material in order to be get a clearer translation. According to Vázquez-Ayora omission is a procedure opposite to expansion.

Modulation: It refers to a change from a view point or a change of thought to another without altering the meaning of what is being said.

“Vinay and Darbelnet coined the term 'modulation' to define a variation through a change of viewpoint, of perspective and very often of category of thought”. (Newmark,1998, p. 88)

Explicitation: According to Vázquez-Ayora explicitation consists in expressing in the target language what is implicit in the original one.

In the below pages can be found a table accommodating the translation. The first column, Time line, refers to the exact moment in the software time line in which the movie characters begin to say that particular piece of dialog. This is just a reference that specifies where in the time line the subtitles were introduced. Voice, the next column, refers to the movie character speaking. The Original Version column refers to the source language as it was transcribed from the film. Target Language Subtitles refers to the first translation and subtitle attempt. Revision refers to an improvement in translation made upon successive considerations on how to improve the first translation attempt, some where direct observation from the translator himself, some

were proposed through the mentoring process for this investigation. Translation Procedure refers to the translation procedure applied on that section of the dialog and Translation Analysis and Other Notes refers to brief explanations that were introduced to clarify any given translation decision.

Table 1. Text to Translate (Source: own elaboration)

Time	Voice	Original Version	Target Language Subtitles	Revision or suggestions	Translation Procedure	Translation Analysis and Other Notes
0:00:17	Informative text of the film.	Radio Columbia	Columbia Radio		Literal translation	Inversion of the adjective. Newmark mentions a similar case with automatic transposition but since here the translator has no choice, and there is no grammatical change of category it is considered literal translation.
0:00:23	Informative text of the film.	Presenta ELVIRA Una producción de Carlos Alfaro Mc.	Presents ELVIRA. A production of Carlos Alfaro Mc.		Literal translation	
0:00:33	Song	Tan linda es mi Costa Rica,	So beautiful is my Costa Rica,		Literal translation	

0:00:33	Song	que la Virgen de los Ángeles bajó,	that the Virgin of the Angels descended,	<i>that the Lady of the Angels came down</i>	Literal translation	The Spanish word “Virgen” refers to a sexually inexperienced woman. Since this term has religious connotations, it is useful to remember what the original word was. The Hebrew word: עֲלְמָה: 'almāh refers to a young woman, (<i>young in age</i>), not specifically concerning sexuality. Therefore, a better word is Lady which is the English term for a young noble woman which is what the catholic mind would understand
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						by the word “Virgen”.
0:00:39	Song	y cuando la vio tan bonita,	and when she saw it that beautiful,	<i>and when she saw its beauty</i>	Literal translation	
0:00:43	Song	al cielo jamás regresó.	To Heaven she never returned		Literal translation	
0:00:47	Song	Su mano ha creado Alajuela,	Her hand created Alajuela,		Literal translation	Created (<i>simple past</i>) finished action not connected with present time.
0:00:47	Song	a Cartago, Puntarenas y Limón.	Cartago, Puntarenas and Limón.		Literal translation	
0:00:54	Song	y al Irazú centinela, centinela de mi gran nación.	and the Irazú as watchtower, watchtower over my great nation.	<i>as sentinel</i>	Literal translation	Watchtower is the place where a sentinel stands. But the sentinel is the one who watches from the watchtower .
0:00:59	Song	En América una alhaja fulgura,	In America a jewel shines,		Literal translation	An “Alhaja” is an object normally decorated with jewels. The most important

						part on it is the jewel it contains. Shine: /ʃaɪn/ To produce or reflect bright light as on a surface. Jewels reflect light.
0:00:59	Song	es Costa Rica la Reina del Café,	Costa Rica, the Queen of Coffee,		Omission (verb)	This is an omission of the verb. It could be a case of literal translation but since the structure of the English language does allow in this case to add the equivalent of the Spanish verb, it is classified here as omission, though a minor one.
0:01:06	Song	con su meseta por montadura,	with its plateau as mounting,		Literal translation	
0:01:09	Song	luce el diamante de su San José.	exhibits the diamond of its San José.		Literal translation	

0:01:13	Informative text of the film.	Agradece la colaboración de las personas que gentilmente le brindaron ayuda, haciendo posible la realización de esta película.	Thanks all who kindly collaborated and gave help, making possible the realization of this movie.	<i>Thanks to all who kindly collaborated and helped in enabling the creation of this movie.</i>	Omission (verb)	This could also be considered omission. Two Spanish words are being omitted in the revision.
0:01:22	Informative text of the film.	Advertencia:	Warning:		Literal translation	
0:01:24	Informative text of the film.	Al producir esta primera película tratamos de introducir la industria filmica en nuestro país,	By producing this first movie, we are attempting to introduce the filming industry in our country.	With this first movie, we are attempting to introduce the filming industry in our country.	Literal translation	It could also be a case of Omission (Spanish word being omitted).
0:01:31	Informative text of the film.	pero hacemos constar que los artistas participantes son simples aficionados, no obstante, lo cual, prestaron	We want to clarify that the actors who participated are simply amateurs, but they worked		Literal translation	The word amateur has a french origin; however, it has been completely integrated in English.
0:01:36	Informative text of the film.	con el mayor empeño para el logro de la presente obra	with enthusiasm for this film to succeed.		Modulation (form, aspect and use)	

		cinematográfica.			Omission (redundancy)	
0:01:56	Song	De sus mujeres se ufana,	It is proud of its women,		Literal translation	Continuation of the song which had been interrupted to present more important information for the viewer.
0:01:57	Song	que parecen sin querer exagerar	who seem without exaggerating		Omission (verb)	Spanish verb omitted.
0:02:02	Song	muñecas de porcelana	porcelain dolls		Literal translation	The English structure eliminates the need for the Spanish preposition "de" which is why this is considered LT and not omission.
0:02:06	Song	escapadas de un lindo bazar.	that escaped from a nice bazaar store.		Amplification (noun) Explicitation Transposition (noun-adjective)	In Costa Rica, unlike other countries a bazaar can be a small store. The word is Persian

						/bāzār/ and means market.
0:02:09	Song	En América una alhaja fulgura,	In América a jewel shines,		Literal translation	
0:02:09	Song	es Costa Rica la Reina del Café.	Costa Rica, the Queen of Coffee,		Omission (verb)	Same case as above.
0:02:15	Song	con su meseta por montadura,	and with its plateau as mounting,		Literal translation	
0:02:19	Song	luce el diamante de su San José.	exhibits the diamond of its San José.		Literal translation	
0:02:22	Song	Por ser tan linda Costa Rica la llaman:	Because it is so beautiful Costa Rica is called:		Literal translation	
0:02:25	Song	La Suiza Centro Americana.	the Switzerland of Central America.		Literal translation	
0:02:28	Song	Por ser tan linda Costa Rica la llaman:	Because it is so beautiful Costa Rica is called:		Literal translation	
0:02:32	Song	La Suiza Centro Americana.	The Switzerland of Central America.		Literal translation	
0:03:15	Girl	¿Elvira no vienes a jugar?	Elvira, won't you come to play with us?		Literal translation	Here begins the movie dialog.
0:03:19	Elvira	Vayan ustedes.	Go without me.		Modulation (positive-negative)	Change in perspective .

0:03:28	Girl	¿No quiere que le ayude Alberto?	Don't you want me to give you a hand Albert?		Amplification Modulation (direct-figurative)	Idiomatic expression. More words were added.
0:03:30	Albert	No tiene por qué molestar a señorita.	No need to bother Miss.		Omission (diverse uses) Modulation (form, aspect and use)	The English use allows the elimination of unnecessary words.
0:03:48	Elvira	Alberto, Alberto.	Albert, Albert.		Literal translation	
0:03:51	Albert	Voy señorita.	I'm coming, Miss.		Modulation (form, aspect, and use)	From going to coming.
0:03:59	Albert	¿Deseaba algo la señorita?	How can I help you Miss?		Modulation (form, aspect, and use) (The production of a sentence that sounds better in the TL than using literal translation)	It conveys the spirit of the SL question using other words. In the first sentence Miss Elvira is the person who wished something while in the second sentence the action is taken by Albert.

0:04:01	Elvira	Tampoco fue usted a jugar.	You didn't go to play either.		Literal translation	
0:04:03	Albert	Nadie me ha invitado y es que ellos no se olvidan de que soy...el criado.	Nobody invited me. They can't forget I am...just the servant.	<i>Nobody invited me because they have not forgotten I am just...a servant.</i>	Literal translation	Have not forgotten (<i>present perfect</i>) the action began in the past and continuous in the present.
0:04:09	Elvira	Lo dice usted humillándose	You sound shameful.		Modulation (form, aspect and use)	
0:04:38	Albert	¡Que temprano empieza usted a aburrirse!	You get easily bored!		Modulation (form, aspect and use) Omission	
0:04:40	Elvira	Ellos me aburren Alberto, no hacen más que decir tonterías.	They are boring to me Albert. All they do is talking nonsense.		Modulation (negative a positivo)	
0:04:44	Albert	Tiene razón ninguno de ellos es interesante, ni ellas. Le aseguro que nunca se han puesto a pensar ¿Porque viven o para qué?	You're right! None of them is interesting. I bet they have never pondered: why or for what reason they exist.		Omission (redundancy) Modulation (form, aspect and use)	Ponder:/'pændər/ To think carefully about something. Wonder:/'wəndər/ To want to know something.
0:05:11	Elvira	Dice usted cosas nada	You don't speak	<i>You talk of non-</i>	Modulation	

		vulgares; su lenguaje no parece el de...	ordinary things; your speech does not sound as the speech of a...	<i>ordinary issues. Your speech does not seem to be that of...</i>	(form, aspect and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:05:14	Albert	Un criado, ya lo sé.	A servant, I already know.		Literal translation	The word already was omitted in the movie since it is normally used in English in a present perfect context.
0:05:17	Elvira	¡No lo repita por favor! Sabe Alberto, las mujeres no somos capaces de ver a un hombre joven y fuerte, de hablar con él y pasear con él sin un objeto preciso, el de amarlo y es que, el verdadero oficio de la mujer es amar.	Don't you say it again! You know Albert: We, women can't see a strong young man, talk to him and even take a walk with him without having a purpose in mind: to love him because the true role of women is to love.		Modulation (form, aspect and use) (production of a better English sentence) Amplification (subject)	
0:05:40	Albert	¡Señorita!	Miss Elvira!		Literal translation	

0:05:42	Elvira	Y eso no siempre lo comprenden ustedes Alberto.	But men do not always understand that Albert.		Modulation (form, aspect and use) (production of a better English sentence)	
0:05:44	Albert	Es cierto! Eso es lo que piensa usted. Es cierto lo que dice, Elvira.	That's true! You see it that way. It's true what you say Elvira.		Modulation (form, aspect and use) (production of a better English sentence)	
0:06:14	Elvira	No crea que el hecho de haber descubierto mi secreto lo autorice a nada.	Do not think that having discovered my secret authorizes you anything.		Omission (redundant information)	
0:07:19	Albert	¡Señorita Elvira!	Miss Elvira!		Literal translation	
0:07:21	Elvira	Ya sabía que mi tía Ema se había equivocado. No había de pasar mucho para que usted diera prueba de mala conducta.	I knew aunt Emma was wrong, and that it wouldn't take too much time before you misbehaved.		Modulation (form, aspect and use) (production of a better English sentence) Omission (redundancy)	
0:07:28	Albert	Si me permite	If I may explain	<i>Please allow me to explain...</i>	Ampliation (verb)	"Permite"-allow me

		señorita Elvira.	Miss Elvira.		Explication Modulation (form, aspect and use)	to explain...
0:07:30	Elvira	No se haga Ilusiones.	Don't be deluded.	<i>Don't get your hopes up</i>	Modulation (figurative-figurative)	Idiomatic expression: <i>get your hopes up.</i>
0:07:32	Elvira	Usted no está hecho para la cultura. Limítese a ser lo que es y no sustraiga más libros de la biblioteca.	in thinking that you were made for culture. Just be what you are, and don't take more books from the library.	<i>You are not cut out for culture. Stick to what you are and don't take more books from the library.</i>	Modulation (form, aspect and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:07:38	Albert	Voy a ponerlo en su sitio ahora mismo.	I'll put it away right now.		Literal translation	
0:07:40	Elvira	Ya los habrá manchado, tal vez hasta arrancado hojas. ¡Pobre muchacho! Estas lecturas son para mentes privilegiadas ¿No se da cuenta?	Probably you already stained them, maybe even tore some pages. Poor boy! These readings are for privileged minds. Don't you see it?		Amplification (adverb)	
0:07:51	Albert	¡Está bien!	All right!		Modulation (form, aspect and use)	

					(production of a better English sentence)	
0:08:05	Elvira	Mi padre será informado de esto.	My father will be informed about this.		Literal translation	
0:08:07	Albert	Él me ha permitido algunas veces hojear sus libros.	He has sometimes allowed me to look up his books.		Literal translation	
0:08:10	Elvira	Si, pero no llevarlos a ninguna parte. También creo que ha sido tan ingenuo que le ha dicho que esta biblioteca vale una fortuna y la tentación...	Yes, but not take them anywhere else. I also think he was naïve in telling you that this library is worth a fortune and the temptation ...		Literal translation	
0:08:19	Albert	Deseo entregar a usted las llaves de esta sala ahora mismo, pero antes le ruego que	I want to hand over to you the keys of this room right away, but please verify first		Modulation (form, aspect and use) (production of a better English sentence)	

		certifique que no falta ningún libro.	that no book is missing.		Amplification (verb)	
0:08:29	Elvira	Muy bien, ojalá que su conciencia le haga llamada de atención, siempre a tiempo como ahora.	Very well. Hopefully, your consciousness will remind you always on time, as it did now.	<i>Very well. I hope your conscience will alert you always on time, as it did now.</i>	Modulation (form, aspect and use) (production of a better English sentence) Omission (redundancy)	Improved translation upon successive revisions.
0:08:57	Emma	No haces bien niña en castigar a un criado porque tenga el buen humor de leer a Stendhal.	My child, you do wrong in punishing a servant because he feels like reading Stendhal.		Modulation (negative-positive) (form, aspect and use) Omission (redundancy)	
0:09:03	Elvira	Hace mal Alberto en robar los libros de la biblioteca.	Albert does wrong in stealing books from the library.		Literal translation	
0:09:06	Emma	¡Robarlos no! Tomarlos prestados.	Not stealing them! Borrowing them!		Literal translation	
0:09:09	Elvira	Eres muy buena tía y no haces más que disculpar a los otros, aunque sean gentes vulgares,	You are too kind aunt, but you do nothing else than excusing others, even if		Modulation (form, aspect and use) (production of a better	

		pero esa bondad es perjudicial a los intereses de mi padre.	they are uneducated people, but such kindness harms my father's interests.		English sentence)	
0:09:17	Emma	No olvides Elvira que los intereses de tu padre son los míos también.	Don't you forget Elvira that your father's interests are also my own.		Literal translation	
0:09:22	Elvira	Querida tía, durante la cena le plantearé a mi padre ese problema de tu herencia. Así, podrás tu regalar lo tuyo y yo cuidar lo mío.	Dear aunt, I will discuss with my father the problem concerning your heritage in tonight's dinner. Thus, you'll give away what's yours, and I'll take care of what's mine.		Explicitation Literal translation (the rest of the sentence)	Tonight's dinner.
0:09:31	Fernando	¿Por qué discutes Elvira?	Why are you arguing Elvira?		Literal translation	
0:09:32	Emma	Tuvo un disgusto con Alberto porque tomó los libros de la biblioteca.	She got mad at Albert because he took some		Modulation (form, aspect and use) (production of a better	

			books from the library.		English sentence)	
0:09:37	Fernando	¡Tiene razón, que lo despidan!	She`s right! He should be fired!		Modulation (form, aspect and use)	
0:09:39	Fernando	¿Vamos a cenar?	Shall we have dinner?		Literal translation	
0:10:37	Elvira	Mi padre le da las gracias por sus servicios y le envía este dinero.	My father thanks you for your services and sends you this money.		Literal translation	
0:10:43	Albert	Gracias, pero estoy más que pagado con el buen trato recibido en esta casa.	Thanks, but I am well paid with the good treatment I received in this house.		Modulation (form, aspect and use)	
0:10:46	Elvira	Mi padre no acepta rechazos ni reclamaciones posteriores.	My father accepts neither rejections nor later claims.	<i>My father will not accept rejections nor eventual claims.</i>	Modulation (form, aspect and use)	Improved translation upon successive revisions.
0:10:56	Albert	Me corresponde solo la mitad de esto.	I should only get half of this.		Amplification (verb)	(corresponde - Should get)
0:10:59	Elvira	El resto es un obsequio de mi padre.	The other half is a gift from my father.		Amplification (noun, resto - other half)	
0:11:02	Albert	Perdone, pero yo no acepto limosnas.	Pardon me, but I do not accept alms.		Literal translation	

0:11:06	Elvira	No presuma de una dignidad que no tiene.	Do not show off a dignity you don't have.		Literal translation	
0:11:48	Emma	Alberto, no se apure, mientras no consiga trabajo yo le enviare su sueldo íntegro.	Don't worry Albert. I will send you, your full salary until you get a new job.		Modulation (negative - positive)	<i>mientras no consiga trabajo – ...Until you get a new job.</i>
0:11:54	Albert	Gracias.	Thanks.		Literal translation	
0:11:55	Emma	No olvide que yo no apruebo esa manera injusta de despedirlo. Elvira sentirá su ausencia más que nadie.	Don't forget that I do not agree with the unfair manner in which you were fired. Elvira will feel your absence more than anyone else.		Literal translation	
0:13:28	Albert	Por favor.	Excuse me.		Literal translation	
0:13:20	Clerk	A sus ordenes.	At your service.		Literal translation	
0:13:32	Albert	Necesito un traje de calle.	I need a suit please.		Omission (redundancy) Modulation (form, aspect, or use)	<i>(“de calle”)</i>

0:13:34	Clerk	Pase.	Please come on in.		Amplification (verb)	
0:13:51	Alicia	Pase usted le enseñare el cuarto.	Please come in. I will show you the room.		Amplification Literal translation (the rest of the sentence)	
0:14:12	Alicia	¡Pase usted! No es elegante, pero está limpia. Ciento cincuenta Colones al mes.	Come on in! It's not elegant, but it's clean. It costs one hundred fifty Colons per month.		Explication (verb/it costs)	
0:14:18	Albert	¡Ciento cincuenta Colones al mes! Muy bien señorita. Me quedo.	One hundred fifty Colons per month! Very well Miss. I'll take it.		Modulation (form, aspect, or use)	
0:14:38	Lawyer	Simpático chico este Mariano González.	That Mariano González is a nice young man.		Amplification (verb and adjectives)	
0:14:42	Lawyer	Cuéntame su biografía. Ya habrás tenido tiempo de investigarla.	Tell me about his biography. I suppose you investigated it already.	<i>Tell me his story. I guess you had the time to look it up.</i>	Modulation (form, aspect, or use)	Improved translation upon successive revisions.
0:14:46	Dimitri	No se mucho. Parece que broto de repente. Pero	I don't know much. He seems to have	<i>I don't know much. He appeared out of the</i>		

		se puede ver que se ha cultivado, es inteligente y tiene talento.	appeared out of nowhere. But it's clear that he is well educated. He is intelligent and talented.	<i>blue, but he is clearly educated, intelligent and talented.</i>	Modulation (figurative - figurative)	Improved translation upon successive revisions.
0:14:57	Lawyer	¿Cuál es su procedencia?	Which is his origin?		Literal translation	
0:15:00	Dimitri	La ignoro, pero parece más bien... estoy seguro... que es de buena familia.	I have no idea, but it rather looks...I'm sure...that he comes from a wealthy family.		Explication (wealthy family)	To come from a good family in Costa Rica does not mean to belong to a morally good family, as the meaning of the word "buena" may suggest in some contexts. Therefore, it is better to clarify the true meaning of the word in this context by specifying that the word "buena" refers to a

						family with a high social status, (economically speaking) instead of a moral one.
0:15:06	Lawyer	Serás un escritor que no escribe, pero lo novelizas todo Dimitri.	You could be a writer who doesn't write, but you create dramas out of anything Dimitri.		Amplification (verb) Modulation (form, aspect, and use)	
0:15:11	Albert	Buenas noches, señores.	Good evening, gentlemen!		Literal translation	
0:15:19	Lawyer	Amigo Mariano, hemos estado hablando de usted. No hemos encontrado nada censurable.	My friend Mariano, we've been talking about you. We haven't found anything objectionable.		Literal translation	
0:15:27	Lawyer	¡Alégrese!	Be happy!		Literal translation	
0:15:29	Albert	Gracias por ocuparse de mí, un provinciano que quiere ilustrarse y pedir sus luces a usted abogado y a usted señor Dimitri.	Thank you for taking care of me, a man from a small town who wishes to get educated and seeks advice from you		Amplification (verb) Modulation (form, aspect, and use) (production of a better	

			lawyer and from you, Dimitri.		English sentence)	
0:15:38	Lawyer	Alicia...quieres ofrecer lo mejor de esta cena a nuestro amigo Mariano	Alicia would you please offer the best of this dinner to our friend Mariano?		Literal translation	
0:15:46	Alicia	¡Perdón, perdón!	Pardon me, pardon me!		Literal translation	
0:15:50	Dimitri	Es un buen modo de que lo nuevo empiece a dejar de serlo y que lo desconocido de haga familiar.	It's a good way for new things to stop being new and for the unknown to become familiar.		Literal translation	
0:15:57	Albert	¿No le parece Mariano?	Don't you agree Mariano?		Literal Translation	
0:16:00	Albert	Si.	Yes, I do.		Literal translation	
0:16:59	Lawyer	No significa esto que el maestro tenga que ceñirse estrictamente al orden señalado, puede alterarlo cuando la situación lo exija para un mejor aprendizaje	This doesn't mean that the teacher must strictly adhere to the indicated order, but he can change it if the situation calls for it, so that his		Modulation (form, aspect, and use) Omission	

		de parte de sus alumnos.	pupils can learn better.			
0:17:21	Albert	¡Adelante!	Go ahead!		Literal translation	
0:17:25	Alicia	Acuéstese Mariano que es tarde.	Mariano it's late, go get some sleep!		Modulation (form, aspect, and use) Amplification (verb)	
0:17:28	Albert	Hágame el favor Alicia, le ruego alcanzarme del armario un pijama.	Alicia do me a favor, please bring me my pajamas from the closet.		Literal translation	
0:17:45	Alicia	¿Qué hace usted con los botones?	What do you do with the buttons?		Literal translation	
0:17:48	Elvira	¿Los botones?... Los guardo.	The buttons? ...I put them away.		Literal translation	
0:17:59	Alicia	¿Qué estudia usted?	What do you study?		Literal translation	
0:18:00	Albert	Filosofía. ¿Le interesa?	Philosophy . Are you interested?		Literal translation	
0:18:03	Alicia	Si.	Yes, I am.		Literal translation	
0:18:07	Albert	Mire usted, precisamente tengo aquí lo que ha escrito Vicenzi al respecto,	Look, I have here what Vicenzi has written about it. Listen to it:			

		<p>óigalo: no digo que las mujeres no se interesen por la cultura, pero si el maestro es joven, galán y además brillante, la cultura pasa para ellas al segundo lugar y el amor al primero. Para que las niñas progresen sus maestros han de ser mujeres o ancianos, de otro modo su avance toma un rumbo diferente que no siempre es el mejor.</p>	<p>I am not saying that women are not interested in culture, but if the teacher happens to be young, handsome, and intelligent; then culture takes a second place for them and love takes the first one. For girls to progress, their teachers must be women or old people; otherwise, their progress will take a different path which is not always the best one.</p>		<p>Literal translation</p>	
0:18:41	Alicia	Voy a poner los botones.	I'll sew the buttons.		<p>Literal translation</p>	
0:18:59	Lawyer	Nos causa asombro su progreso en estas últimas	We are astonished about your progress in the last		<p>Literal translation</p>	

		semanas Mariano.	weeks Mariano.			
0:19:02	Dimitri	Creo que ya no tengo libros nuevos para usted Mariano. Agotó mi modesta biblioteca.	I think I don't have new books for you Mariano. You have fully read up my small library.		Literal Translation Amplification (verb)	
0:19:07	Lawyer	Temo que tampoco tenga ya libros que desconozca.	I'm afraid I don't have books unknown to you either.		Literal translation	
0:19:13	Albert, Dimitri and the Lawyer	¡Buenas noches!	Good evening!		Literal translation	
0:19:14	Woman	¡Buenas noches!	Good evening!		Literal translation	
0:19:21	Dimitri	Dulce Alicia, vas a atender a la mejor promesa literaria que hay en esta casa. Te presento al futuro escritor: Don Mariano González.	Sweet Alicia! You'll serve the best literary promise there is in this house. I introduce to you the future writer Mr. Mariano González.		Literal translation	
0:19:32	Lawyer	Así es.	So it is.		Literal translation	

0:19:32	Albert	Por favor, Dimitri, si solo he escrito unas cuantas cosas.	Come on Dimitri! I have just written a few things.		Literal translation	
0:19:36	Alicia	Me ha gustado mucho... es decir Mariano. ¿Querría dejarme leer lo que ha escrito?	I've liked them a lot... I mean Mariano. Would you let me read what you've written?		Literal translation	
0:19:42	Albert	No me atreví a pedirle que las leyera, Alicia.	I didn't dare to ask you to read it, Alicia.		Literal translation	
0:19:44	Dimitri	Yo le envidiaría esa lectora Mariano.	I would envy having such readership Mariano.		Amplification (verb)	
0:19:47	Albert	Dejé mis originales lo más al alcance de su mano que me fue posible.	I left the originals the closest possible from your reach.	<i>I left my original writings as closely available to you as possible.</i>	Modulation (form, aspect, and use)	Improved translation upon successive revisions.
0:19:51	Alicia	Puede acusarme de indiscreta si quiere.	You can accuse me of being indiscreet if you want to.		Literal translation	
0:19:54	Lawyer	Mariano, ahora somos nosotros lo que vamos a	Mariano, now we are the ones who will		Literal translation	

		aprender de usted.	learn from you.			
0:19:57	Lawyer	¿Qué piensa usted de las nuevas corrientes filosóficas que circulan por el mundo?	What do you think about the new philosophic al trends worldwide ?		Literal translation	
0:20:02	Albert	¿Las nuevas corrientes filosóficas?	The new philosophic al trends?		Literal translation	
0:20:04	Dimitri	Un momento señores, como en los banquetes de Platón, primero es vivir.	One moment gentlemen, just like in the banquets of Plato, first comes enjoyment.	<i>Wait a minute, gentlemen. Same as in Plato's banquets, living comes first.</i>	Modulation (form, aspect, and use) (production of a better English sentence)	
0:20:11	Alicia	No sabía que usted escribe en la mejor publicación Mariano.	I didn't know that you write for the best editorial Mariano.		Literal translation	
0:20:15	Albert	Me han aceptado algunos artículos Alicia.	They accepted some of my articles Alicia.		Literal translation	
0:20:17	Alicia	¿Y se los pagan bien?	And do they pay you well?		Literal translation	
0:20:19	Albert	¡increíblemente!	Unbelievably!		Literal translation	
0:20:20	Alicia	¡Magnifico!	Great!		Literal translation	
0:20:43	Text	Elvira. Novela de	Elvira. A novel by			

		Mariano González.	Mariano González.		Literal translation	
0:20:50	Text	Para Elvira de Mariano González.	For Elvira from Mariano González.		Literal translation	
0:21:21	Elvira	Estimado señor González acabo de leer su ensayo sobre el hombre nuevo donde usted explica el maquinismo de la época, aunque no comparto todas sus ideas puesto que usted parece repudiar ciertos aspectos amables de la sociedad moderna. Convengo con usted en que no se debe renunciar a la idea de que Dios debe guiar al hombre en sus nuevas conquistas. Leo lo suyo con creciente interés.	Dear Mr. González, I have just finished reading your essay about the new man where you explain the machinism of the time. Although, I do not share all your ideas because you seem to reject some nice aspects of modern society. I agree with you concerning the idea that God should guide mankind in the new conquests. I read your writings with growing interest.		Literal translation	
0:22:00	Alicia	Esto para usted.	This is for you.	.		

					Literal translation	
0:22:02	Albert	Alicia, antes de abrir esta carta quiero hablar unas palabras con usted.	Alicia, before opening this letter I'd like to speak some words with you.	<i>Alicia, before I open this letter, I would like to talk to you.</i>	Omission (redundancy)	Improved translation upon successive revisions.
0:22:06	Alicia	A sus órdenes Mariano.	Of course Mariano.		Modulation (form, aspect, and use)	
0:22:08	Albert	Necesito hacer de usted una amiga íntima.	I need to make you a close friend of mine.		Modulation (form, aspect, and use) Amplification	
0:22:08	Albert	¿Por qué se aleja de mí?	Why do get away from me?		Literal translation Amplification	
0:22:14	Alicia	Yo no me alejo de usted. Usted es quien a medida que se hace un hombre más interesante, olvida a sus amigos.	I don't get away from you. It is you the one who, as you become a more interesting man, forget his friends.	<i>I don't get away from you. You are the one forgetting your friends as you become a more interesting man.</i>	Modulation (form, aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:22:20	Albert	Alicia ahora es cuando más falta me	Alicia it is now when	<i>Alicia, I need your company</i>	Modulation (form,	

		hace su compañía.	I need you the most.	<i>more than ever.</i>	aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:22:24	Alicia	No entiendo.	I don't understand.		Literal translation	
0:22:25	Albert	¿Olvida de que a mis camisas se les caen los botones con frecuencia?	Do you forget that my shirts lose their buttons very often?		Literal translation	
0:22:29	Alicia	Si usted cree que está dentro de mis obligaciones.	If you think that's within my duties.		Literal translation	
0:22:31	Albert	¡Claro que sí!	Of course, it is!		Literal translation	
0:24:59	Albert	¿Alicia, qué te pudo haber pasado?	Alicia, what happened to you?		Omission (verb)	
0:25:01	Alicia	Nada Mariano, es que a veces una pobre muchacha como yo siente fatiga de vivir.	Nothing Mariano. It's just that at times a poor girl like me gets tired of living.		Literal translation	
0:25:06	Albert	¡No digas eso si eres una chiquilla!	Don't you say that. You're just a girl!		Literal translation	
0:25:08	Alicia	¿Como Elvira?	Just like Elvira?		Modulation (form,	

					aspect, and use) (production of a better English sentence) Amplification	
0:25:10	Albert	Elvira no ha sido sino una sombra en mi vida.	Elvira has been nothing but a shadow in my life.		Literal translation	
0:25:13	Alicia	Una sombra que se interpone entre sus pensamientos y mis ilusiones, ¿verdad?	A shadow that gets in the way between your thoughts and my desires. Am I right?		Amplification (verb) Modulation (form, aspect, and use) (production of a better English sentence)	
0:25:18	Albert	Alicia, si fueran celos como los agradecería.	Alicia if it were jealousy what you feel, how much I would appreciate it!	<i>Alicia, If you were jealous, I would be so grateful!</i>	Modulation (form, aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:25:23	Alicia	No son celos señor escritor y cuide mejor los botones de sus	It's not jealousy Mr. Writer and take better care of the		Literal translation	

		camisas, hasta luego.	buttons in your shirts. Farewell.			
		Llantos.	Crying.			(visual help example)
0:25:51	Hotel owner	¡Pobre chiquilla mía, no llores!	My poor little girl, please don't cry!		Literal translation	
0:26:20	Servant	Alberto, la señora Ema no ha querido acostarse por esperarlo.	Albert, Mrs. Emma hasn't gone to bed yet waiting for you.	<i>Albert, Mrs. Emma doesn't wish to go to bed as she is waiting for you.</i>	Modulation (form, aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:26:40	Albert	Serví en varias casas, conocí a una muchacha y creí estar enamorado, pero acabo de dar me cuenta de que me es imposible quererla.	I worked at various houses. I met a girl, and I believed I was in love, but I just realized that I can't love her.		Literal translation	
0:26:51	Emma	Alberto, mientras yo esté aquí esta será tu casa, ahora debes descansar. Tu habitación esta lista. Trabajaras con nosotros como siempre. Te	Albert, as long as I am here this will be your house. You've got to rest now. Your room is ready. You're going to work with	<i>Albert, this will be your house as long as I am here. You should rest now. Your room is ready. You're going to work with us as usual.</i>	Modulation (form, aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.

		ofrezco que nadie habrá de molestarte.	us as usual. I will make sure nobody will bother you.	<i>I will make sure nobody will bother you.</i>		
0:27:08	Albert	Lo que pretende Mariano González con esta teoría es que nadie carezca de lo indispensable a que tiene derecho por la sola razón de existir. La sociedad debe garantizar a sus miembros: el trabajo, el pan y el techo.	What Mario González wants to demonstrate with this theory is that nobody should not be lacking what is indispensable which is his right just for the mere reason of existing. Society must guarantee to its members work, bread, and shelter.	<i>What Mario González wants to prove with this theory is that everyone should have the basic things to which they are entitled just for the mere reason of existing. Society must guarantee to its members work, bread, and shelter.</i>	Modulation (negative-positive) (production of a better English sentence)	Improved translation upon successive revisions.
0:27:26	Elvira	Dígame, Alberto: ¿hace mucho que se ocupa usted de lecturas filosóficas?	Tell me Alberto: have you been interested in philosophical readings since long time ago?		Literal translation	
0:27:30	Albert	No hay un libro interesante	There is not an interesting			No hay un libro interesante

		en su biblioteca, señorita Elvira, que no haya leído yo durante los ocho años que serví en esta casa. Luego, me seguí instruyendo al amparo del Señor González.	book in your library Miss Elvira, that I have not read during the eight years that I served in this house. After that, I continued further to be instructed under Mr. González' guidance.		Modulation (form, aspect and use) Amplificación	en su biblioteca, señorita Elvira, que no haya leído yo durante los ocho años que serví en esta casa. Luego, me seguí instruyendo al amparo del Señor González.
0:27:43	Elvira	¿Y él no le enseño a escribir Alberto?	And didn't he teach you how to become a writer Albert?		Amplificación Explicitation	Elvira refers not to the skill of writing but the profession of the writer.
0:27:46	Albert	No lo intenté, no se lo pedí.	Well, I didn't try, and didn't ask him for that either.		Amplificación (adverb)	
0:27:50	Emma	Su nueva habitación esta lista Alberto, me he permitido pasar todas sus cosas a su armario, a su estante y a su escritorio.	Your new room is ready Albert. I already put all your belongings in your closet, on your shelf and on your desk.		Modulation (form, aspect, and use) (production of a better English sentence)	
0:27:58	Emma	¿Vamos?	Shall we go?			

					Literal translation	
0:27:59	Albert	Con mucho gusto.	Gladly!		Omission (diverse uses)	
0:28:15	Albert	¿Buscaba algo la señorita?	Was the lady looking for something?		Literal translation	
0:28:17	Elvira	Mi padre acepta reponerlo en su puesto. Nuevamente debe agradecersele o a mi tía.	My father accepted to give you back your job. Once again you should thank my aunt.		Literal translation	
0:28:23	Albert	También a usted y a su padre señorita, me complace mucho verla después de tanto tiempo. Sabe usted precisamente acabo de abandonar la secretaria privada de Don Mariano González. Yo mismo escribí a máquina la respuesta que le hizo a su carta.	I have to thank your father and you as well. I am glad to see you after so much time. You know, I just left Mariano González's private secretary. I typed myself his reply to your letter.		Literal translation	
0:28:43	Elvira	¿Y cómo se resigna a solicitar después la	And how are you satisfied with just		Modulation (form,	

		simple colocación de criado en mi casa?	being a servant at home again?		aspect, and use)	
0:28:49	Albert	Es tan honroso servir a usted.	It's such an honor to serve you.		Literal translation	
0:28:52	Elvira	Veo que le hizo provecho la ausencia. Pero ha de comprender que la adulación me repugna.	I can see that being far made you well. But you should know that flattery sickens me.		Transposition (noun for a verb) (ausencia – being far) Amplification (one noun – verb + adverb)	
0:28:57	Albert	No hago otra cosa que recoger en mis sentimientos la imagen que alienta para usted Mariano González.	I'm doing nothing else, but to embrace in my feelings the image that Mariano González inspires of you.		Literal translation	
0:29:06	Elvira	Dígame, Alberto es cierto lo que me dice, ¿él me desconoce completamente?	Tell me Alberto: Is it true that he completely ignores who I am?		Modulation (form, aspect, and use) Omission	Dígame, Alberto es cierto lo que me dice, ¿él me desconoce completamente?
0:29:11	Albert	Créalo, él recortó su	It's true, he trimmed	<i>It's true!</i> <i>He cut your</i>		

		retrato de la revista social. El de su cumpleaños y lo conserva en su propio escritorio.	your picture from the social magazine, your birthday's picture and keeps it on his own desk.	<i>birthday picture from the social section and keeps it on his desk.</i>	Modulation (form, aspect, and use)	Improved translation upon successive revisions.
0:29:19	Elvira	En lo sucesivo será usted el bibliotecario y dejará el plumero. Su sueldo será relativo al nuevo cargo.	From now on, you will be the librarian and will put the duster away. Your salary will be in accordance with your new charge.		Literal translation	
0:29:25	Albert	Muchas gracias, señorita.	Thanks very much Miss Elvira.		Literal translation	
0:29:39	Emma	Espero que te sentirás mejor Alberto	I hope you feel better Albert.		Literal translation	
0:29:43	Albert	Usted me ha reconfortado , se lo agradezco.	You cheered me up. I appreciate it.		Literal translation	
0:29:50	Emma	Todas las obras de Mariano González.	All the books by Mariano González.		Literal translation	
0:29:54	Albert	Mariano González se convirtió en el más	Mariano González became the most			

		celoso de mis maestros, el más amable de mis amigos, por eso lo quiero como a mí mismo.	dedicated of my mentors and the kindest of my friends. I care for him as for myself.		Modulation (form, aspect and use)	
0:30:07	Fernand	Elvira, ¿estás de fiesta Elvira? ¿Esperas a Enrique?	Elvira, are you celebrating Elvira? Are you waiting for Enrique?		Literal translation	
0:30:14	Elvira	Pero papá, no veo porque te empeñas en que Enrique me ha de interesar de algún modo.	Oh! Father. I don't understand why you insist that I should be interested in Enrique somehow.		Amplification	
0:30:19	Fernand	¡Está bien, está bien!	All right, all right!		Literal translation	
0:31:20	Albert	Buenos días.	Good morning.		Literal translation	
0:32:07	Emma	No ha salido de su habitación en todo el día Alberto, ¿a qué se debe?	You haven't stepped out of your room the whole day Albert, why is that?		Literal translation	
0:32:12	Albert	Me he tomado todo el día para ordenar algunas	I have taken the whole day to order a few things:		Literal translation	

		cosas: libros, papeles.	books, papers...			
0:32:37	Emma	Elvira, ¿verdad?	It's Elvira, Isn't it?		Modulation (positive-negative)	
0:32:40	Albert	Si.	Yes, it is!		Literal translation	
0:33:03	Elvira	¿No se va a bañar Alberto?	Aren't you going to bathe Albert?		Literal translation	
0:33:05	Albert	No, no.	No, I won't.		Literal translation	
0:33:06	Elvira	Pues yo sí.	Fine, I will.		Literal translation	
0:33:11	Emma	Les traje unos refrescos.	I brought you some drinks.		Literal translation	
0:33:13	Albert	¡Muchas gracias!	Thank you very much!		Literal translation	
0:33:35	Emma	Sea prudente con Elvira Alberto, sepa que no lo dejara más irse de aquí.	Be mindful with Elvira, Albert because she will not let you go again.		Modulation (form, aspect, and use)	
0:34:18	Albert	Lo estaba esperando Alberto.	I was waiting for you, Albert.		Literal translation	
0:34:21	Albert	Estuve listo enseguida Elvira.	I was ready quickly Elvira.		Literal translation	
0:34:23	Elvira	Tengo decidido el invitar a su amigo Mariano González a pasar unos...	I have already decided to invite your friend Mariano González		Literal translation	

			to spend some days...			
0:34:26	Albert	Va a rechazar Elvira.	He won't accept Elvira.		Modulation (positive - negative)	
0:34:28	Elvira	¿Cómo? Dígale que me apasionan sus ideas, sus nuevas tesis, aunque no dejen de parecerme complicadas.	How come! Tell him that I feel passionate about his ideas, his new thesis, though they still seem complicated to me.		Literal translation	
0:34:35	Albert	él procura ser más sencillo cada vez.	He tries to be simpler every time.		Literal translation	
0:34:38	Elvira	También quiero que él me diga porque no lo ha inducido a usted a escribir. No tendría más que poner en el papel todo lo que él dice.	I also want him to tell me why he hasn't encouraged you to write. You wouldn't need anything else than writing down all he says.		Literal translation	
0:34:45	Albert	Creo que alguna vez lo intentaré. Aunque me gustaría decir como el poeta: ¡oh! las sombras de los	I think I will try it someday. Though I would like to say just like the poet: Oh! The			

		cuerpos que se juntan con las sombras de las noches, ¡oh! las sombras que se buscan en las noches de tristezas y de lágrimas.	shadows of the bodies that commune with the shadows of the nights. Oh! The shadows that seek each other in the sad nights, full of tears!		Amplification	
0:35:25	Albert	Espero no desentonar en una reunión tan íntima.	I hope not being inopportune in such an intimate meeting.	<i>I hope I am not intruding in such an intimate meeting.</i>	Modulation (form, aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.
0:35:29	Emma	¡Siéntese Alberto!	Sit down Albert!		Literal translation	
0:35:32	Fernand	¡Siéntese!	Sit down!		Literal translation	
0:35:36	Fernand	Alberto, la organización que ha hecho usted de la biblioteca es magnífica.	Albert, the way in which you have organized the library is outstanding.		Literal translation	
0:35:41	Fernand	Hay libros que deje de leer por no tomarme el trabajo de	There are books I stopped reading just			

		buscarlos. ¡Ahora se dónde están!	because I didn't want to go through the pain of looking for them. But now I know where they are.		Literal translation	
0:35:48	Albert	Usted me halaga señor.	You flatter me Sir!		Literal translation	
0:35:50	Elvira	Sabes papá que no hay nadie que sepa tanto del escritor Mariano González como Alberto.	You know father that there is nobody who knows more about Mariano González than Albert.		Literal translation	
0:35:55	Fernand	Nos hablará de Mariano González después de la cena, Alberto. Dicen que es el escritor de la época.	You will tell us about Mariano González after dinner Albert. I heard that he is the writer of the time.		Literal translation	
0:36:02	Albert	Ha tenido suerte.	He's been lucky!		Literal translation	
0:36:12	Elvira	¡Como Alberto!	Just like Albert!		Modulation (form, aspect, and use) (production of a better	

					English sentence) Amplification	
0:36:16	Emma	Trae sus últimas obras, la edición más reciente que no conoces aún Elvira.	He brings his last writings, the most recent edition that you haven't seen yet Elvira.		Literal translation	
0:36:22	Elvira	¿De veras?	Does she?		Literal translation	
0:36:23	Albert	Están es su escritorio señorita.	They are at your desk Miss.		Literal translation	
0:36:33	Emma	Alberto.	Albert.		Literal translation	
0:36:39	Albert	¿Que le ocurre Ema?	What's going on Emma?		Literal translation	
0:36:41	Emma	Me siento muy mal.	I feel terrible.		Literal translation	
0:36:42	Albert	¿Por qué?	Why?		Literal translation	
0:36:43	Emma	Sobre mi vida pesa un secreto. Algo que solo a ti debiera revelar algún día, que ha llegado, pero no sé cómo decirlo.	I have a terrible secret in my life, something that I should reveal someday to you only, and the day		Amplification	

			has arrived. However, I don't know how to tell you.			
0:36:56	Albert	El secreto de mi origen.	It's the secret about my origin.		Literal translation	
0:36:59	Emma	Si.	Yes, it is.		Literal translation	
0:37:00	Albert	Nací en una aldea lejana de padres humildes, unos simples labriegos, después...	I was born in a distant village, to humble parents... simple peasants, then...		Literal translation	
0:37:10	Emma	¡No sigas! ¡y perdóname!	Stop! Say no more and forgive me!		Amplification (verb) Explication	
0:37:16	Albert	Ema.	Emma.		Literal translation	
0:37:22	Emma	No sé cómo reparar el daño que le he hecho Elvira.	I don't know how to repair the damage I have caused him Elvira.		Literal translation	
0:37:25	Elvira	Ya no sufra más Ema, bastante has padecido en la vida.	Do not suffer anymore Emma, you have gone through a lot already.	<i>Do not trouble yourself anymore, Emma. You have suffered enough.</i>	Modulation (form, aspect, and use) (production of a better English sentence)	Improved translation upon successive revisions.

0:37:29	Emma	Es tu primo Elvira. ¡Ayúdalo!	He is your cousin Elvira. Help him!		Literal translation	
0:37:32	Elvira	Lo ayudare, ya que no puedo amarlo.	I will help him since I can't love him.		Literal translation	
0:37:35	Emma	Deseo que lo ames Elvira.	I want you to love him Elvira.		Literal translation	
0:37:37	Emma	Tienes que saber algo más:	You need to know something else:		Literal translation	
0:37:39	Emma	Fernando tu padre y yo somos medio hermanos. No me pidas explicaciones por favor.	Fernand your father and I are half-brothers. Do not ask me for an explanation please.		Literal translation	
0:37:48	Elvira	Preferiría morir antes que renunciar a su amor.	I would rather die before giving up his love.		Literal translation	
0:37:51	Fernand	Mucho has tardado en descubrirlo Ema. Yo sabía desde hace mucho tiempo que él es tu hijo.	It took too much time for you to discover it Emma. I knew since long time ago that he is your son.	<i>You have taken too long to find out Emma. I have known that he is your son since a long time ago.</i>	Literal translation	Improved translation upon successive revisions.
0:37:57	Emma	¿Tú crees que me perdonará, Fernando?	Do you think, Fernand, that he will forgive me?		Literal translation	

0:38:00	Fernand	¿Lo dudas acaso?	Do you doubt it?		Literal translation	
0:38:07	Elvira	Creo que Ema tiene algo que decirte Alberto.	I think Emma has something to tell you Albert.		Literal translation	
0:38:14	Albert	¿Sí?	Does she?		Modulation (form, aspect, and use) Amplification	
0:38:16	Elvira	Creo que no tenemos derecho de ocultarte algo que te atañe tan profundamente.	I think we have no right to hide from you something that concerns you so deeply.		Literal translation	
0:38:20	Elvira	Ema ha hecho todas las averiguaciones del caso y estamos completamente seguras.	Emma has made all proper inquiries needed and we are completely certain.	<i>Emma has made all the necessary inquiries and we are completely sure.</i>	Omission (redundancy)	Improved translation upon successive revisions.
0:38:25	Albert	Sabía que lo descubrirían tarde o temprano.	I knew you were going to find out sooner or later.		Literal translation	
0:38:28	Albert	Efectivamente, yo soy Mariano González.	I am Mariano González indeed.		Literal translation	
0:38:32	Elvira	¿Es posible?	Could it really be you?		Modulation (form, aspect, and use)	

					Amplificatio n	
0:38:33	Elvira	¡Qué maravilla! Pero eso no tiene nada que ver con lo que Ema...	How wonderful! But that has nothing to do with what Emma...		Literal translation	
0:38:48	Fernand	Alberto, voy a confiar a usted el control de todos mis negocios. Me iré a la otra finca, la brisa marina me sienta maravillosa mente.	Albert, I will hand over to you the control of all my businesses. I'll go to the other property. The sea air is comforting for me.		Modulation (form, aspect, and use) (production of a better English sentence)	
0:38:58	Albert	Todavía no me repongo de mi sorpresa.	I can't even believe it yet.		Modulation (form, aspect, and use)	
0:39:01	Fernand	Alberto, pronto tendrá usted grandes noticias, pero no me corresponde a mi dárselas.	Albert you will soon have great news, but it's not my call to tell you.	<i>Albert you will get great news soon, but it's up to me to tell.</i>	Modulation (negative- positive)	
0:39:01	Albert	¿Qué cosa es?	What could it be?		Modulation (form, aspect, and use)	
0:39:13	Elivra	Desde que trabajamos juntos me siento	Since we work together, I feel		Literal translation	

		distinta Alberto.	different Albert.			
0:39:16	Albert	Has cambiado tanto Elvira, te has vuelto tan dulce.	You've changed so much Elvira! Now you are so sweet!		Modulation (form, aspect, and use)	
0:39:20	Elvira	Estoy leyendo esto a ver qué te parece.	I'm reading this, let me know what you think.		Literal translation	
0:39:48	Emma	Y tiene el honor de invitar a usted a la ceremonia religiosa, en la iglesia de Santa Teresita del niño Jesús, el día 19 de los corrientes.	And they are pleased to invite you to the religious ceremony in the Church of <i>Santa Teresita del Niño Jesús</i> , on 19 th .		Omission (redundancy)	<i>“De los Corrientes ”</i> This means of the current month and year.
0:40:00	Fernand	Y no se olviden de invitar a Mariano González.	And do not forget to invite Mariano González.		Literal translation	
0:40:15	Text	FIN	END		Literal translation	
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Chapter V

Conclusion and Recommendation

5.1. Purpose of the Conclusions

In this section that which has been concluded as the result of the investigation will be expressed. The conclusions are related to the objective that was initially proposed for thesis. Here it is concluded if the result were as the researcher expected and if they fit with the observations made during the process and with the information obtained as an aftermath.

5.2. Conclusions

5.2.1. To get audiovisual materials and translate them to explore and analyze its effects in the practice and explain the processes involved in this kind of translation.

As seen in chapter IV the translation shown in a table followed a similar process to the normal text translation with the exception that the text is not arranged as it would be the case for a text written in prose, but it was sketched in a table to divide the dialog into sections or units to be translated taking into account that the extension of the text written in each box is not too long. Thus, every single unit can be converted into subtitles individual entrances into the film. It is concluded that for this kind of translation a communicative translation approach is recommended since it allows the sharing of the essence and meanings of what is being uttered by the actor in a movie. It is concluded that literal translation is a procedure that can successfully be applied here as well as it is often applied in texts. Besides, it is concluded that there are limitations imposed to the translator coming directly from the video format and the translator needs to learn “how to play” with them to get a satisfactory result. Beyond that the translation is pretty much similar to the one made for a text.

5.2.3. Use subtitling as the method to bring the audiovisual materials close to foreign audiences that otherwise could not fully enjoy or understand the translated film.

Regarding the subtitling process, it was successful. The whole movie was subtitled, and even more useful information has been included to help non-hearing viewers and help them have a nicer and more friendly experience. As per the process described in chapter two, the result was a successfully blended video which is now the new movie that will be shared with *El Centro de Cine*. The result is very much professional looking and ready to share abroad.

5.2.4 Mention the resources required by any translator who would be interested in this type of translation as a professional practice.

Regarding the mention of the information as described in chapter II, it is mentioned all the details regarding the specifics and general requirements used in the subtitling process. With that information, any translator not familiarized with the audiovisual field has the basic information that he needs to start immediately with this task.

The basic hardware requirements were mentioned and clarified which is a detail without which this task cannot be undertaken, and the software details were mentioned. The user of the software knows now where to go and since the software is intuitive the learning time, having this information, is just of a few minutes. The description has been accomplished successfully.

5.3. Restatement of the Research Question

The final result has been the expected one. Therefore, the research question will be kept as it was stated at the beginning. The result matched what was expected as the possible outcome of the investigation. The same research question can be used for future investigation as well in case that other similar works are undertaken by the translator or any other professional interested in

audiovisual translation and subtitling. Also, there were not negative results concerning the problem statement or any of the objective proposed for the research.

The research question as stated at the beginning was as follows:

What is the result of the processes of audiovisual translation when applied the current AVT theory to a national audiovisual production using subtitling techniques and technology? And what is its value and meaning of such results?

5.4. Unexpected Results

There was a curious unexpected result which was a good thing. The research was supposed to be just about basic subtitling techniques, but taking a look to the latest implementations in the Netflix platform, particularly, the way in which the new series “LA VALLA” was subtitled, it was decided to include the extra subtitles which are used to add information about sound effects for non-hearing people. This added more value to the whole process of subtitling.

The inclusion of this information and other information such as the notes that appear at the beginning of the movie and the information about the song played in the movie greatly increased the value of the translation and the subtitling in a way which was fairly unexpected. This makes this new film a very valuable document for *El Centro de cine* and any other institution local or foreign as well as for the general public. This investigation can be taken as a guide to follow for subsequent translation and subtitling works that may surely come in the future for other students and even for the researcher in this case.

5.5. Recommendations:

5.5.1. Research recommendations

Following below there are a number of recommendations which I consider useful to have changed in this investigation: Using a free software is a good recommendation. Using first and getting familiarized with a free video editing software is recommendable before engaging in buying or subscribing to rent a software. Getting a free software may be better than renting one because renting a software may be expensive and even frustrating for people who are not used to work with technology. Using free software version is also useful to get familiarized with the subtitling process which may be complicated and discouraging at the beginning for many people because of the amount of work involved.

Another recommendation is to request the dialog text to the institution that is providing the audiovisual material. In this case, the text was never requested, and it needed to be transcribed which made the whole process sometimes a little bit complicated and took some more time than expected. Ideally, if the institution can provide the written material in a sketch or something similar to that, it would take less time for the translator and more time can be dedicated then to the subtitling part of the work.

Another recommendation is to submit the subtitled movie to an English native speaker just to make sure that there are no cultural gaps or misunderstandings, and that they can read and understand the subtitling text. The last point also helps us know if there are changes that we need to make because there are people who may not be used to read on screens quickly; though the majority of people are comfortable reading subtitles from other movies or videos.

Also having a computer with enough hardware requirements is recommended. In this case a computer with acceptable software and hardware requirements was used to be able to manipulate to software subtitling part which requires a lot dedicated video memory.

As mentioned in chapter II, if the computer is not powerful enough it would be very difficult to arrange the subtitles in the right order and make them match with the scenes in the video simply because running the movie requires a good amount of video memory. Basic computers do not usually come with enough video memory power and getting a computer upgraded may be very expensive.

5.6. Recommendations for further investigations:

Some recommendations for future investigations concern some nicer effects that are being used currently in the video streaming industry. The most important of them is to use color subtitles. Some series are using color subtitles which was not used previously. Coloring subtitles is useful to emphasize and give clarity to the viewer on who is uttering what during the movie.

For example, if everytime that a given movie characters says something, the text line for that utterance is colored in green, if at some point during the movie there is confusion on who is saying what because different characters are speaking at the same time, then the color will help the viewer to know who said what. Unfortunately, the current version of Power Director 365 does not offer the possibility of including color subtitles. It is not within the scope of the current research to find out if Cyber Link the company that provided Power Director 365 has any other software with this capability or if this capability can be acquired as an update or with a separate feature. However, it is clear that there are now video editing softwares that include this feature, and they could also be available in the market. Thus, it is recommended to make a previous research on these softwares and find out all the features available in them. For this dissertation the translator had already rented the software, and so it was not necessary to investigate on that topic. Also, color subtitling was not part of the investigation itself and the effect though useful is not determined to the success of the final result.

APPENDIX

Instruments

Small interview with expert audiovisual translator Leonardo Simcic:

1. ¿How much did you know about the audiovisual field before your involvement as a professional in audiovisual translator?

Very little. When I started, I was an avid VHS user and I was "interested" in knowing the process in which the movie was subtitled. Then, at the beginning of the 2000s, I started noticing the CC logo on the screen of my TV. However, I could say that I started from scratch as an AV translator.

2. ¿Explain the concept (according to your knowledge) of audiovisual translation?

In general, it is believed that AVT Translation is just "watching movies and series." Far from the truth. I think it is just as complex as translating a book (literary translation), because you have time and space limitations to do your work. Translating, subtitling, and accessibility as well, involve a development of skills that may take several years to grasp. As for the definition, one could possibly be: the process in which you translate audiovisual material following rules and certain specifications, using specialized software to organize and present the text and time stamp it following the dialogues and information on the screen.

3. ¿Which in your opinion is more difficult dubbing or subtitling?

Both are complex, but I would say dubbing. You don't have much "freedom" to translate because you have to follow not only the speed in which people talk, but you also have to match

the words you choose in the translation with the movement of the mouth. Doing that with a foreign language can prove very difficult.

4. ¿Which software would you recommend to beginners in this field?

I would say that each and every one of us has a different perspective and preference, but I'd start with free software. They are widely available, cost-free, and easy to learn. For starters, I would choose Subtitle Workshop; for someone with a certain knowledge, Subtitle Edit.

5. ¿What skills do you think are required to work in audiovisual translation?

High cultural level, adaptability, learning skills, curiosity. Those are common features of the human being, but they prove very necessary to work in AV due to the nature of the profession, the types of jobs you may find and the fast-moving nature of AV translation.

6. 'Why do you think the audiovisual field is not popular among new translators?

(multiple choice).

- A. There is little information about it.
- B. It does not pay well enough for people to make the effort.
- C. It is a difficult profession.
- D. It requires other skills or resources beyond language knowledge.

Other: To the contrary, I would say it seems to be the most popular of the translation fields nowadays (at least in my country and surroundings). Most translation students claim to be interested in AV, or at least "they would give it a go."

7. ¿How much money do you think it is required as an investment to start working in audiovisual translation as a business option?

A. Higher than the previous options.

B. 3000-5000 USD.

C. 1000-3000 USD.

D. 0-1000 USD.

8. ¿Why do you think audiovisual translation may be a valuable option to consider as a job opportunity?

It is a nice and interesting way of getting started. Besides, we are living in an era where everything is on the screen: movies, series, videos, social media. AV material is everywhere. In addition, it can be articulated with other disciplines: for instance, Medical translation, Economics, Marketing. All those disciplines that can produce audiovisual material, can be translated and subtitled. That without mentioning people with some disability (deaf or blind people), who constitute another audience that has the right to have access to it. I would say AVT is the discipline of translation that offers the widest array of opportunities.

Glossary

Aspect Ratio: It refers to the relationship of width and height of an image. It is represented by two numbers separated by a colon: 16:9.

Audio: Relative to the recording, treatment, transmission, reception and reproduction of sounds.

AVT: Short for Audio Visual Translation.

Bit Rate: It refers to the quantity of bits being transferred in a second.

Block subtitles: Group of text lines (subtitles) that appear at the same time and break at logical points. These lines appear for a few seconds (enough time for people to read) and then disappear to give space to other subtitles.

Caption: These are subtitles specially entered thinking on the people who have hearing disabilities. They are basically subtitles for deaf people or people who have serious difficulties to hear. They show environmental sounds that help clarify what is happening in certain scenes.

Character limit: It refers to the limit of characters that may appear in a movie as subtitles.

Character per Second: Number of characters that appear in the screen in a second. Subtitles can last several seconds so that they can be read.

Codec: Codec stands for **Compress/Decompress** and it is a program or algorithm used in the computer world to process and manipulate video data.

Compression: It refers to the process of eliminating unnecessary bits in a file and by that way making it smaller.

Cyber Link: It is the name of a company that offers different sorts of video editing software.

Digital: It refers to the code used by computers as their main “language” which consists of 1s and 0s.

Download: It is to receive data usually from a computer network called server, residing somewhere within the internet, into one’s own computer device as a result of a previous data request.

Dubbing: Audiovisual translation technique that allows the replacement of a soundtrack in an original language and replaces it for a soundtrack in a target language matching the movements of the lips of the actors that can be seen in a movie.

Edited subtitles: This term refers to subtitles that have been edited meaning by this that they were changed or altered because of different reasons and do not match word by word what is being uttered by the actor. This may happen for example when space limitations in the screen does not permit the displaying of a word by word translation.

Edition: The process by which a particular version of a text or audiovisual material is created.

Graphics' text: This term refers to any text that is already part of a video and cannot be altered or edited unless the original file is available.

Half-dubbing: It refers to information provided in the target language usually in the form of a spoken text without translating the dialog in its entirety.

Interlinear: It is a technique of translation in which two lines of texts are written one below the other to place the translation in between. This is normally a word by word translation.

Italics: It is a kind of font-form used to emphasize texts as in (*text in Italics*).

Line breaks: This is the point in which the subtitles line ends.

Lower third: This is the lower section of the screen where in the great majority of cases the subtitles are entered.

MP-4: MPEG-4 is a digital multimedia container format which is commonly used to store video or audio and replaces the former version called MP-3. MP-4 can be used to store subtitles and images as well.

Parenthesis: The parenthesis is used to write the edited subtitles and separate them from the rest of subtitles.

Power Director: Power Director (Power Director 365) is a video editing software produced by Silver Link Company.

Quality Assurance: The process by which the subtitles are checked by another person other than the translator, checking the subtitles and/or the translation.

Rendering or render: The rendering process refers to the last step in subtitling which the blending of the video and the subtitles. The subtitles when entered the film are not part of the video. For the subtitles to become part of the video they need to be blended into the video to become one single file. This process is called the rendering process. The result is a new movie file with the subtitles already added in it and that therefore cannot be changed anymore.

Video Editing Software: It is a software specially design to work with videos.

Voice-over: It is a production technique where the voice heard does not belong to a real person talking in that moment, but it is prerecorded and then used in various forms such as television advertising.

Source files: The original video files that the translator will use to work on.**Subscription:** A period in which a software company rents their products in change of a monthly o annual fee.

ST: source text. The original text of the audio visual material in the original language of the film.

Subtitle Editor: It is that feature in a video editing software where subtitles can be included.

Subtitling: In the addition of text lines to a video or movie generally translating from one language to another.

Guidelines: They are the rules that the translator uses depending on who they are translating for. Every studio may have their own specific rules.

Timeline: The timeline is the section in the software editing environment (generally all video editing software have one) where the video can be worked and visualized in a temporal line. It's a graphical representation of the movie file chronologically ordered and signaled that allows the user to know at every moment in what section of the movie he is working.

Transcription: It is the representation of a spoken language in written form.

Trim: It is the process used to cut a section of the movie. In the case of subtitles added using Power Director 365, the subtitles can be trimmed and moved back and forth in the time line. Also videos can be trimmed which means that whatever part was trimmed from the original video will be removed as part of the final video once it is rendered.

Trim only: In Power Director 365 means to cut a section and move only that specific section without affecting the position of other entries within the timeline.

Trim and move Clips: In Power Director 365, this means that the clip is cut and when it is moved the subsequent entries will be moved with it.

TT: target text. The text produced at the end of the process of translation and subtitling.

Upper third: It is the superior part of the screen where subtitles can be added if the lower part of the screen already contains subtitles.

Voice-over: Also called voice-off is a prerecorded voice which is not the voice of the actor that can be seen in the screen.

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