



**CATHOLIC UNIVERSITY
OF SANTIAGO DE GUAYAQUIL**

**FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

TITLE OF PAPER

**ANNOTATED TRANSLATION AND SUBTITLING OF THE
DOCUMENTARY “WASTE DEEP”**

AUTHOR:

ÁLAVA INTRIAGO, YORDY ARÓN

**SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR
OBTAINING THE BACHELOR DEGREE IN ENGLISH
LANGUAGE WITH A MINOR IN TRANSLATION**

PROJECT ADVISOR

DE ABREU FERREIRA, JOSÉ ANTONIO, MSC.

GUAYAQUIL, ECUADOR

2018



**CATHOLIC UNIVERSITY
OF SANTIAGO DE GUAYAQUIL
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

CERTIFICATION

We certify that this research project was presented by **Álava Intriago, Yordy Arón** as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation**.

PROJECT ADVISOR

De Abreu Ferreira, José Antonio, MSc.

DIRECTOR OF ACADEMIC PROGRAM

González Ubilla, Stanley John, MSc.

Guayaquil, on the 12th day of March of 2018



**CATHOLIC UNIVERSITY
OF SANTIAGO DE GUAYAQUIL
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

STATEMENT OF RESPONSIBILITY

I, **Álava Intriago, Yordy Arón,**

HEREBY DECLARE THAT:

The Senior Project: **Annotated Translation and Subtitling of the Documentary “Waste Deep”** prior to obtaining the **Bachelor Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

Under this statement, I am responsible for the content, truthfulness and scientific scope of the aforementioned paper.

Guayaquil, on the 12th day of March of 2018

AUTHOR

Álava Intriago, Yordy Arón



**CATHOLIC UNIVERSITY
OF SANTIAGO DE GUAYAQUIL
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

AUTHORIZATION

I, **Álava Intriago, Yordy Arón,**

Authorize the Catholic University of Santiago de Guayaquil to **publish** this Senior Project: **Annotated Translation and Subtitling of the Documentary “Waste Deep”** in the institutional repository. The contents, ideas and criteria in this paper are of my full responsibility and authorship.

Guayaquil, on the 12th day of March of 2018

AUTHOR

Álava Intriago, Yordy Arón



**CATHOLIC UNIVERSITY
OF SANTIAGO DE GUAYAQUIL
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

ORAL PRESENTATION COMMITTEE

GONZÁLEZ UBILLA JOHN, MSC.
FACULTY DIRECTOR

VÁSQUEZ BARROS MARIELA, MSC.
FACULTY STAFF

RIVADENEIRA ENRÍQUEZ SARA, MSC.
REVISOR

Es seguro <https://secure.orkund.com/arkn/35723769-45130-395116-66x60a6ATA-379ud000KCFh2m55e+Z79m1EzomVAwWfCQDmca29q65x7d79745050689> Jose De Abreu (Jose.deabreu)

ORKUND

Documento: FH1A.doc (035813798)
 Presentado: 2018-02-21 15:04:06:50
 Presentado por: jose.deabreu@ucsg.edu.ec
 Recibido: jose.deabreu.ucsg@anaysp.orkund.com

1% de estas 50 paginas, se componen de texto presente en 6 archivos.

Lista de fuentes Bloques

Categoría	Enlace/nombre de archivo
B1	TECCEca.docx
B1	JLAbreca.docx
B1	ReserchATIITITRRIA.docx
B1	http://bibliobitolo.net/ric/en-us/articles/213719387/mwts-the-actual-munitions-9...
B1	https://www.researchgate.net/publication/327810488
B1	https://doi.org/10.1515/jna.1994.48.81
B1	https://www.scribd.com/document/208241119/10-1075-mebel-35-4-06del

CATHOLIC UNIVERSITY OF
 SANTIAGO DE GUAYAQUIL
 FACULTY OF ARTS AND HUMANITIES
 SCHOOL OF ENGLISH LANGUAGE
 TITLE OF PAPER

.....

AUTHOR:

.....

(NAMES AND LAST NAMES)

SUBMITTED IN FULFILLMENT OF THE

ACKNOWLEDGEMENTS

I would like to thank my family, who has always supported me, not only during my academic journey but in every decision I have taken. Also to ALL my friends, I have the best ones.

UCSG has played a great role in keeping me motivated to embrace my academic goals and accomplish them. I want to thank my professors and tutor, who always helped me every time I needed it.

Thank you everyone, really. You made this journey worth it.

Jordy Álava

DEDICATION AND ACKNOWLEDGMENTS

To my grandma, who cried rivers when I left my hometown.

Also to "Salem," the black cat who is always at the hall of the main building.

Such a nice reading companion.



**CATHOLIC UNIVERSITY
OF SANTIAGO DE GUAYAQUIL
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

GRADE

DE ABREU FERREIRA, JOSÉ ANTONIO, MSC.

Project Advisor

TABLE OF CONTENTS

ABSTRACT.....	VI
INTRODUCTION	7
1.1 PROBLEM AND JUSTIFICATION	9
1.2 RESEARCH QUESTION:	13
1.3 SUB-QUESTIONS	13
1.4 GENERAL OBJECTIVE:.....	13
1.5 SPECIFIC OBJECTIVES	13
CONCEPTUAL FRAMEWORK.....	14
1.6 Documentary.....	14
1.7 Interviews and Impromptu Speech.....	14
1.8 Subtitling.....	15
1.9 Interlingual Translation.....	15
1.10 Bilingual Subtitles	16
1.11 Audiovisual Translation.....	16
1.12 Audiovisual Text	16
1.13 Text-image interaction	17
1.14 Subtitling Mode.....	18
1.15 Stages of Subtitling.....	18
Spotting & Timing:.....	18
1.15.1 Reading Speed	19
Translation	20

Insertion of Subtitles	21
1.16 Constrained Translation.....	21
First Dimension.....	22
Second Dimension:.....	22
Third Dimension.....	23
1.17 Strategies involved in the Translation Process of Subtitling by Henrik Gottlieb.....	24
1.18 Strategies for Extralinguistic Culture-Bounded References by Pedersen.....	25
1.18.1 Source Language Oriented Strategies.....	25
1.18.2 Target Language Oriented Strategies.....	26
1.19 SUBTITLING METHODS.....	27
1.19.1 Method 1: Pre-translation - Adaptation - Spotting	27
1.19.2 Method 2: Pre-translation - Spotting - Adaptation	27
1.19.3 Method 3: Adaptation - Spotting - Translation.....	28
FINDINGS.....	29
1.20 ANALYSIS OF THE TECHNIQUES APPLIED IN THE TARGET TEXT	29
1.20.1 PART 1: Subtitling Translation Strategies by Gottlieb.....	29
1.20.2 Part 2:	39
CONCLUSIONS & RECOMMENDATIONS	45
BIBLIOGRAPHY	47
APPENDIX.....	51
1.21 Questions of the Survey and Graphic Results.....	51

1.22	TRANSCRIPT OF THE DOCUMENTARY “WASTE DEEP”	58
1.23	TRANSLATION AND SUBTITLED UNITS OF THE TRANSCRIPT	
	67	

ABSTRACT

The present project provides an annotated translation and subtitling of a documentary whose aim is to boost awareness of environmental issues and serves as a tool of knowledge and change. The audio-visual information breaks down the topic of environmental pollution and focuses on waste found in many forms such as food and recyclable materials, and industries like food packaging industries and fashion. The documentary "Waste Deep," produced in Australia, tells the story of people from different walks of life trying to make a difference with their different projects and movements, aiming to lessen the current environmental crisis and demonstrating how every individual can make an impact, either positive or negative, in the planet by their day-to-day activities, as well as how easy it is to become an environmental activist. The documentary is found only in English, and the information it provides is very rare to be produced accurately in Hispanic regions.

Kew words: annotated translation, audiovisual translation, subtitling, documentary, environmental issues, environmental awareness, environmental activist, Hispanic community, waste.

INTRODUCTION

Communication is the art of putting a message across for everyone to understand it with the same intensity and eloquence of the creator, but this process always starts in people's minds. Is what our mouth speaks faithful to what our mind was thinking? Answering this question implies that the process of translation starts even before a source text is given, and when it does happen, translators become psychologist of words, capable of unveiling shades of meanings and transferring them into different language.

Translating meaning has little to do with words, but units of ideas that could be conveyed through other linguistic codes with similar intentions. Depending on the mode of translation, these ideas will be transformed into one way or another, with some approaches being applied and others discarded. For the case of this research project, audiovisual translation should be studied, for it is the channel of the transmission of the product and differs to the other types of translation in the application of strategies and constrains involved.

Audiovisual translation is a multichannel, multicode type of translation. This means that while gathering the information and meaning, the translator is not only rendering the oral message – such us dialogs in a film, or the narration present in a documentary – but also considering the kinetic channel, which involves the actions performed by the actors, as well as the transition of scenes and the camera movements. All these features of the audiovisual texts that form part the audiovisual work will affect the process of subtitling by means of the strategies chosen.

The product of the present project is the subtitles of the documentary “Waste Deep,” which topics mainly refer to pollution and waste. Though the subtitling process, the dialogues of the film are rendered by taking neutral decisions, conveying the emotions and tone of the film, as well as the creation of straightforward language that could be understood quickly by the Hispanic viewers, and consequently enjoying the audiovisual texts simultaneously.

The problematic of environmental pollution is a subject that is not tackled in the Hispanic community as imperatively as in other regions, which poses a gap of knowledge that this project aims to fill.

1.1 PROBLEM AND JUSTIFICATION

The main goal of a translator is to achieve the communication of meaning from one language into another, and for such purpose, there are some strategies that could be applied to render the original text as accurately as possible. In this scenario, audiovisual translation –a specialized field within the translation sphere – poses many challenges for the translator who seeks to be faithful with the source text, and at the same time contradicts the preciseness of translation by compensating some of the linguistic units with features of other texts presented in the audiovisual work.

The purpose of this project was to disseminate information that is not found in the Hispanic community about the wastefulness of our lifestyles. The information handled came from a documentary that questions how much waste is produced by citizens of the world and how this affects the environment, and consequently, us. By spreading this message through the noble work of translation in the form of subtitles, more people may become informed and could benefit from it. Another purpose of this project is to give a source of reference for the study of documentary subtitling to any student of translation who wants to embark on this realm of the field.

The information presented in the media is not always accessible to every individual. This is because some of the information broadcasted is done through a language unknown by the audience, leaving a huge demographic fall behind, incapable of generating intelligent debates and becoming less informed.

In the case of the environmental information that comes from the product of this project, the Hispanic population is unaware of how much they could help the world they live in by simply living in a more sustainable way. But most importantly, they are not fully informed of what the current environmental situation is. It is important that everyone living on planet Earth have access to this information. *The world needs all the friends it can get.*

In order to know how informed and aware the Hispanic community was about environmental issues regarding waste in food, agriculture, fashion, and other areas, as well as to see if it was relevant to bring information of this kind to their lives, a survey was conducted to 19 people from different Spanish speaking countries. The results of this quantitative instrument exposed the need that this community has for sources of information that keep them aware of the environmental situation and help them contribute to the welfare of the environment.

In general, people know what environmental pollution is and they are aware that in South America, pollution is a problem that gets worse with every passing day. On account of that, almost 80% of the interviewees who answered the survey think that they could change some of their day-to-day habits in order to contribute positively to the environment. Some of the things they mentioned to be able to change were: not to use disposable items and aerosols, sort the trash, save water and electric energy.

The alternatives provided by the participants are relevant and show their interest to act for the benefit of the environment; however, those ideas are still basic ways to fight environmental problems and a source of information will help them find more eco-friendly solutions.

Interestingly, 72% of the interviewees think that they could adapt even more swaps to their life for the sake of a more sustainable lifestyle. In addition to that, the remaining 27% think that they could consider doing something more than what they are already doing.

The documentary *Waste Deep* may help both scenarios as it presents more tools to the people already interested in changing their habits, as well as serving as an introduction to environmental issues, providing eco-friendly solutions through understandable audiovisual material.

Sources of accurate information are important to act on behalf of the environment. Unfortunately, less than 40% of the interviewees know at least

one source of information that sheds light on environmental issues. The sources of information that they provided are: webpages (Visolit, Ministry of Environment), internet information in general, trending videos (Playground) and newspapers and TV news.

After browsing the webpages mentioned, they only show projects and news of their own organizations, which does not provide relevant information. As for information from the internet and trending videos related to the environment, they could be a source not up to standards of accuracy. Newspapers and TV news, on the other hand, disseminate information that is supposed to be trusted; however, it mostly provides facts, not solutions.

The documentary Waste Deep highlights problematics of the environment and solutions to those issues. As the cofounder of SustainableTable mentions in the crowdfunding video for the making of Waste Deep, the main problem about environmental education linked to our routine is that people do not perceive what is wrong, so expecting people to change their habits when they do not know what they are doing incorrectly is a rather hard task. The information provided in the documentary aims to make people aware of the alternatives they have and all the choice they can make by themselves.

Awareness is an important component of knowledge and power, it enables people to know, interact and act. But, the best way to put people into action is not really telling them how to act, but showing them what other people are doing, with demonstrable facts. Tannenbaum (2013) seems to think the same for what she wrote in her blog: “the best way to convince people that they should care about an issue and get involved in its advocacy isn't to tell people what they should do -- it's to tell them what other people actually do.”

One of the ideal movements with positive impacts to the environment is the Zero Waste lifestyle, which aims to reduce unhealthy consumerism and brings a bigger problem than only the action of purchasing things, for it involves the process of manufacturing the products purchased and the resources used, as well as the welfare of the people involved in the making

of such products, and the pertinent measures to the environment such as food print emission, among other factors. All these topics are described in the documentary as part of showing the impact that the Zero Waste movement has on the wellbeing of the environment. When the interviewees were asked about the Zero Waste movement, almost none of them knew what it was about.

Another major subject where the interviewees did not have much knowledge was on the damaging effect that their products present to the environment at the moment of being discarded. The participants knew that most of their products purchased come wrapped in plastic and they acknowledge that this is a problem for the ecosystem, but they still find the use of plastic important and think that the solution to this problem is recycling; which, due to the lack of information and education about the subject, and misinformed reports by mainstream media, an alarming 85% think recycling is the best solution. Such statement shows the importance of our research product, subtitled a documentary that shows the reality of all these problems, placing recycling as the last option – if really needed.

1.2 RESEARCH QUESTION:

How would the translation of the documentary WASTE DEEP boost awareness among the Hispanic community on environmental issues caused by the individual's daily lifestyle?

1.3 SUB-QUESTIONS

1. Why is it important to translate the WASTE DEEP documentary?
2. How important is it to create awareness on environmental issues for the Spanish-speaking community?
3. What methods are used in order to translate audio-visual material?
4. Which strategies should be taken into consideration at the moment of translating extralinguistic elements and particularities of audiovisual subtitling?

1.4 GENERAL OBJECTIVE:

To provide an annotated translation of the documentary WASTE DEEP targeting the Hispanic community so they can access information regarding environmental concerns and gain awareness of environmental problems caused by their lifestyles.

1.5 SPECIFIC OBJECTIVES

1. To translate the documentary WASTE DEEP contributing with an annotation study.
2. To inform about the community that will receive this project, in this case, the Hispanic-speaking Community.

CONCEPTUAL FRAMEWORK

In order to understand and provide the product of this research project, it is important to define and clarify terms and strategies that are part of the final work of the translation process.

1.6 Documentary

A documentary is in its essence a story told, as Nichols (1992: xi) puts it “utilizing the capacities of sound recording and cinematography to reproduce the physical appearance of things,” through real people, real lives or real situations. Individuals often feel the need of watching documentaries when the necessity of getting familiarized with a situation that impacts their lives appear, as it is complicated to understand it in all their angles by themselves. Barnouw (1974) seems to have a similar opinion, for he thinks that documentaries help us to open our eyes to the world available to us but, that for various reasons, we are not capable of perceiving.

Documentaries, for Delabastita (1989: 196-197) as a representation of film, are constituted by multiple codes, which are: verbal (includes many dialects and sociolects); literary and theatrical (storyline, dialog); proxemic and kinetic (non-verbal performance); and cinematic (techniques, genres).

1.7 Interviews and Impromptu Speech

As part of documentaries, one of the common features presented is information through interviews. The nature of interviews is spontaneous and crowded with unrehearsed responses, even when the interviewer has probably had the time to prepare a list of question to ask. In answering those questions, even when the participants give a bit of thoughts to utter their answers, they persist as examples of impromptu speech, containing redundancies, false starts, repetitions and hesitations. (York, 2006)

A difference that is important to understand is that between spoken and written language, the former is dynamic, immediate, informal, irreversible, and based in narrative; whereas the latter is static, distant, formal, revisable, and able to describe multiple facts.

1.8 Subtitling

Since the first steps of visual production, subtitling has become one of the most virtually ignored areas not only in film studies, but also within the sphere of translation academics. Widely regarded as an evolved version of the primitive *intertitles*, subtitles are snippets of written text superimposed on visual footage that convey a target language version of the source speech. Conventionally, each of the snippets into which the original speech – whether in the form of dialogue or narration – is divided for the purposes of translation, has to be delivered in synchrony with the corresponding fragment of spoken language. (Perez-Gonzalez, 2014)

It is clear that there are many challenges in the subtitling process, and because of its intricacies, the subtitler Alan Wildblood, quoted by SNELL-HORNBY (2006: 90), apparently does not see himself as a translator: “subtitling is not translating. It’s a lot harder, but it’s a lot more fun.” The process of subtitling is indeed hard, where the transfer of the original dialogues to printed captions involves a triple adaptation: translating a text into the target language (interlanguage conversion), transforming a spoken utterance into a written text (intermedia conversion), and finally reducing the discourse in accordance with the technical constraints of projection time and width of screen. (Nir ,2009)

1.9 Interlingual Translation

Interlingual translation is one of the ways Jakobson tells to interpret a verbal sign. Such interpretation happens through other language where “there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages.” (1959: 233) The way in which it works is by substituting the message from language A to

language B as a whole and not in separate code-units, becoming into a reported speech since “the translator recodes and transmits a message received from another source, which process involved two equivalent messages in two different codes.”

Confusion may arise between the concepts of interlingual subtitles and bilingual subtitles, since both share the interrelation between two different languages. However, these concepts mean different aspects of subtitling.

1.10 Bilingual Subtitles

In communities where several linguistic constituencies co-exist, *bilingual subtitles* convey two language versions of the same source fragment, one in each line of the subtitle. (Perez-Gonzalez, L. 2014). Some bilingual or multilingual countries, like Belgium or the Netherlands, may use three or four lines of subtitle, with an average of 30 characters per line. (Georgakopoulou, P. 2003)

1.11 Audiovisual Translation

The term *Audiovisual Translation* is referred by Gambier & Doorslaer (2010) as the umbrella denomination of programmes in which the verbal dimension is only one of the many shaping the communication process. The concurrence of different semiotic layers through the visual (images, written text, gestures) and audio (music, noise, dialogue) channels makes the translator’s task particularly challenging in this field. Gambier also adds that subtitling is arguably the most commonly used because it is cheap and fast, against the other professional practices such as interpreting, voiceover and dubbing.

1.12 Audiovisual Text

The process of audiovisual translation deals with many types of audiovisual texts, the latter being a medium where its complexity lies on the mode of transmission, and verbal and non-verbal information poses problems for the

subtitled since the presentation of meaning can be reflected on subtle forms of communication, such as rise in intonation or a gesture complementing an utterance. (Pettit, 2004)

In addition to that, Bartrina and Espasa (2005: 85) state that the audiovisual text works with "the interaction between the simultaneous emission of image and text, and its repercussions for the translation process." This interaction gives a new feature to the audiovisual text: redundancy, which occurs when the oral and written messages are conveyed with sound and image. In this sense, the subtitlers have to consider both verbal language and the medium concerned.

The four basic elements of audiovisual text, established by Delabista are cited by O' Sullivan (2011):

- a) Acoustic and verbal: including dialogues and voice-off.
- b) Acoustic and nonverbal: including music and sound effects.
- c) Visual and nonverbal: including images.
- d) Visual and verbal: including images composed by letters, such as newspapers, subtitles, etc.

1.13 Text-image interaction

As referred earlier, the text that appears on the image (not subtitles), called intertitles are common elements on film, also found on documentaries. A common practice that occurs with subtitles (not intertitles) is that they tend to be reduced at its maximum as to follow the tradition of Hollywood fiction movies where image and sound are considered the only acceptable elements on a film, whereas subtitles, as text, are regarded as an intrusion on the picture and must be reduced. Such practice should not be followed in documentary subtitling (or any type of subtitling, verily), given the fact that verbal-visual signs occur frequently, therefore should be considered as an indispensable element of communication. (York, 2006)

1.14 Subtitling Mode

Audiovisual programmes use two codes, image and sound. Along with them, subtitling – dubbing and voice-over too – is constrained by the respect it owes to synchrony in these new translation parameters of image and sound (subtitles should not contradict what the characters are doing on screen), and time (i.e. the delivery of the translated message should coincide with that of the original speech). In addition, subtitles entail a change of mode from oral to written and resort frequently to the omission of lexical items from the original. (Díaz-Cintas & Remael, 2014)

1.15 Stages of Subtitling

The following stages of subtitling are classified by Luyken & Herbst (1991):

Spotting & Timing: Spotting is setting the time from the ST to the TT even before the translation. As for timing, it seems to be a more complex procedure for Manzoufas, in the sense that it challenges the subtitlers to “re-enforce a dramatic or comic moment and can maintain the pace of a program.” (1982: 17)

This idea is stressed by “The Art of Subtitling” issue cited by Georgakopoulou saying that if the audience reacts to a humorous scene in a different peace than the visual presentation, or not reacting at all, “an alien force inserts itself between the section of the audience enjoying the original version, and the section, at least, partially dependent on the English text.” (2003: 46)

According to Di Chiera (1985: 31-32):

Good timing allows the viewer to subconsciously anticipate the next subtitle. Indeed, when subtitles match up the rhythm of the dialogue, it is possible for the audience to become so absorbed, that it creates the illusion of comprehending the language itself.

Conclusively, Adriaan van der Weel (1990: 25), cited by Georgakopoulou, considers timing “the single most critical aspect in subtitling,” (2004: 47) since

not only does it give an opportunity to the audience to understand the film, but also makes this medium of information appear less artificial.

In connection with the artificial feeling of subtitling that may often arise, the TED Open Translation Project advises that in order to maintain the conversation environment realistic, the use of parenthesis to explain something is a technique that should be avoided since “subtitles are meant to represent speech and the speaker doesn't speak in parentheses.” (Ted Translators Wiki, 2015) The same idea is shared by Altahri (2013), proposing that any time when the subtitler needs to add additional information to provide the audience with a clearer explanation on any point, such information will need to be explained conversely.

1.15.1 Reading Speed

The time used for the subtitles to remain on the screen are set in a way that it gives everyone the opportunity to catch up on what is being said, as well as to experience the visual content. Thus, it is important to analyse the reading rate of the audience.

Jan Ivarsson estimates that the reading time should be between the range of 1.5 and four seconds for a complete one-line subtitle, and between 6 to 7 seconds for a complete two line subtitle. On the other hand, Díaz and Remael (2014), state that the average viewer reads at a rate of about 2.5 words per second so that a subtitle which exceeds the corresponding number of characters for a given maximum duration is likely not to be read in full.

Despite the proposition of these authors, reading speed can vary according to the target audience. For instance, Manzoufas (1982: 17) thinks that subtitles may be left on the screen for a subtle longer period of time than usual for children's programmes. This consideration can also be applied for older people, who take a little bit more time to read; however, the opposite happens in programmes for younger people.

Some studies have been done on reading speed for subtitles, but almost no research is done on the unified assimilation of the audiovisual texts as a whole. One of the steps towards getting a foundation on the topic was coined by Pablo Romero-Fresco, a senior lecturer in AVT and the main researcher of *Digital TV For All project*, founded by the European Commission, who found out that most of the participants on his research spent 90% of the time looking at the subtitles, and only 10% looking at the images, which translates to very little visual information assimilated, and comprehension suffered a lot. This information was gathered by the application of eye-tracking technology, recording the movement and the position of the participant's eyes. The less movement we can have in a subtitle, the better. (BBC, 2011)

Translation: When it comes to the translation side of subtitling, we have two main scenarios. The first one starts when a script of the ST is produced by a translator of the source language, who is a native speaker and is capable of recognizing word plays or other autochthonous aspects of the language easily. This product is given to a native subtitler of the target language. The second scenario, and the most common one, is when the translator of the second language translates the audio material himself. However, this procedure is acceptable if the subtitlers are fluent in both source and target languages. (Georgakopoulou, P., 2003) A clear example of that is the starting process of the product of this research, where the translator had to manually transcript the dialogues in his second language, producing his own source text file. Once the translator had the dialogues to translate, s/he preferred to render them directly in the subtitling software because the constrains of time and space cannot be perceived efficiently in doing them manually.

Translation subtitling has its own constrains of space, which varies according to the language, subtitling company, etc. Luyken and Herbst (1991) think that each subtitle line should have between 32 and 40 (Latin) characters (TV broadcasts) and between 24 and 27 for film.

Netflix, for instance, advise their subtitlers to keep the number of characters per line around 42. (Netflix, 2017) The TED Open Translation Project gives the same guidance to their team of global subtitlers. (Ted Translators, 2013)

However, Georgakopoulou is of the idea that “today's advanced systems give the possibility of providing subtitles with no specific number of characters, and with any choice of font available,” (2003: 48) giving more choices for the translator to work according to a specific audience or company. This is not something permitted in closed-captioning subtitles, since those must have no more than 32 characters per line.

Insertion of Subtitles: When using a subtitle software, the subtitled text is played together with the video in order to notice any errors synchronisation, display and text of the subtitles. (Luyken et al 1991)

Amara

For the product of this project, the software used is Amara. As described in its own web page, Amara's technology allows captioning and subtitling of any video for free. The reason why this software was chosen over others is because it is the perfect tool to work with audiovisual material from the internet. Since the video is already posted on Vimeo.com (a video broadcast platform very similar to Youtube.com), Amara allows on any video of both platforms to insert subtitles whenever they are ready, without rendering the video file afterwards as many of the other conventional subtitling software.

1.16 Constrained Translation

Time and space are the most recurrent constrains of the subtitling process that subtitlers use in order to justify the high practice of reduced dialogues from the ST to the TT. Tirford (1982) finds the qualities of reduction acceptable only in the case of falling into one of these categories or dimensions based on the intricacies of the job.

First Dimension: The first dimension concentrates on the two types of information that viewers must be able to receive and assimilate simultaneously: on-screen action (dynamic) and written text (static), often causing tension between them.

In the situation where the documentary displays action scenes, condensing the dialogue in the subtitles to make space available for the viewers to follow important information presented in the image is justified. On the other hand, when the documentary shows conversely, static information (dialogue) that may be indispensable for the storyline than action in the visuals, the subtitler does not face the same limitations of time and space that are found in scenes loaded with dynamic information, thus justifying filling the subtitle lines to the maximum.

As for this documentary, most of the dialogues were presented with static images, where the participants talked themselves with occasional close-ups and general scene jumps.

Second Dimension: The second dimension lies on the peculiarities between cohesion, coherence and the difference between discourse and text. Here, Tifford explains that the dialogues displayed are always coherent but not permanently cohesive, since there are times when the visuals supply cohesion and supports the dialogue. In the case of subtitles, they should present both coherent and cohesive components since they are presented as texts; however, there may be a lack of cohesive or minimally cohesive, because of the time and space constrains.

Waste Deep's supply of information comes entirely from the interviewees featured in the documentary, all of them with different speech pace, peculiarities and lexical load. Each one of these features combined occasionally posed difficulties to maintain the subtitled dialogues cohesive while being restricted with the constrains of time and space. In order to overcome that, the translator has to trust his audience to assimilate all the forms of information showed and find cohesion through the support that the visual image provides to the subtitles.

Third Dimension: The final dimension of constrained translation is about the problem that comes from the performance of a linguistic expression on the screen and how the subtitles have to be faithful to translate that action. Besides the body expressions representing “yes” and “no,” and other common actions that could be translated into words, there were no major difficulties in this dimension for the documentary in question.

The “constrained translations” concept by Titford are not against the most cited and used strategies for subtitling proposed by Gottlieb, which takes condensation as its overall rule, but how much they are overused by subtitlers for the deletion of information, which riddance can be perceived sometimes as unnecessary, especially in the documentary sphere where the dissemination of information is fundamental. The practise of subtitling should be “about omission or reduction, but an interplay between written and visual information.”

1.17 Strategies involved in the Translation Process of Subtitling by Henrik Gottlieb.

The strategies coined by Gottlieb (1992) aim to recognize all the elements that belong to the audiovisual work as different types of languages that can work among them and can be translated in an organic fashion. Through his 10 strategies, he provides linguistic solutions that may arise due to the constraints of subtitling, since half of them are media oriented.

Type of strategy	Character of Translation
1 Expansion	Expanded expression, adequate rendering (culturespecific references)
2. Paraphrase	Altered expression, adequate rendering (nonvisualized language-specific items)
3. Transfer	Full expression, adequate rendering (slow unmarked speech)
4. Imitation	Identical expression, equivalent rendering (proper nouns; international greetings)
5. Transcription	Non-standard expression, adequate rendering (dialects; intended speech defects)
6. Dislocation	Differing expression, adjusted content (musical/visualized language-specific items)
7. Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8. Decimation	Abridged expression, reduced content (fast speech; low-redundancy speech)
9. Deletion	Omitted expression, no verbal content (fast speech with high redundancy)
10. Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

Figure No. 1 (Gottlieb, 1992: 166)

1.18 Strategies for Extralinguistic Culture-Bounded References by Pedersen.

Another author that focuses on subtitling translation, with an in-depth focus on extralinguistic and cultural elements is Pedersen, whose strategies were proposed in order to make the work of the translator more accurate at the moment of tackling decisions concerning extralinguistic culture-bounded references, and claiming that such elements found in language “are not part of a language system” (2007: 2) per se.

From this point, Pedersen provides two categories of strategies: SL oriented & TL oriented.

1.18.1 Source Language Oriented Strategies

Retention: This strategy permits the SL element to be introduced to the TL. When the reference is a proper noun, it is written normally or can be closed between quotations; when is not a proper noun, it may be marked by italics. Subtle additions can be part of the retention, such as an article or spelling adjustment. This strategy is probably the most used by subtitlers, but not the most efficient, since by doing this, the target audience reads without guidance of what the words in that other language mean.

Specification: In this strategy the reference is left untranslated but information that serves of guidance for the readership may be added. This information can be added by either two ways: explication or addition.

Explication: It can be any addition of text by spelling out anything that is implicit in the ST, (like acronyms or abbreviations) or the completion of an official name.

Addition: Any type of information added to serve as guidance to the target audience.

Direct Translation: Based on the outcome of translation, it has two subgroups; the first one is CALQUE, which is not familiar to target audience and it may sound odd to them, and the second one is Shifted Direct

Translation, which refers to those terms that are common in target culture so the audience are familiar with them."

This strategy allows the translator to perform a literal translation. Such strategy is not common in the translation of proper names; however, official institutions and technical gadgetry are elements that sometimes are translated literally. Direct Translation has two subgroups:

Calque: Literal translation of an element from the ST that does not sound familiar in the TT.

Shifted: Literal translated terms that are common in the target culture.

1.18.2 Target Language Oriented Strategies

Generalization: In this strategy, the translator can replace a specific reference to a broader one, which may or may not involve the use of hyponyms.

Substitution: Through this strategy, the source extralinguistic culture-bounded element is replaced with either an exact equivalent in the target language or a paraphrase, which cannot necessarily be an extralinguistic culture-bounded element.

Cultural Substitution: If a cultural reference is to be substituted, it can only be replaced by another cultural reference in the target culture.

Paraphrase: By paraphrasing, the translator changes the cultural term completely by rephrasing the source culture element or by completely changing the cultural term with something that "fits the context."

Omission: In his definition, Pedersen agree with Toury that Omission is a valid translation strategy, and in the present model it simply means replacing the source text extralinguistic culture-bounded reference with nothing. (As cited in Pedersen, 2007).

1.19 SUBTITLING METHODS

In the subtitling sphere, the methods are chosen according to the needs and preferences of the studio or client, as well as how technology advances and new tools are implemented in the subtitling work. Therefore, a standardization of methods does not exist; however, some authors attempt to spot light on this area of subtitling.

Diana Sánchez (2004) have identified four subtitling methods. Some of the terms found in this methods are defined bellow:

Pre-translation: Translation of dialogue list before creation of subtitles.

Adaptation: Separation and adjustment of pre-translated text into subtitle units.

Spotting: Capturing the time code at which a subtitle begins and ends.

1.19.1 Method 1: Pre-translation - Adaptation - Spotting

In this method, a translation of the dialogue is adjusted into subtitle units before being set into time frames to appear on the screen and disappear afterwards.

1.19.2 Method 2: Pre-translation - Spotting - Adaptation

In this case, the film is set into time frames before adapting the pre-translated text, where the subtitler must capture the time at which a subtitle begins and ends for each subtitle. This permits the translator to identify the subtitle units and consequently adapt the translated text to fit the constrains already set.

It is important to clarify that the work of the translator can be changed, since the subtitling constrains may demand the translation to be re-written or summarised during the adaptation process.

1.19.3 Method 3: Adaptation - Spotting - Translation

This type of method is used mainly when the project is required to be subtitled into various languages and simultaneously. In this case, the subtitles are created and set into time frames to appear and disappear based on the transcription of the original language dialogue – which is usually reduced due to reading speed considerations – and then translate the subtitle units into each language. The translator can also modify the time set to each subtitle if s/he is familiarized with the subtitling process and skills, that involve time code adjustment and merging or splitting when they find possible to do so.

1.19.3.1 Method 4: Translation/Adaptation - Spotting

In method 4, the translator and subtitler is the same person since the translation and creation of subtitle units are simultaneously done and set into time frames afterwards. The opposite is also possible: determine the time frames first and then create the translated subtitle units.

This method permits that one person carry out all the stages of the process and therefore, is able to come up with solutions within the limitations of the medium, where skills go beyond the lexical borders, as to decide when to use a long or short dialogue, or when to respect the film's takes, which is not only complicated but also subjective.

FINDINGS

1.20 ANALYSIS OF THE TECHNIQUES APPLIED IN THE TARGET TEXT

In this chapter, examples are provided with their explanations according to the strategies used, both textual related and extralinguistic related. First of all, it is important for the reader to understand that subtitling is a form of adaptation, whose final rendering is a hybrid of all the languages that conform the audiovisual text. Considering that aspect, the first section of this chapter will be made up by examples that will depict Gottlieb's strategies, since they focus on the interrelation between linguistic and audiovisual texts aspects.

During the second part of the chapter, Pedersen's strategies focusing on extralinguistic and cultural-bounded elements for subtitling are analysed through examples.

During the subtitling practice, all the strategies applied get combined, especially for the translation of longer sentences. That is because, in the exemplification of the findings, it is possible that more than one strategy is discussed within the same example.

1.20.1 PART 1: Subtitling Translation Strategies by Gottlieb

Condensation

Condensation eliminates redundancies while at the same time retaining the meaning and stylistic features of the speaker. Most of the examples bellow use this technique in order to give time to the audience to grasp the meaning from the subtitles and also enjoy the visuals. Notwithstanding, most of the examples will have a detailed explanation.

No. 1

ST	Everything <u>gets returned back</u> to the system.
TT	L1: En la naturaleza no existe el término "basura". L2: Todo <u>regresa</u> al sistema.

This first example shows how a concept that is presented by two words, with the presence of an auxiliary verb, can be condensed in the target text and at the same time transporting a similar meaning.

No. 2

ST	Spade & Barrow started because I spent <u>some time</u> at SecondBite as the founding CEO for <u>7 years</u> .
TT	L1: Inicié Spade & Barrow después de L2: formar parte de SecondBite L1: como la presidenta fundadora L2: por 7 años.

In this case, the message that the speaker was putting out is the time spent in such organization, which comes to be seven years. If it is read with attention, "some time" represents the length of "seven years" that the speaker then clarifies. Readers do not need to waste time in redundancies, which is why the former phrase is deleted completely and "7 años" is left, contributing to the purpose of both phrases.

Not only was deletion one of the techniques used in this phrase but also paraphrasing. As it is highly noticeable, some changes in the order of words and ideas were necessary to achieve optimal flow of thoughts and highlight the core message. This message has three main notions, which correspond to the answer of one question: *why did Spade & Barrow start?* It was possible to transport these set of ideas and the purpose of them to the target text; nevertheless, the focus between the elements shifted in the ST, the attention

is put on Spade & Barrow, whereas in the TT the company is placed in a second frame and *I [the speaker]* gets all the lights. In the overall, this process preserves the meaning of what the speaker intends to say.

No. 3

ST	They're finding that <u>it's becoming an economic</u> . The... the... the first-grade fruit <u>moves fine</u> , but the lesser grade fruit is <u>very hard to move</u> .
TT	L1: Ellos se dan cuenta de que las frutas de L2: primera clase se distribuyen sin problema, L1: pero las frutas imperfectas L2: son difíciles de comercializar.

In the phrase “it’s becoming an economic,” which seems to be incomplete, deletion was applied. It is perceived that the phrase refers to the earning of money due to the movement of fruits, as the upcoming sentences are about this topic. Since this is inferable, the phrase was not included.

One of the words that is repeated to represent the commercialization of fruits is “move,” which is a very general term that could be particularized in Spanish to give the audience a more vivid imagery, with the renderings “distribuyen” and “comercializar.”

The last thing to highlight is how the speaker repeats the article “the.” Such repetition is frequently made in different occasions throughout the interview, which is not considered for translation and whose deletion works perfectly to maintain the flow of ideas; nevertheless, a characteristic of this individual’s communicational skills is lost.

No. 4

ST	What... <u>what is happening with</u> Spade and Barrow... it gives us the opportunity to... <u>to move</u> that imperfect fruit.
TT	L1: <u>Por otra parte</u> , Spade & Barrow nos ayuda L2: a comercializar esas frutas imperfectas.

In this example, we perceive the contrast that the speaker tries to make, but there is the repetition of a word and hesitations in the way. Therefore, the first “what” is deleted, the following sentence is paraphrased, and “move” is also paraphrased with a synonym that goes along with the topic.

No. 5

ST	Bin, <u>earlier let me</u> look inside his trolley. And I've got to <u>say it looks pretty healthy. There was a whole load of organic</u> fruits and vegetables... Some <u>organic</u> meats. Bread, cheese, <u>a bit of</u> milk and <u>a bit of</u> chocolate.
TT	L1: Bin me dejó revisar su carrito. L1: Contenía productos muy saludables: L2: frutas, verduras y carnes <u>orgánicas</u> . L1: Pan, queso, <u>un poco</u> de leche y chocolate.

Through the analysis of this example, the nature of spoken language is depicted and corrected in the subtitles. To hear incoherencies in terms of tense and grammar in spoken discourse is more than frequent. Such inaccuracies can happen for many reasons, it could represent the speaker's illiteracy, or it can be attributed to the normal interaction on any type of conversation, regardless education, social status or other speech peculiarities of the participants. However, this phenomenon that occurs in speech cannot be transported into the target text, unless it depicts an important feature of the conversation or it is necessary to highlight some characteristics of the interlocutor. The following is a detailed explanation of those mistakes present in speech:

Firstly, we have the adverb "earlier" that was not rendered into Spanish since the sentence in past tense recovers the word lost. Talking about tenses, this first sentence already mentioned, written in the past tense, is being referred later in the present tense. She could have said: "it looked pretty healthy," but she uttered in the present tense "it looks pretty healthy," perhaps with the aim to catch the audience's attention and let them feel part of the story. The curious thing is that the speaker changes the tense of the story again and says: "there was," referring to what *she had looked earlier*. In spoken language, this is not considered bad grammar; however, as stated before, it cannot be transported into the target language for the audience might get confused and would lose the flow of the story. Besides, in Spanish, this type of changes is not common neither in written nor spoken language.

Secondly, in the phrase, "it looks pretty healthy. There was a whole load of..." the words were said too fast for the subtitles to contain the same amount of information. Condensing these two phrases was very practical and conveys the meaning of both in one phrase: "contenía productos muy saludables," enhancing the dialogue with a natural flow and giving time to the audience to follow the visuals as well.

Thirdly, the speaker qualifies the fruits and vegetables as organic. Then, she makes a pause and comes again listing other products. The one that follows is meat, that she specifies is also organic. Therefore, in the subtitles, all the organic products are listed in the same group in order to economise and avoid being redundant.

No. 6

ST	So, seeing this in 2009 I said to myself: "this is what we're doing as custodians of our planet?"
TT	Ver esto en 2009 hace que cuestione lo que hacemos como custodios del planeta.

In this example, the speaker makes a rhetorical question that involves the actions of all human beings on the planet. By transforming the question to an utterance, the translator keeps the meaning and intentionality of his question and at the same time the number of words to be read by the audience is reduced.

Paraphrase

This strategy is used mostly when the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

No. 1

ST	and people often look at this image and think it's been <u>protoshopped</u> , but it's real
TT	L1: Cuando la gente mira esta foto cree que L2: ha sido <u>alterada</u> , pero es real.

In this example, the speaker uses the word "photoshop," referring to a software used to correct or edit images. Thanks to its popularity, it has become a proprietary eponym or generic term for any photo that has been altered, regardless of the software used. This could have been translated as "editada en photoshop;" however, for constraints of time/space and because mentioning the software's name (that could foreshadow its function) is not important, a generalisation of the term was used. By paraphrasing it with the word "alterada" the translator allows all audiences to understand the phrase, avoiding the possibility that anyone watching the documentary lacked the knowledge of what is photoshop.

No. 2

ST	And, in fact, I <u>came across a statistic</u> that the average <u>Port Phillip</u> household produces more than
TT	L1: <u>Leí un reporte estadístico</u> que indicaba L2: como la familia promedio de Port Phillip L1: actualmente produce más basura al año, L2: cerca de 50 kg, que hace 10 años atrás.

In this example, the phrase “I came across a statistic” was quite complicated to translate, partly because if a literal translation was made, it would not make much sense for the target audience. Deletion was used at the beginning of the sentence, with “and, in fact,” and it also expanded the idea with the phrase “que indicaba” so the phrase sounded more cohesive.

Decimation

This technique is used when information can be omitted but recovered thanks to the different channels that work along with the subtitles: audio and visuals.

In the two examples provided for this strategy, pictures of what the speaker is referring are being displayed; therefore, some omissions can be made.

No. 1

ST	What's most heart-breaking is that <u>all the plastic we see here</u> was actually fed to this bird by its adults
TT	L1: Lo más desgarrador es que <u>este plástico</u> L2: se lo dieron sus padres como alimento.



No. 2

ST	and <u>this is an example</u> of what these gyres look like.
TT	<u>Así</u> es como se ven estos remolinos.



As it can be seen in the screen shot, the speaker is indicating the picture where you can confirm that what he is telling you is true. In the following scene, the picture in question is shown.

No. 3

ST	All the debris <u>that you can see here</u> actually came from countries like North America or in countries in Asia
TT	L1: Todos <u>estos</u> desechos llegan de L2: países de América del Norte o Asia.



Transfer

It refers to the strategy of translating where the source text is transferred into the target language completely and accurately. Even though this strategy may be perceived as obvious at first sight, transferring is not always possible in the field of subtitling because of time and space constraints. In the following examples, this strategy was applied because the speaker talked slower than the average interviewees and time was quite abundant, which allowed the translator to come with a faithful translation of all the words uttered.

No. 1

ST	14,000 approximately tons were recyclable material.
TT	L1: Aproximadamente 14 mil toneladas L2: eran materiales reciclables.

No. 2

ST	And at the same time, there's nearly 2 million Australians
TT	L1: Y a su vez, existen cerca de L2: 2 millones de australianos

Expansion

One of the techniques that subtitlers should avoid is expansion. However, there are circumstances where this strategy is found necessary to use, as in the following examples, where the Spanish translation has been expanded to

provide the readership with knowledge of the whole concept or reference of what is being talked about.

No. 1

ST	If we want to get serious about <u>sustainability</u> ,
TT	L1: Si queremos tomar en serio L2: la <u>sostenibilidad ambiental</u> ,

There are many examples where the speaker mentions a topic several times and the subtitler can delete the repetition of the name or term in question. This example in particular is the exception, since the speaker suddenly brings up the term (or half of the term “environmental sustainability,” although it can be inferred) and even when it could have been translated as “sostenibilidad,” it is open to interpretation and ambiguity for the audience.

No. 2

ST	In 2009, 2010, the local council collected, <u>through curbside collections</u> ,
TT	<u>a través de su programa de recolección</u> ,

A similar case occurs in this one, where the speaker introduces the term “curbside collections” without specifying that it is a (local council) program. In a sense, it could have been omitted in the translation, but it would not have sounded cohesive, and because the speech pace of this speaker is slow, the audience does not present any problem at assimilating the audiovisual texts.

1.20.2 Part 2:

Extralinguistic Cross-Cultural Strategies by Pedersen and its fusion with Gottlieb's Imitation and Dislocation

Waste Deep is a documentary filmed in Australia, which depicts a lot of places, cities and proper names in general that are cultural-specific from that country. In this sense, Expansion, Imitation and Dislocation are the only strategies of subtitling by Gottlieb that aim to spot light on extralinguistic elements and that can be analysed within the perspective of Pedersen's strategies. Even when some of the strategies by both authors may seem similar in name and concepts (as in paraphrase, deletion and expansion) their target is completely different, being Pedersen's strategies focused on extralinguistic elements only.

A classification of the following terms between source language oriented and target language oriented is made.

Source Text Oriented:

Name	Explanation
Port Phillip EcoCentre	In this example, the speaker herself tells the audience what this centre is about: " <i>Port Phillip Eco Centre is a community managed environment centre and not-for-profit organization</i> ", which is very convenient for the audience so they understand what it means, and also for the translator who does not have to add any explication in the subtitles as retention/imitation is used.
Port Phillip	In a first instance, the speaker says that Port Phillip is a city: " <i>the city of Port Phillip</i> ," so it is similar to the previous example.
St Kilda Botanical	Since there is no translation of this name, the

Gardens	best option was to keep it and add what the proper noun means: “un jardín botánico,” which serves as a perfect example for addition.
SecondBite	As the previous example, SecondBite is an organization which name does not have a translation and is retained/imitated in the subtitles. In contrast, the speaker does not tell the audience what SecondBite is, and because of time constrains, it is not possible to specify any information. However, the speaker does tell what the activities that SecondBite performs in a daily basis are, supported by footage.
Gipsy	Gispy is the name of a dog, and since it belongs to somebody and the owner introduced the dog, the name was retained/imitated, and kept in the subtitles, even though there is a perfect equivalent for it.
Buy Nothing New Month	In this example, the speaker talks about a movement called Buy Nothing New Month, without saying that it is indeed a movement. By specifying this piece of information using addition: “ <i>empecé el movimiento Buy Nothing New Month</i> ” was important since it seemed like she was referring to a clothing store or something of the kind.
Take3	In this example, the speaker talks about Take3 and what the movement is about. These words cannot be translated and are kept retained/imitated since its form in English is widely known on the internet by many environmental groups around the globe and people in general. Regardless of their language, these words are used to say that someone took

	action and even hashtags in social media: “#Take3” and “#Take3ForTheSea”
Harcourt	Harcourt is a region of Australia which is perceived as such due to the context around it: “Here in Harcourt, we've had a number of growers leave the industry...” but it is up to the audience to infer the meaning of the noun retained/imitated. The constrains of space did not let room to add any information.
Spade & Barrow	In this case, the speaker does not mention that Spade & Barrow, which noun is retained/imitated, is a food company – until a seconds later, where she starts to explain the motto of the company and what sectors they help, so additional information was not added.
UK	UK was rendered as “El Reino Unido” in Spanish for an abbreviation of the name in the target language is not common. There are dictionaries that have R.U. as the equivalent for U.K. but since R.U. is not of common usage in the target language, an explication of the abbreviation had to be done, which produces a simple and familiar rendering.

Target Language Oriented

No. 1:

ST	This is the Big Island of Hawaii, a <u>beach called Kamilo beach</u> .
TT	L1: Esta es la Isla Grande de Hawái, L2: en la <u>playa Kamilo</u> .

Kamilo Beach, both words, are the name of a beach located in the island of Hawaii. Because of this, and because avoiding the use of beach so the audience would understand it without problems, it was rendered as “playa Kamilo.” This may look as a case of retention, but since part of it was omitted, it is mostly a case of paraphrased substitution. The name cannot be translated as “Playa Camilo” either, as the direct translation technique would come in handy, because it may be confused with “Praia do Camilo,” from Portugal, often rendered into Spanish as Playa Camilo.

No. 2

ST	When we grow our own food, we're growing it right near where we live, close to our kitchen, so there's not <u>food miles</u> , there's no need to wrap it and protect it.
TT	L1: Cuando cultivamos nuestros propios L2: alimentos, lo hacemos donde vivimos, L1: cerca de nuestras cocinas; no existe L2: la necesidad de envolver y proteger.

In this example, the term “food miles” is omitted for two reasons. Firstly, the concept of “food miles” seems to be used regularly in the conversation of food transportation in the Spanish language. The term could have been calqued, as it is indeed used, but we cannot risk our audience to lose the flow of the dialogue because of a term in another language that they may not understand. Moreover, the context provides the information that is omitted, when using the opposite sense in the phrase “close to our kitchens,” which implies that the food has travelled no distance.

No. 3

ST	So, you don't have a garden. "I live in an apartment," "I've got tiny little concrete courtyard." <u>/Babow/</u> There's opportunity all around us.
TT	L1: Si no tienes un jardín... L2: "Vivo en un apartamento", L1: "solo tengo un patio pequeño de concreto". L1: <u>¡No importa!</u> L1: Hay posibilidades por todas partes

The sound /'ba.bao/ is uttered by the speaker in a way of saying that whatever he said before does not have any current importance. It is neither an onomatopoeic nor a common word. It seems to be just a way of using a sound, adding a flat/low intonation to it in order to express the feeling of disagreement. Also, this is inferred because it is said between two opposite points of view, as read in the dialogue.

The translator found pertinent that, to express the intention of the message with the sound /'ba.bao/, the best option was to paraphrase it with the phrase "¡no importa!" into Spanish, which carries the same sense from the TL, even though the style of the speaker suffered.

No. 4

ST	If you live high up in the clouds
TT	L1: Si vives en un piso alto

In this example, the source text was paraphrased/dislocated so the sense was not lost. If a direct translation was carried out: "Si vives arriba en las nubes," the message would be completely lost, because that one depicts the activity of always being distracted, whereas the speaker is referring to living in a high place, as in a floor of a building.

Waste Deep is a documentary that tries to spread a very global message through the audiovisual work produced, where the information provided is very concrete. This is the reason why analysing the extralinguistic and cultural elements of the documentary centred mostly on names of cities and movements, and the number of examples were limited, conditioning the number of strategies analysed.

For the production of the subtitles, the author of this project worked as both translator and subtitler, which represents the least common method of subtitling but the most efficient.

CONCLUSIONS AND RECOMMENDATIONS

Throughout the whole process of subtitling, the translator, who is not specialized in the field of subtitling, found out that the skills needed to transfer all the aspects of the audiovisual texts into a more hybrid type of written language is challenging, but engrossingly interesting.

As a contribution much needed to the field of subtitling, and most importantly, documentary subtitling, the application of Gottlieb's strategies of subtitling fused with the constrained of time and space coined by Titford, out of his preoccupation for the tremendous amount of condensation happening in the subtitling process, show that two seemingly opposing poles can be used to render a message in a neutral, conversational manner, expecting to be easily assimilated by audiences from different social and cultural backgrounds as well as regions where Spanish is the first language.

Through the execution of this project, a lot of knowledge about this exciting subfield of translation has been gathered. Therefore, some recommendations are added to this section.

- Regarding interviews in documentaries, the subtitler must keep in mind that this type of performance is unscripted; thus, each interlocutor will have different characteristics in his/her speech, such as pace and register. Depending on this, you will find the job easier or difficult.
- In the case that time is abundant because of the speech pace of the interlocutor, it is advisable to write *everything* said by the speaker, so the audience does not feel cheated.
- When the subtitler encounters a negative-structured sentence, it is advisable to paraphrase it and turn it into a positive one if the negation

is not serving any bigger purpose. Positive sentences tend to be assimilated quicker.

- Whenever the subtitler has to calque a term into the target language, it is imperative that such term is explained in a conversely way in the case that it is unknown by the audience. Do not use brackets in interviews or conversation dialogues to explain a term, for doing so will remind the audience that they are reading subtitles. If it is something more specific, like tutorials, where certain information needs to be specified with the utmost accuracy, then there is no problem.
- As the subtitler becomes more aware of the importance of synchronization, and enhances his skills at text timing, s/he will naturally notice how good or bad the edition work of the video was. This is because depending on the editing, spotting the subtitles would get easier or more complicated, since the bad synchronization of scene jumps and sounds will make the subtitler take decisions on when is the best timing for the subtitle units to be spotted.
- The subtitler should remember to follow the 21 characters per second *rule* (in the case of one line), but if there is a justification to make it longer, do not hesitate to do it (for example, when there are unnecessary subtitling jumps that may distract the viewer from the visuals).

BIBLIOGRAPHY

- Altahri, A. (2013, June 16). *Issues and strategies of subtitling cultural references Harry Potter movies in arabic* (phd). University of Salford. Retrieved from <http://usir.salford.ac.uk/29341/>
- Barnouw, E. (1993). *Documentary: A History of the Non-fiction Film*. Oxford University Press.
- Bartrina, F., & Espasa Boras, E. (2005). 4. Audiovisual translation. In M. Tennent (Ed.), *Benjamins Translation Library* (Vol. 60, pp. 83–100). Amsterdam: John Benjamins Publishing Company. <https://doi.org/10.1075/btl.60.10bar>
- BBC. (2011). *How Subtitles Are Made - See Hear - BBC Two*. Retrieved from <https://www.youtube.com/watch?v=u2K9-JPIPjg>
- Delabastita, D. (1989). Translation and mass-communication: Film and T.V. translation as evidence of cultural dynamics. *Babel*, 35(4), 193–218. <https://doi.org/10.1075/babel.35.4.02del>
- Díaz-Cintas, J., & Remael, A. (2014). *Audiovisual Translation, Subtitling*. Routledge.
- Gambier, Y., & Doorslaer, L. van. (2010). *Handbook of Translation Studies*. John Benjamins Publishing.

- Georgakopoulou, P. (2003, January 1). *Reduction Levels in Subtitling
DVD Subtitling: A Compromise of Trends</br>* (doctoral). University of Surrey. Retrieved from <http://epubs.surrey.ac.uk/602/>
- Gottlieb, H. (1992). Subtitling - a new university discipline. In C. Dollerup & A. Loddegaard (Eds.), *Teaching Translation and Interpreting* (p. 161). Amsterdam: John Benjamins Publishing Company. <https://doi.org/10.1075/z.56.26got>
- Luyken, G.-M., & Herbst, T. (1991). *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. European Institute for the Media.
- Netflix. (2017). What is the maximum number of characters per line allowed in Timed Text assets? Retrieved February 21, 2018, from <http://backlohelp.netflix.com/hc/en-us/articles/215274938-What-is-the-maximum-number-of-characters-per-line-allowed-in-Timed-Text-assets->
- Nichols, B. (1991). *Representing Reality: Issues and Concepts in Documentary*. Indiana University Press.
- NIR, R. (2009). Linguistic and sociolinguistic problems in the translation of imported TV films in Israel. *International Journal of the Sociology of Language*, 1984(48), 81–98. <https://doi.org/10.1515/ijsl.1984.48.81>
- O'Sullivan, C. (2011). *Translating Popular Film*. Springer.
- Pedersen, J. (2007). How is culture rendered in subtitles? In *DIVA* (pp. 1–18). Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:su:diva-17661>

- Perez-Gonzalez, L. (2014). *Audiovisual Translation: Theories, Methods and Issues*. Routledge.
- Pettit, Z. (2004). The Audio-Visual Text: Subtitling and Dubbing Different Genres. *Meta: Journal Des Traducteurs / Meta: Translators' Journal*, 49(1), 25–38. <https://doi.org/10.7202/009017ar>
- Sánchez, D. (2004). Subtitling methods and team-translation. In P. Orero (Ed.), *Benjamins Translation Library* (Vol. 56, pp. 9–17). Amsterdam: John Benjamins Publishing Company. <https://doi.org/10.1075/btl.56.04san>
- Snell-Hornby, M. (2006). *The Turns of Translation Studies: New Paradigms Or Shifting Viewpoints?* John Benjamins Publishing.
- Tannenbaum, M. (2013, March 28). *Will changing your Facebook profile picture do anything for marriage equality?* [Blog post] Retrieved from <https://blogs.scientificamerican.com/psysociety/marriage-equality-and-social-proof/>
- TED Translators. (2013). *OTP Learning Series 05: Subtitle length and reading speed*. Retrieved from <https://www.youtube.com/watch?v=yvNQoD32Qqo>
- Ted Translators Wiki. (2015, November 17). How to Tackle a Translation - TED Translators Wiki. Retrieved February 21, 2018, from https://translations.ted.com/How_to_Tackle_a_Translation
- York, C., & York, C. (2006). *Documentary subtitling: a participant-centred approach* (masters). Concordia University. Retrieved from <https://spectrum.library.concordia.ca/9120/>

Jakobson, R. (1959). *On Linguistic Aspects of Translation*, in R.A. Brower (Ed.),
On Translation Benjamins Translation, MA: Harvard University Press.

Ivarsson, Jan and Mary Carroll. (1998). *Subtitling. Simrishamn*. Sweden: TransEdit
HB.

Manzoufas, M. (1982). *The Art of Subtitle: The Subtitling Unit at Channel 0/28*
Media Information Australia 25 (August), pp. 17-18.

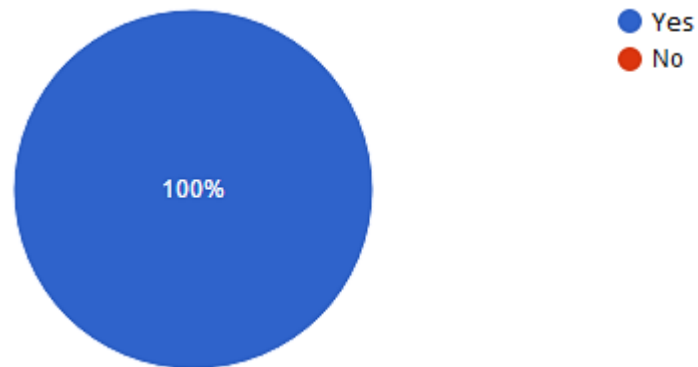
Di Chiera, F. (1985). *Subtitling: Cultural Perspectives in Film and Television in*
Australia. Diploma Research Paper, Sydney, AFTS, 1985

Titford, C. (1982). *Sub-titling: constrained translation*. *Lebende Sprachen* 27(3):
113-116

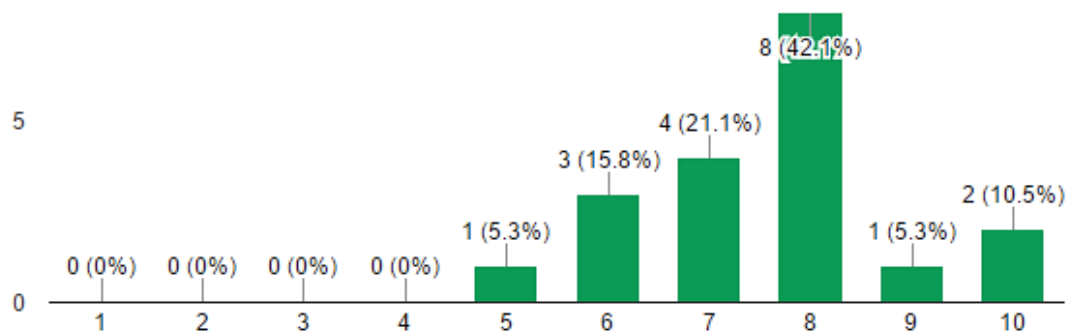
APPENDIX

1.21 Questions of the Survey and Graphic Results

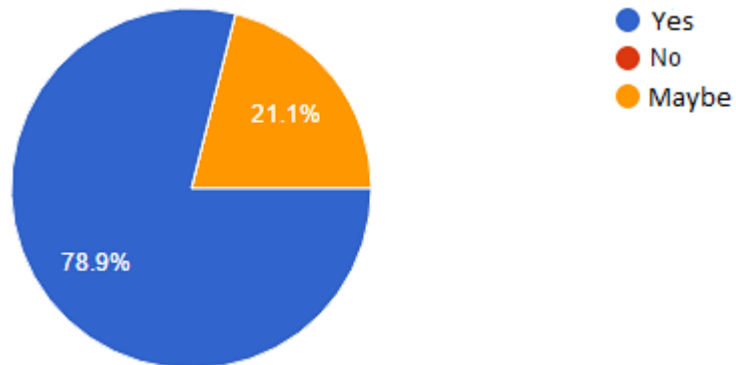
Q1: Do you know what environmental pollution is?



Q2: On a scale of 1 to 10 (1 lowest, 10 highest), what is the environmental pollution level perceived in South America?



Q3: Do you think it is possible for you to change some of your day-to-day habits in order to contribute positively to the environment?



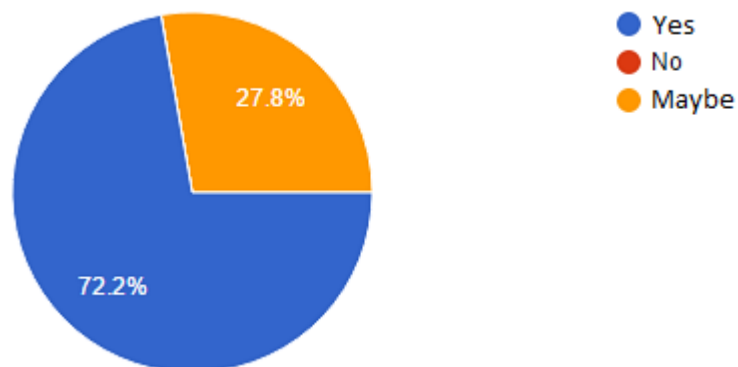
Q4: If your answer in Q3 was “Yes,” what would be the habits you will adapt, or you have already adapted, in order to contribute positively to the environment?

- Evitar el transporte tublico y el tabaco.
- Tener un estilo de vida más orgánico
- No usar platos desechables y dejar de usar deseodorante en spray
- Dejar de utilizar productos cuyos desechos no sean amigables con el medio ambiente
Dejar de provocar contaminación por el uso de mucha cantidad se productos
- Adquirir productos no contaminantes ejemplo aerosoles
- Dejar de comprar plástico
- Ahorrar luz
- Transporte, Menos uso de Energia.
- ahorrar agua, disminuir el consumismo.
- Clasificar desechos y ahorrar más energía
- Reciclar, Separar la basura en contenedores, cuidar mas el agua
- Separar los residuos por material.

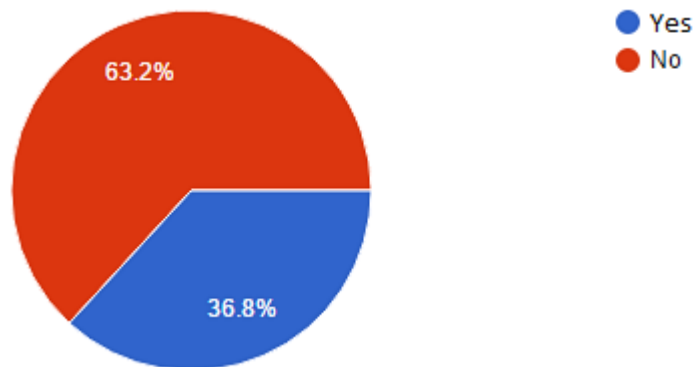
Translation of the answers in Q4:

- Avoiding public transportation and tobacco.
- Living an organic lifestyle.
- Refusing disposable plates and stop using deodorant spray.
- Stop using products that produce non-eco-friendly waste.
- Stop creating pollution by using too many products.
- Buying less polluter products (not aerosols).
- Stop buying plastic.
- Saving electricity.
- Transport, saving energy.
- Saving water and reducing consumeristic habits.
- Sorting out waste and saving energy.
- Recycling, sorting trash in containers, and taking care of the water.
- Sorting trash by its source material.

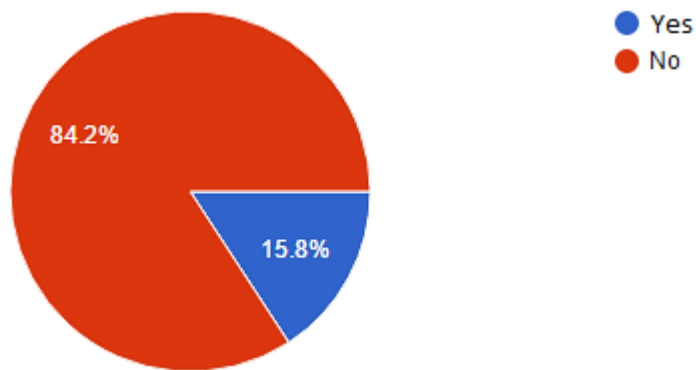
Q5: Do you think you could make even more changes than the ones you provided in question five?



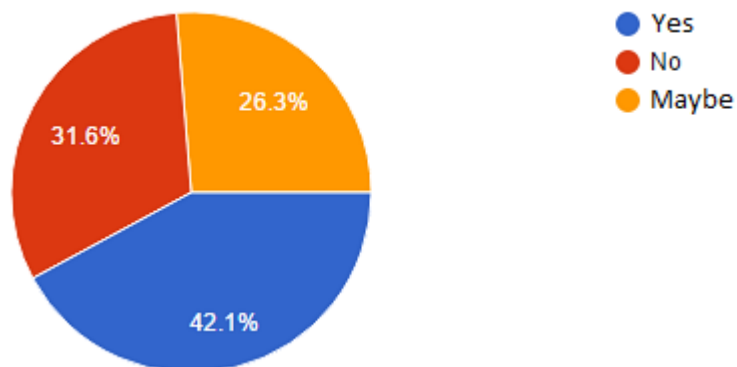
Q6: Do you know sources of information that help citizens to understand the current environmental situation?



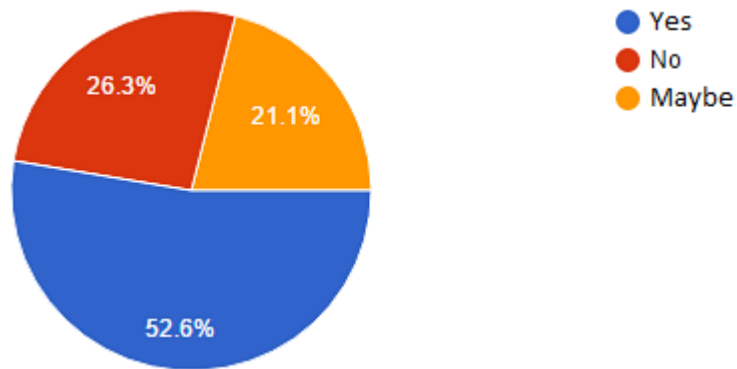
Q7: Do you know the zero-waste movement?



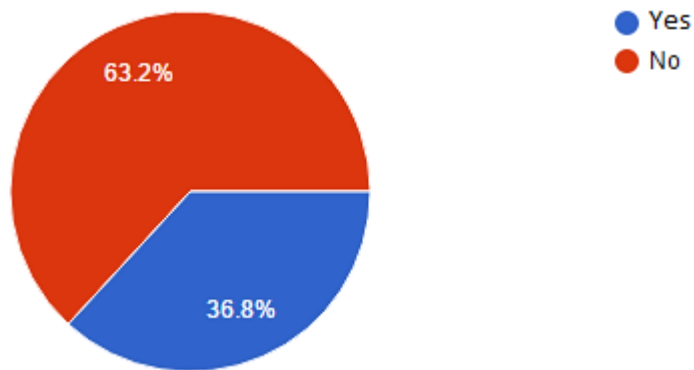
Q8: Do you know where the products that you consume (food, clothing, etc.) come from?



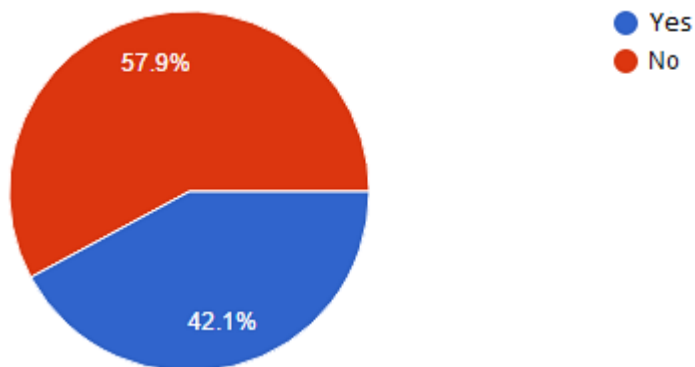
Q9: Do you know where all the products that you throw away end up?



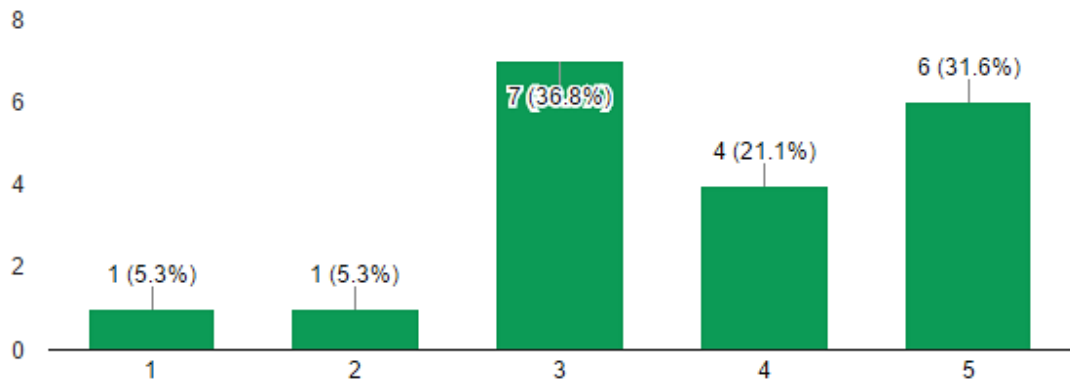
Q10: Does the food you buy come wrapped in layers of plastic?



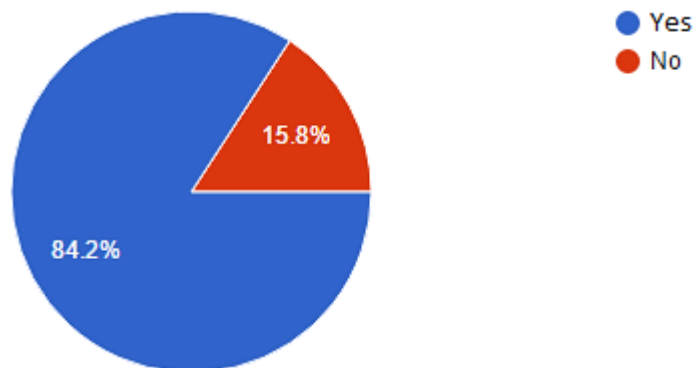
Q11: Do you know why products such as fruit, meats and vegetables come wrapped (in plastic)?



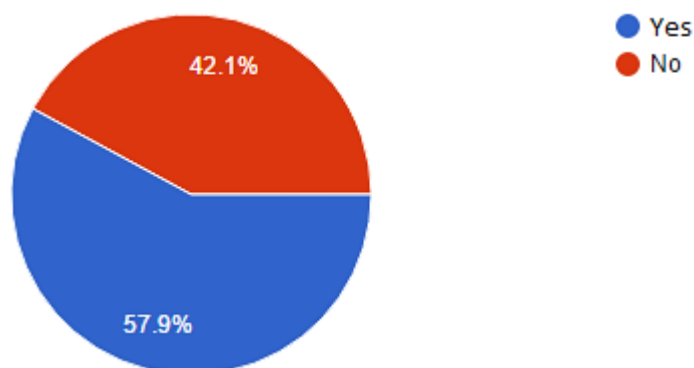
Q12: On a scale of 1 to 5 (1 lowest, 5 highest), do you think the amount of trash we produce would lessen if people bought their products without packaging?



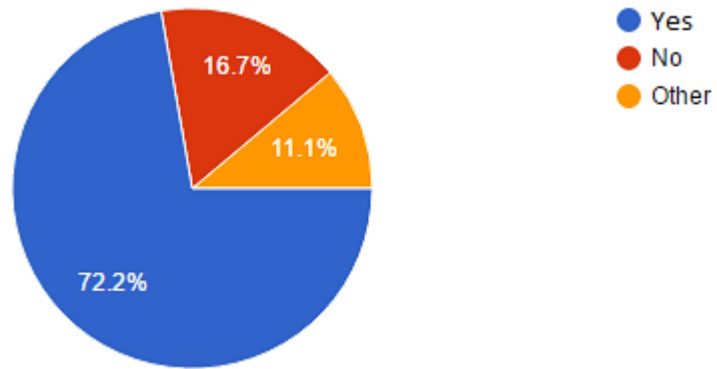
Q13: Do you think recycling is the most efficient option there is to tackle the never-ending trash increase problem?



Q14: Are there any stores that commercialize second-hand products in your city?



Q15: Would you buy your clothes in second-hand stores?



1.22 TRANSCRIPT OF THE DOCUMENTARY “WASTE DEEP”

- **Sarah Willson**

If we're gonna talk food wastage and food packaging, then a good place to start is inside the average Australian shopping trolley. Bin, earlier, let me look inside his trolley. And I've got to say it looks healthy. There was a whole load of organic fruits and vegetables, some organic meats, bread, cheese, a bit of milk and a bit of chocolate. It's pretty much what I eat each week. The problem is, the whole lot was wrapped in plastic. We counted 26 pieces of plastic in there. Now, if you extrapolate that over a year, we're talking a thousand pieces of plastic. In Australia, the population is 23 million people. You're talking tens of billions of pieces of plastic every year that's just thrown out. Now, I honestly think we can do better than that.

- **Tim Silverwood**

So, this image tells a story of plastic pollution better than any other. It's a juvenile Laysan Albatross that was born on Midway Atoll, in the northwest Hawaiian Islands, and people often look at this image and think it's been protoshopped, but it's real. And what's most heart-breaking is that all the plastic we see here was actually fed to this bird by its adults, who forage over the open ocean looking for food, and then mistaken all these items of food. So, seeing this in 2009 I said to myself: "this is what we're doing as custodians of our planet? And I've got to do something.

You often think about, you know, when plastic gets into our oceans and waterways, that's the end of the story, but it continues. Anything that floats will not just go away, it'll go out to our open oceans, where it can circulate on things known as gyres, and this is an example of what these gyres look like.

This is the Big Island of Hawaii, a beach called Kamilo beach, and all the debris that you can see here actually came from countries like North America or in countries in Asia, and it travelled there thousands of kilometres to get to this beach so... That's what the Great Pacific Garbage Patch looks like, and it really is a blight that humans should be pretty ashamed of.

In nature, there's no such thing as waste. Everything gets returned back to the system. If we wanna get serious about sustainability, it starts with waste.

- **Paula Havelberg**

Port Phillip Eco Centre is a community managed environment centre and not-for profit organization, and we're located here in the beautiful St. Kilda Botanical Gardens.

Just to give you a picture of what the waste stream looks like in the city of Port Phillip. In 2009 - 2010, the local council collected, through curbside collections, about 34,000 tons of waste in total, and around 20 thousand was sent to landfill, and 14,000 approximately tons were recyclable material.

The trends show that the amount of recyclables that people are processing through curbside collection is increasing - it's nudging up slowly, so it's nudged* up about 5% somewhere between 2005 (two thousand and five) and 2010 (two thousand and ten), but the other trend that council has reported is that the overall volume of waste that's being collected, is increasing exponentially as well. So, even though we're doing a lot better at recycling; on the whole, we're still producing an awful lot of waste. And, in fact, I came across a statistic that the average Port Phillip household produces about 50 kilograms a year more waste than 10 years ago.

- **Elaine Montegriffo**

We're wasting over eight billion dollars worth of food every single year in Australia, so that's over a \$1,000 for every single household. Most of that food goes to landfill, where it rots and creates CO2 emissions. And at the same time, there's nearly 2 million Australians who don't have enough food to feed themselves and their families, and they have to resort to emergency food relief programs.

At SecondBite, we don't think this makes any sense, so what we do is we rescue some of that fresh, perfectly edible food that would otherwise go to

waste. We redistribute it to over 1,000 community food programs across the whole of Australia. There, it's converted into healthy, nutritious meals and meal hampers for people in need.

- **Katie Barfield**

Spade & Barrow started because I spent some time at SecondBite as the founding CEO for seven years, and one of the sectors that we approach were the farming community and asked them if they had any produce that they were able to donate. And the common answer was that these farmers were doing it incredibly tough and actually were almost at the point of needing food relief themselves as opposed to being food providers, and I realized that something was very wrong with the food system. And so, we decided to start up a social business, which is a wholesale food business with an entirely new way of doing business. We work directly with farmers and we buy their produce at a fair farmgate price in all shapes and sizes, and we bring that into commercial kitchens, such as cafes, restaurants, some hospitals, and schools, and childcare centres and a whole variety of people that purchase this produce.

- **Katie And Hugh Finlay**

Supermarkets and the wholesale market demands fruit that looks perfect because that's what consumers believe... well, that's what consumers have been educated to... to look for. And so, the... the fruit that's not quite perfect, it may have a mark on the skin, it may have some other imperfection, it's still perfectly good fruit, it's the same fruit on the inside and so... What... what is happening with Spade and Barrow, it gives us the opportunity to... to move that imperfect fruit.

Here in Harcourt, we've had a number of growers leave the industry in the last few years, and it's happening more and more because they're finding that it's becoming an economic. The... the... the first-grade fruit moves fine, but the lesser grade fruit is very hard to move.

- **Costal Georgiadis**

It's incredible to think that Australian households are wasting around \$1000 (one thousand dollars) worth of food every year, and when I think about it, the key behind that is that we've been sold a culture of convenience. We've marketed this ideal that we can just get anything we want, anytime we want, and that is the source of the problem.

- **Elaine Montegriffo**

I think it's really important to ask ourselves why we're wasting so much food. I think it's because we literally... we take it for granted. I think we've lost touch with the provenance of our food, and lost touch with the amount of resources that actually go into producing it. So, we've got this impression that there's this abundance of beautiful looking food on the... on the shelves and in the shops, and it's difficult to think about how much water, and land, the energy, the resources that go into producing that food, so we don't... we don't value it as much as we should.

- **Katy Barfield**

I think in Australia, we waste so much food, about 8 billion dollars worth every year, because: a) we are buying and purchasing our produce with our eyes, not our taste buds, which is what we should be purchasing our produce through. What does it taste like? And secondly, I think we're really lost touch with the people that grow our food, and that's why Spade & Barrow is all about shortening that supply chain, so that we can actually put the consumer back in touch with the farmer who actually grew their food in the first place.

We need a newfound respect for the food that is grown in this country. There is no need for imports at all. This is such a bountiful country with such and amazing array of produce that we can stay within our borders and we can be absolutely satisfied with the produce... produce that's grown here.

- **Sarah Willson**

Now, our grandparents lived in an era when they simply couldn't afford to waste food. They used the bones to make stocks, they used the dripping to

spread on toast, and that's why I saw my grandfather doing when I was a little kid.

Today, of course, we feel like we don't have the time. We simply just don't know how to use up our leftovers. But using up every last bit of food is actually really simple when you know how. It also saves heaps of money and heaps of time, which is why I do it. It creates incredible flow in your week. So, I'll get home from my shopping and I'll cook up all my vegetables in one hit. I steam them to about 70%. I let them cool and I put them in a ziplocked bag and store them in the freezer.

So, I'll put some broccolis - some partly frozen broccoli into my green smoothie in the mornings, or I'll throw into a casserole or I put my lunchbox and add it to a salad once I get into work for lunch that day. My beetroot leaves, I will steam them up and eat them like silver beet or I make a soup out of them. And then any offcuts, I actually put into one bag and I place it all together with some herbs, any kind of leftover bits of onion skin, I put it in the freezer and when I'm ready to make a stock using some leftover bones, I put it all in together, and it actually extends my kind of nutrient level even further.

- **Costal Georgiadis**

One of the simplest ways that anyone can start to reduce food waste is through their shopping. If you buy with intent, then you avoid all the marketing hype and the impulse, and you start to plan your food so that if you plan your meals, then you actually use what you have when it's fresh, and when it's in season.

Once you've separated your food waste, you're halfway there. You've actually become a waste warrior, and you'll notice that your waste bin will reduce, and it won't smell, because that beautiful resource, that food resource can now start its journey into becoming a rich compost to put back onto the garden and grow your next lot of vegetables.

Growing your own food helps reduce packaging. Because, at the end of the day, nature provides produce with its own packaging, and most of the packaging that surrounds our food these days is because of transport. When we grow our own food, we're growing it right near where we live, close to our kitchen, so there's not food miles, there's no need to wrap it and protect it. And what's more, when we grow it, we know it, and when we know it, we're not going to be concerned if there's a blemish or a bump or a bruise, because we've watched this become what will be, at the end of the day, us, because we are what we eat.

So, you don't have a garden. "I live in an apartment," "I've got tiny little concrete courtyard." /Babow!/ There's opportunity all around us. If you live high up in the clouds, have a look out for a community garden. What about the street verges? There's lots of opportunity. How about your neighbours? It could be an old couple up the street with a net with a garden. Tap on the door, say g'day, ask them if you can grow a bit there and share the produce with them. Family members, other friends, who's got a garden near you? If not, think about containers. You can grow anything in a container. Look at the... resources around you and push your thinking. You can grow, so get growing.

- **Tim Silverwood**

So growing up on the coastline of Australia, it's seemingly so clean and clear, but you start travelling around the world and you realize that pollution is actually a big problem globally. So, as ocean lovers, and surfers, and divers, we decided that we wanted to do something about it.

So, instead of just walking pass rubbish on the beach, we'd always pick it up. That's the idea behind Take Three. You simply take three pieces of rubbish with you when you leave the beach, waterway or anywhere, and you've made a difference, because by picking up that rubbish and putting it in a bin, you're removing that risk from the environment, and that's the least we can do to save our innocent wildlife.

- **Paula Havelberg**

Australians are fairly good recyclers, and we've definitely seen that recycling practices... recycling practices have improved in the last 10 years. But it becomes a problem when people actually embrace recycling as the ultimate solution to our waste problems and see it as the endgame. It's definitely a really good thing to have a recycling bin full of well sorted items as opposed to an equivalent bin full of rubbish that's going to landfill, but a far better alternative would be to not have a bin full of recyclables in the first place, and to actually reduce the amount of the overall volume of recyclable items and single-use consumable items that we're sending to recycling in the first place.

- **Tamara Dimattina**

I started Buy Nothing New Month because I was just very curious and confused as to why we're being so wasteful with our precious finite resources, and I thought Buy Nothing New Month was a really fantastic way to encourage more people to think about our stuff. Where does it come from? Who made it? What were their working conditions? Where does it go when we're done? and what are the alternatives that can be better for us, our people and our planet?

I think people love Buy Nothing New Month because it gives them a chance just to stop and go... actually don't need to have more stuff. So many messages out there in advertising tells us we have to buy this or buy that. It'll make us happier, it will make us prettier. But Buy Nothing New Month, just says you're fine as you are, spend money on experiences with your family, that sort of stuff, not getting more stuff.

Getting involved is super simple. If you just decide that you're going to buy nothing new month, so instead of going and shopping and buy something new, can you go to the op-shop? can you get it second-hand? can you borrow it from a friend? Can you swap it? So, Buy Nothing New Month really invites and encourages people to think about that and do something about it, and look at the alternatives.

In the UK, for example, 2018 (twenty eighteen) I think they're saying they'll run out of landfill. That means, in four years times, UK will have nowhere for its rubbish. We've really got to change the way that we're consuming on this planet for our sake and for our planet saving.

- **Tim Silverwood**

The decision has to take place before you've even left to go shopping. You've got to look at what other options are out there instead of just going to your big supermarkets. So, look out for local farmers markets or bulk food stores, where you can actually buy your produce in bulk. This way we can support local industry, we can phase out packaging altogether, and you can take your own reusable containers and bags. By doing this, we're making decisions that are better for the planet and better for you.

- **Shirley Billing**

Hi, I'm Shirley. I'm the farmer's market manager at Gasworks, and this is Gipsy, she's the assistant manager. And, some of the great things about shopping at a farmer's market. Well, you can bring your dog for a start, and as well as that, you can buy all the fresh produce from farmers and producers around Victoria who come to the markets to sell their wares. You know it's fresh, so it's gonna last longer. It usually lasts weeks longer, and it's delicious. You can talk to the person who's grown it, you can bring your own bags, your own containers, fill them up, go home, you haven't wasted any other resources in your shopping experience. You've met some farmers, you've talked to some people in your community, you've sat down and enjoyed a fresh cooked breakfast, perhaps with... with equal minded people, and lots of people come to the market, and shop that way, and it's really the best way to shop, because, as well as supporting your local community, you're supporting your rural friends, who are the growers and producers who really are our food bowl, and it's the way of the future.

- **Max Allen**

For 10 years or more, farmers markets have been where I'd buy my food. The main reason for me is because I'm greedy and I love delicious things. Is

that the quality of the produce is so much better than you can find almost anywhere else, because you're buying direct from the farmer. And, there's something about... I think there's something about eating through that tastes better, that makes you feel better, that has a kind of ... I don't know, like a halo effect on you... on your health and well-being. There's also something about eating... umm... whole foods, that instinctively I think we know. Rather than eating something that's been processed to within an inch of its life. And by definition, then had to have so many other things added to it or taken away from it.

- **Sarah Willson**

So, I've just got back from the markets with my weekly shop. Now, some of my stuff has come wrapped in plastic. Around about three, let's say four items of food. Now, it's not ideal. When you extrapolate that, it's around about 200 pieces of plastic a year I'm throwing into the landfill. As I say, it's not ideal, but it's certainly not a thousand pieces of plastic. Now my point being is that we can all make a difference, you know. Australia has got a population of 23 million people, so we can actually be saving billions of pieces of plastic been thrown into landfill each year.

1.23 TRANSLATION AND SUBTITLED UNITS OF THE TRANSCRIPT

1

00:00:18,502 --> 00:00:21,762

presentan

2

00:00:23,817 --> 00:00:28,247

TOCANDO FONDO

3

00:00:36,371 --> 00:00:43,061

Un documental sobre lo que deseamos.

4

00:00:56,316 --> 00:00:59,276

Si vamos a hablar del desperdicio
y envase de alimentos,

5

00:00:59,276 --> 00:01:03,509

deberíamos empezar por el carrito
de mercado del australiano promedio.

6

00:01:03,509 --> 00:01:06,467

Bin me dejó revisar a su carrito.

7

00:01:06,467 --> 00:01:11,727

Contenía productos muy saludables:
frutas, verduras y carnes orgánicas.

8

00:01:11,731 --> 00:01:16,525

Pan, queso, un poco de leche y chocolate.

Yo también como lo mismo cada semana.

9

00:01:16,525 --> 00:01:20,177

El problema es que todo

estaba envuelto en plástico.

10

00:01:20,177 --> 00:01:23,757

Contamos 26 envolturas

plásticas en total.

11

00:01:23,761 --> 00:01:28,181

Si extrapolamos esa cantidad a un año,

tendremos mil envolturas plásticas.

12

00:01:28,181 --> 00:01:31,684

La población australiana

es de 23 millones.

13

00:01:31,684 --> 00:01:37,642

Es decir, miles de millones de envolturas

plásticas por año que se desechan sin más.

14

00:01:37,642 --> 00:01:41,162

Si me lo preguntan,

creo que podemos cambiar para mejor.

15

00:01:55,742 --> 00:02:00,168

Esta imagen representa la contaminación por plástico mejor que cualquier otra.

16

00:02:00,168 --> 00:02:04,918

Es un albatros de Laysan joven nacido en las islas Midway,

17

00:02:04,918 --> 00:02:07,208

al noroeste del archipiélago de Hawái.

18

00:02:07,208 --> 00:02:10,414

La gente que mira esta foto cree que ha sido alterada, pero es real.

19

00:02:10,414 --> 00:02:16,985

Lo más desgarrador es que este plástico se lo dieron sus padres como alimento.

20

00:02:16,985 --> 00:02:23,085

Confundiendo al plástico por comida mientras buscaban alimento en el océano.

21

00:02:23,085 --> 00:02:28,579

Ver esto en 2009 hace que cuestione lo que hacemos como custodios del planeta.

22

00:02:28,579 --> 00:02:30,149

Tengo que hacer algo.

23

00:02:31,531 --> 00:02:38,291

Creer que el plástico desaparece cuando
llega a los océanos y canales es mentira.

24

00:02:38,291 --> 00:02:42,371

Cualquier cosa que flote
se introducirá en el mar abierto,

25

00:02:42,371 --> 00:02:45,710

circulando en los famosos "remolinos".

26

00:02:45,710 --> 00:02:48,680

Así es como se ven estos remolinos.

27

00:02:48,680 --> 00:02:52,160

Esta es la Isla Grande de Hawái,
en la playa Kamilo.

28

00:02:52,160 --> 00:02:58,812

Todos estos desechos llegan de
países de América del Norte o Asia.

29

00:02:58,812 --> 00:03:02,122

Viajan miles de kilómetros
hasta llegar a esta playa.

30

00:03:02,122 --> 00:03:04,839

Así es como se ve la "Isla de basura".

31

00:03:04,839 --> 00:03:08,509

Es un deterioro del cual los humanos
debemos sentirnos muy avergonzados.

32

00:03:09,518 --> 00:03:12,438

En la naturaleza no existe
el término "basura".

33

00:03:12,438 --> 00:03:15,198

Todo regresa al sistema.

34

00:03:15,198 --> 00:03:17,834

Si queremos tomar en serio
la sostenibilidad ambiental,

35

00:03:17,834 --> 00:03:21,824

hay que empezar por la basura.

36

00:03:37,440 --> 00:03:42,296

Port Phillip EcoCentre es un centro de
gestión comunitaria ambiental

37

00:03:42,296 --> 00:03:44,876

y organización no lucrativa.

38

00:03:44,876 --> 00:03:48,926

Estamos ubicados en el jardín botánico
St. Kilda Botanical Gardens.

39

00:03:48,926 --> 00:03:53,796

Solo para darles una idea de cómo funciona
la gestión de residuos en la ciudad de Port Phillip.

40

00:03:53,796 --> 00:03:59,096

Entre 2009 y 2010,
la administración municipal acumuló,

41

00:03:59,096 --> 00:04:07,302

a través de su programa de recolección,
34 mil toneladas de desperdicios en total.

42

00:04:07,312 --> 00:04:12,593

De las cuales, 20 mil fueron
enviadas a los vertederos.

43

00:04:12,593 --> 00:04:18,059

Aproximadamente 14 mil toneladas
eran materiales reciclables.

44

00:04:18,059 --> 00:04:20,493

La tendencia nos muestra que

45

00:04:20,493 --> 00:04:24,683

la cantidad de este material procesado
por la gente, a través del programa,

46

00:04:24,683 --> 00:04:26,938

está ascendiendo gradualmente.

47

00:04:26,938 --> 00:04:30,738

Se ha incrementado un
5% entre 2005 y 2010.

48

00:04:31,845 --> 00:04:34,795

La otra tendencia que reporta
el municipio muestra que

49

00:04:34,795 --> 00:04:41,191

el volumen total de basura recolectada
aumenta exponencialmente.

50

00:04:41,191 --> 00:04:45,098

Aunque estamos reciclando
mucho mejor en términos generales,

51

00:04:45,098 --> 00:04:48,128

seguimos produciendo demasiada basura.

52

00:04:48,140 --> 00:04:53,870

Leí un reporte estadístico que indicaba
como la familia promedio de Port Phillip

53

00:04:53,870 --> 00:05:00,280

actualmente produce más basura al año,
cerca de 50 kg, que hace 10 años atrás.

54

00:05:12,143 --> 00:05:17,743

En Australia gastamos más de 8 mil
millones de dólares en comida al año.

55

00:05:17,743 --> 00:05:21,755

Lo que representa más de
mil dólares por familia.

56

00:05:21,755 --> 00:05:23,914

La mayoría de esa comida
termina en los vertederos

57

00:05:23,914 --> 00:05:26,894

donde se descompone y genera
emisiones de CO2.

58

00:05:26,894 --> 00:05:30,774

Y a su vez, existen cerca de
2 millones de australianos

59

00:05:30,784 --> 00:05:34,483

que no tienen los víveres suficientes
para alimentar a sus familias.

60

00:05:34,483 --> 00:05:37,761

Recurriendo a programas de
asistencia de alimentos de emergencia.

61

00:05:37,761 --> 00:05:40,898

En SecondBite no le encontramos
sentido a esta situación.

62

00:05:40,898 --> 00:05:45,566

Por lo que rescatamos algunos de
esos alimentos frescos y comestibles

63

00:05:45,566 --> 00:05:47,638

que de otra forma
terminarían en la basura.

64

00:05:47,638 --> 00:05:54,588

Los redistribuimos en más de mil programas
alimenticios comunitarios de Australia.

65

00:05:54,588 --> 00:05:57,922

Donde se convierten
en comidas nutritivas y saludables,

66

00:05:57,922 --> 00:06:00,722

y en canastas de alimentos
para las personas necesitadas.

67

00:06:01,951 --> 00:06:05,562

Inicié Spade & Barrow después de
formar parte de SecondBite

68

00:06:05,562 --> 00:06:08,472

como la presidenta fundadora
por siete años.

69

00:06:08,472 --> 00:06:12,131

Y uno de los sectores a los que nos
acercamos fue la comunidad agrícola.

70

00:06:12,131 --> 00:06:16,101

Les preguntamos si tenían
productos que pudiesen donar.

71

00:06:16,101 --> 00:06:20,591

La respuesta típica era que

les iba extremadamente mal,

72

00:06:20,591 --> 00:06:26,995

al punto de necesitar ayuda alimentaria
en lugar de ser proveedores de alimentos.

73

00:06:26,995 --> 00:06:29,948

Me di cuenta de que algo andaba
muy mal en el sistema alimentario.

74

00:06:29,948 --> 00:06:32,976

Por lo que decidimos crear
un negocio social,

75

00:06:32,976 --> 00:06:36,864

transformando al mercado mayorista
en un negocio innovador.

76

00:06:36,864 --> 00:06:42,464

Trabajamos junto con los agricultores y
compramos sus productos a un precio justo.

77

00:06:42,464 --> 00:06:46,690

De cualquier forma y tamaño,
y los llevamos a las cocinas comerciales:

78

00:06:46,690 --> 00:06:50,670

Cafeterías, restaurantes,
hospitales, escuelas, guarderías.

79

00:06:50,670 --> 00:06:54,610

Y a todas las personas
que compran estos productos.

80

00:06:54,610 --> 00:06:58,649

Los supermercados y el mercado mayorista
exigen que las frutas se vean perfectas.

81

00:06:58,649 --> 00:07:01,105

Debido a lo que buscan los consumidores...

82

00:07:01,105 --> 00:07:05,395

Debido a cómo se ha educado
al consumidor a escoger sus productos.

83

00:07:06,615 --> 00:07:11,265

La fruta que no se vea perfecta, que tenga
alguna marca en la cáscara u otro defecto

84

00:07:11,265 --> 00:07:14,375

sigue estando perfecta por dentro,
es la misma fruta.

85

00:07:15,945 --> 00:07:22,025

Por otra parte, Spade & Barrow nos ayuda a comercializar esas frutas imperfectas.

86

00:07:23,155 --> 00:07:28,321

Aquí en Harcourt, algunos productores han abandonado la industria últimamente.

87

00:07:28,321 --> 00:07:30,001

Ocurre cada vez con más frecuencia.

88

00:07:30,001 --> 00:07:36,554

Ellos se dan cuenta que las frutas de primera clase se distribuyen sin problema,

89

00:07:36,554 --> 00:07:39,334

pero las frutas imperfectas son difíciles de comercializar.

90

00:07:39,334 --> 00:07:43,934

Es increíble que las familias australianas desperdicien

91

00:07:43,934 --> 00:07:47,594

al rededor de \$1.000 en comida cada año.

92

00:07:47,594 --> 00:07:54,524

Me doy cuenta que su origen yace
en la promoción de una cultura de confort.

93

00:07:54,524 --> 00:08:00,933

En donde se comercializa la utopía de
poder obtener lo que sea, cuando sea.

94

00:08:00,933 --> 00:08:03,717

Esa es la raíz del problema.

95

00:08:03,717 --> 00:08:09,337

Creo que es importante preguntarnos
por qué desperdiciamos tanta comida.

96

00:08:09,337 --> 00:08:12,622

Tal vez es porque la tomamos
literalmente por sentada.

97

00:08:12,622 --> 00:08:16,702

Creo que hemos perdido contacto con
la procedencia de nuestros alimentos.

98

00:08:17,407 --> 00:08:22,117

Y la cantidad de recursos que
se emplean para su producción.

99

00:08:22,117 --> 00:08:26,061

Creemos que solo se trata
de comida atractiva por doquier,

100

00:08:26,061 --> 00:08:29,241

expuestas en las
estanterías de las tiendas.

101

00:08:29,241 --> 00:08:34,641

Es difícil imaginar la cantidad de
agua, terreno, energía

102

00:08:34,641 --> 00:08:38,251

y recursos que se necesitan
para producir esos alimentos.

103

00:08:38,253 --> 00:08:41,592

No valoramos estas cosas
tanto como deberíamos.

104

00:08:41,592 --> 00:08:48,544

En Australia se desperdicia tanta comida,
casi 8 mil millones de dólares al año,

105

00:08:48,544 --> 00:08:55,814

porque compramos nuestros alimentos con
los ojos y no con las papilas gustativas

106

00:08:55,814 --> 00:08:59,664

que son las que deberíamos usar para comprar, para saber a qué sabe.

107

00:08:59,667 --> 00:09:03,767

Y también porque hemos perdido contacto con los productores de nuestros alimentos.

108

00:09:03,767 --> 00:09:07,187

Por eso Spade & Barrow trata de reducir esa cadena de distribución.

109

00:09:07,190 --> 00:09:13,602

Poniendo al consumidor en contacto con el agricultor que cultivó su alimento.

110

00:09:13,602 --> 00:09:17,669

Necesitamos apreciar mejor los alimentos que se cultivan en este país.

111

00:09:17,669 --> 00:09:20,519

No necesitamos productos importados.

112

00:09:20,519 --> 00:09:25,961

Este país produce tantos alimentos que pueden quedarse en nuestras fronteras.

113

00:09:25,961 --> 00:09:30,321

Y podemos estar completamente satisfechos con lo que cultivamos.

114

00:09:30,646 --> 00:09:35,166

Nuestros abuelos vivieron en una época donde desperdiciar comida era un lujo.

115

00:09:35,179 --> 00:09:39,846

Usaban los huesos para preparar caldos, y la manteca para untarla al pan tostado.

116

00:09:39,846 --> 00:09:42,985

Eso es lo que veía hacer a mi abuelo cuando era pequeña.

117

00:09:42,985 --> 00:09:48,835

Hoy en día no tenemos tiempo o no sabemos cómo utilizar nuestras sobras de comida.

118

00:09:48,843 --> 00:09:53,113

Pero aprovecharlo todo es muy simple cuando aprendemos cómo hacerlo.

119

00:09:53,120 --> 00:09:57,064

Además de ahorrar un montón de tiempo y dinero, lo que me motiva a seguir.

120

00:09:57,064 --> 00:09:59,945

Crea un flujo asombroso en tu semana.

121

00:09:59,945 --> 00:10:04,586

Suelo llegar a mi casa después de hacer las compras y cocino todos los vegetales.

122

00:10:04,586 --> 00:10:10,966

Los cuezo al vapor al 70% y los guardo en la nevera dentro de una bolsa.

123

00:10:10,966 --> 00:10:15,960

Por las mañanas le agrego brócoli semicongelado a mis batidos verdes.

124

00:10:15,960 --> 00:10:18,136

Puedo juntarlos en una cecerola,

125

00:10:18,136 --> 00:10:23,256

o los llevo en mi lonchera para revolverlos con mi ensalada en el trabajo.

126

00:10:23,256 --> 00:10:26,307

Suelo poner las hojas de remolacha al vapor

127

00:10:26,307 --> 00:10:29,037

y comérmelas como acelga,
o las preparo en una sopa.

128

00:10:29,037 --> 00:10:37,007

Y junto los trozos que quedan en una bolsa
con hierbas, cáscara de cebolla...

129

00:10:37,007 --> 00:10:41,827

Los dejo congelando, y cuando quiera
preparar caldo con los huesos sobrantes,

130

00:10:41,827 --> 00:10:47,900

lo cocino todo junto, incrementando
muchísimo más los niveles nutricionales .

131

00:11:06,362 --> 00:11:10,581

Algo simple que todos podemos hacer
para reducir nuestras sobras de comida

132

00:11:10,581 --> 00:11:12,722

ocurre al momento de comprar.

133

00:11:12,722 --> 00:11:19,462

Si compras con intención, estás eludiendo
la mercadotecnia y la compra por impulso.

134

00:11:19,462 --> 00:11:26,062

Empiezas a planificar tus comidas
con los alimentos que tienes,

135

00:11:26,062 --> 00:11:29,062

cuando están frescos y en temporada.

136

00:11:29,062 --> 00:11:32,712

Una vez hayas separado tus restos
de comida, estás a mitad del camino.

137

00:11:32,712 --> 00:11:35,300

Te has convertido en un
guerrero de la basura.

138

00:11:35,300 --> 00:11:42,300

Notarás que tu tacho de basura se reducirá
y no olerá mal porque ese recurso hermoso,

139

00:11:42,301 --> 00:11:49,431

esa fuente alimenticia ahora puede
convertirse en un rico abono

140

00:11:49,431 --> 00:11:53,251

para recolocararlo en tu jardín y
cultivar tus siguientes vegetales.

141

00:11:53,251 --> 00:11:56,601

Cultivar tus propios alimentos
ayuda a reducir el envoltorio.

142

00:11:56,601 --> 00:12:02,054

Al final del día, la naturaleza nos provee
alimentos con sus propios envoltorios.

143

00:12:02,054 --> 00:12:07,405

Ahora, la mayoría de nuestros alimentos
vienen envueltos debido al transporte.

144

00:12:07,405 --> 00:12:11,432

Cuando cultivamos nuestros propios
alimentos, lo hacemos donde vivimos,

145

00:12:11,432 --> 00:12:16,858

cerca de nuestras cocinas; no existe
la necesidad de envolver y proteger.

146

00:12:16,858 --> 00:12:21,808

Además, cuando lo cultivamos, lo sabemos.

147

00:12:21,808 --> 00:12:27,310

Sin preocuparnos de que sea imperfecta,
con algún golpe, mancha o magulladura...

148

00:12:27,310 --> 00:12:33,269

Porque lo hemos visto convertirse
en lo que será, a la final, nosotros.

149

00:12:33,269 --> 00:12:36,229

Porque somos lo que comemos.

150

00:12:36,229 --> 00:12:39,326

Si no tienes un jardín...
"Vivo en un apartamento",

151

00:12:39,326 --> 00:12:41,416

"solo tengo un patio pequeño de concreto".

152

00:12:41,416 --> 00:12:42,786

¡No importa!

153

00:12:42,786 --> 00:12:45,616

Hay posibilidades por todas partes.

154

00:12:45,616 --> 00:12:49,613

Si vives en un piso alto,
busca un jardín comunitario.

155

00:12:49,613 --> 00:12:53,293

¿Qué hay de las veredas de las calles?

Tenemos muchas posibilidades.

156

00:12:53,295 --> 00:12:57,515

¿Qué hay de tus vecinos? Podría ser una pareja con un jardín en tu misma calle.

157

00:12:57,515 --> 00:13:01,415

Llama a su puerta, salúdalos y pregunta si puedes cultivar en su jardín,

158

00:13:01,420 --> 00:13:03,510

y a cambio les compartes tus productos.

159

00:13:03,516 --> 00:13:07,463

Familiares, otros amigos.

¿Quién tiene un jardín cercano?

160

00:13:07,463 --> 00:13:12,570

Si no hay nadie, usa contenedores.

Puedes cultivar lo que sea en un de esos.

161

00:13:12,570 --> 00:13:16,540

Mira los recursos que tienes a tu alrededor e ingénialas.

162

00:13:16,540 --> 00:13:20,400

Sí puedes cultivar, ¡así que hazlo!

163

00:13:24,960 --> 00:13:29,983

Cuando creces en la costa de Australia,
todo parece tan limpio y claro.

164

00:13:29,983 --> 00:13:34,843

Pero al viajar por el mundo te das cuenta
del problema de contaminación global.

165

00:13:34,843 --> 00:13:39,150

Como amantes del océano, surfistas y
buceadores, decidimos hacer algo.

166

00:13:39,150 --> 00:13:43,180

En vez de solo ver la basura de la playa,
la recogemos.

167

00:13:43,180 --> 00:13:46,640

Esa es la idea de Take3.
Recoger solo tres residuos de basura.

168

00:13:46,640 --> 00:13:50,062

Y cuando pases por una playa o río,
habrás hecho la diferencia.

169

00:13:50,062 --> 00:13:53,394

Porque al recoger algún residuo

y colocarlo en un contenedor,

170

00:13:53,394 --> 00:13:56,494

eliminas esa amenaza del medio ambiente.

171

00:13:56,494 --> 00:13:59,780

Es lo menos que podemos hacer
para salvar nuestra fauna indefensa.

172

00:13:59,780 --> 00:14:03,170

Los australianos son
muy buenos recicladores.

173

00:14:03,170 --> 00:14:10,970

Hemos visto que las prácticas de reciclaje
han mejorado en los últimos 10 años.

174

00:14:10,974 --> 00:14:17,833

Pero se vuelve un problema
cuando las personas lo adoptan

175

00:14:17,833 --> 00:14:22,773

como la solución definitiva
a nuestros problemas de residuos.

176

00:14:22,773 --> 00:14:24,613

Considerándolo la fase final.

177

00:14:24,613 --> 00:14:29,050

Tener un contenedor de reciclaje
lleno de materiales

178

00:14:29,050 --> 00:14:32,050

correctamente clasificados es
indudablemente positivo,

179

00:14:32,050 --> 00:14:38,640

en vez de un contenedor similar lleno
de basura que terminará en los vertederos.

180

00:14:38,641 --> 00:14:44,489

Lo óptimo sería tener cero contenedores
de reciclaje en primera instancia.

181

00:14:44,489 --> 00:14:50,229

Y reducir el volumen total
de materiales reciclables

182

00:14:50,229 --> 00:14:55,729

y productos desechables
que mandamos al contenedor.

183

00:15:00,095 --> 00:15:06,108

Empecé el movimiento Buy Nothing New Month

porque estaba confundida y me cuestionaba

184

00:15:06,108 --> 00:15:10,375

la razón del despilfarro de nuestros
valiosos recursos limitados.

185

00:15:10,375 --> 00:15:14,173

Pensé en Buy Nothing New Month como
una idea fantástica de animar a la gente

186

00:15:14,173 --> 00:15:16,313

a analizar sus pertenencias:
¿de dónde viene?

187

00:15:16,313 --> 00:15:18,502

¿Quién lo hizo?
¿Cómo fue el entorno laboral?

188

00:15:18,502 --> 00:15:20,202

¿En dónde termina
después de su uso?

189

00:15:20,202 --> 00:15:23,344

Y cuáles son las mejores opciones
para nosotros y el planeta.

190

00:15:23,344 --> 00:15:29,336

Creo que a la gente le gusta Buy Nothing
New Month porque les permite parar e ir...

191

00:15:29,336 --> 00:15:31,256

De hecho, no necesitan tener más cosas.

192

00:15:31,256 --> 00:15:38,066

Hay tanta mercadotecnia diciéndonos
que comprar para ser más felices o guapos.

193

00:15:38,069 --> 00:15:40,839

Pero Buy Nothing New Month nos dice:
"estás bien como eres"

194

00:15:40,839 --> 00:15:43,473

"Usa tu dinero en vivencias,
con tu familia".

195

00:15:43,473 --> 00:15:44,833

No en comprar más cosas.

196

00:15:45,243 --> 00:15:49,671

Involucrarse es muy sencillo, solo decide
no comprar nada nuevo por un mes.

197

00:15:49,671 --> 00:15:52,921

En vez de hacerlo, ¿puedes conseguirlo

en una tienda de beneficencia?

198

00:15:52,921 --> 00:15:55,361

¿Puedes conseguirlo usado?

¿Puedes pedirlo prestado?

199

00:15:55,361 --> 00:15:56,597

¿Puedes intercambiarlo?

200

00:15:56,597 --> 00:16:01,749

Buy Nothing New Month nos invita
a ponderar y hacer algo al respecto.

201

00:16:01,757 --> 00:16:03,347

Considerar otras opciones.

202

00:16:03,349 --> 00:16:08,219

El Reino Unido, por ejemplo, se quedará
sin espacio para vertederos en 2018.

203

00:16:08,219 --> 00:16:11,617

Es decir que en cuatro años
no tendrán lugar para tirar su basura.

204

00:16:11,617 --> 00:16:16,855

Necesitamos cambiar nuestros hábitos de
consumo, por nosotros y por el planeta.

205

00:16:17,742 --> 00:16:22,262

La decisión debe hacerse
antes de salir a comprar.

206

00:16:22,262 --> 00:16:26,515

Debes considerar todas las alternativas
antes de ir a los grandes supermercados.

207

00:16:26,515 --> 00:16:33,086

Busca mercados locales o tiendas a granel
donde puedes comprar al peso.

208

00:16:33,086 --> 00:16:38,805

Así podremos apoyar a la industria local,
eliminando las envolturas por completo.

209

00:16:38,805 --> 00:16:42,264

Hasta puedes llevar
tus propias bolsas y recipientes.

210

00:16:42,264 --> 00:16:46,224

De ese modo estamos tomando mejores
decisiones para nosotros y el planeta.

211

00:17:14,562 --> 00:17:18,622

Hola, soy Shirley, la administradora

del mercado de productores de Gasworks.

212

00:17:19,112 --> 00:17:22,022

Ella es Gypsy, la subadministradora.

213

00:17:22,702 --> 00:17:27,682

Lo bueno de comprar en estos mercados:
puedes llevar a tu perro, para empezar.

214

00:17:27,682 --> 00:17:33,289

Adquieres todos los productos frescos de
los agricultores y productores de Victoria

215

00:17:33,289 --> 00:17:36,109

quienes vienen al mercado
a vender sus productos.

216

00:17:36,109 --> 00:17:40,259

Estos productos son frescos, por lo que
durarán más tiempo, incluso semanas.

217

00:17:41,412 --> 00:17:44,792

Son deliciosos.
Puedes conversar con los agricultores,

218

00:17:44,792 --> 00:17:47,272

traer tus propias

bolsas y recipientes.

219

00:17:47,272 --> 00:17:50,625

Llenarlos,
volver a casa.

220

00:17:50,625 --> 00:17:53,355

No has desperdiciado
ningún recurso en tu compra.

221

00:17:53,355 --> 00:17:57,375

Habrás conocido a algunos agricultores y
conversado con los vecinos de tu zona.

222

00:17:57,375 --> 00:18:03,033

Habrás disfrutado de tu desayuno,
quizás con gente igual de comprometida.

223

00:18:03,033 --> 00:18:07,833

Muchas personas llegan al mercado para
comprar de esta manera, que es la mejor.

224

00:18:07,833 --> 00:18:14,603

No solo apoyas a tu comunidad local,
también apoyas a tus amigos rurales,

225

00:18:14,604 --> 00:18:17,474

responsables del cultivo y producción.

226

00:18:17,474 --> 00:18:20,764

Ellos son la verdadera base de nuestro alimento y futuro.

227

00:18:21,445 --> 00:18:26,705

Llevo más de 10 años comprando mis alimentos en este mercado.

228

00:18:27,207 --> 00:18:31,917

Principalmente porque soy glotón y me encanta degustar comidas deliciosas.

229

00:18:31,917 --> 00:18:37,827

La calidad del producto es muchísimo mejor que en casi cualquier otro lugar

230

00:18:37,827 --> 00:18:39,967

porque le compras directamente al agricultor.

231

00:18:41,250 --> 00:18:48,270

Yo creo que la comida que sabe mejor te hace sentir mejor.

232

00:18:48,270 --> 00:18:53,565

Produce un efecto halo
en tu salud y bienestar.

233

00:18:54,385 --> 00:18:59,725

También es diferente cuando
comemos alimentos integrales...

234

00:18:59,725 --> 00:19:01,535

que instintivamente lo notamos,

235

00:19:01,535 --> 00:19:05,863

en lugar de consumir alimentos que
han sido procesados casi en su totalidad

236

00:19:05,863 --> 00:19:11,433

y que naturalmente deben tener
muchas sustancias añadidas o extraídas.

237

00:19:21,718 --> 00:19:25,068

Acabo de llegar del mercado
con mi compra semanal.

238

00:19:25,068 --> 00:19:31,037

Algunos de los alimentos vinieron
envueltos en plástico, unos tres o cuatro.

239

00:19:31,627 --> 00:19:34,325

Esto no es lo ideal.

Si extrapolamos esta cantidad

240

00:19:34,325 --> 00:19:39,055

serían 200 envolturas de
plástico al año que tiraré al basurero.

241

00:19:39,610 --> 00:19:43,228

Como dije, no es lo ideal, pero desde
luego no son 1000 envolturas plásticas.

242

00:19:43,228 --> 00:19:46,378

Lo que quiero decir es que
todos podemos hacer la diferencia.

243

00:19:46,385 --> 00:19:52,053

Australia tiene 23 millones de habitantes,
así que podríamos estar salvando

244

00:19:52,053 --> 00:19:57,123

miles de millones de envolturas plásticas
de ser lanzadas a los vertederos cada año.

245

00:20:32,876 --> 00:20:35,396

Agradecemos a

246

00:21:28,477 --> 00:21:30,957

Traducido por:

Jordy Álava

247

00:21:30,957 --> 00:21:33,986

TOCANDO FONDO

248

00:21:33,986 --> 00:21:37,856

Presentado por ecostore>.

Un documental de Sustainable Table.



DECLARACIÓN Y AUTORIZACIÓN

Yo, **Álava Intriago, Yordy Arón**, con C.C: #**1315662385** autor del trabajo de titulación: **Annotated Translation and Subtitling of the Documentary “Waste Deep”** previo a la obtención del título de **Licenciatura en Lengua Inglesa con mención en traducción** en la Universidad Católica de Santiago de Guayaquil.

1.- Declaro tener pleno conocimiento de la obligación que tienen las instituciones de educación superior, de conformidad con el Artículo 144 de la Ley Orgánica de Educación Superior, de entregar a la SENESCYT en formato digital una copia del referido trabajo de titulación para que sea integrado al Sistema Nacional de Información de la Educación Superior del Ecuador para su difusión pública respetando los derechos de autor.

2.- Autorizo a la SENESCYT a tener una copia del referido trabajo de titulación, con el propósito de generar un repositorio que democratice la información, respetando las políticas de propiedad intelectual vigentes.

Guayaquil, 12 de marzo de 2018

f. _____

Nombre: **Álava Intriago, Yordy Arón**

C.C: **1315662385**



REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

TÍTULO Y SUBTÍTULO:	Annotated Translation and Subtitling of the Documentary “Waste Deep”		
AUTOR(ES)	Álava Intriago, Yordy Arón		
REVISOR(ES)/TUTOR(ES)	Rivadeneira Enríquez, Sara; De Abreu Ferreira, José Antonio		
INSTITUCIÓN:	Universidad Católica de Santiago de Guayaquil		
FACULTAD:	Artes y Humanidades		
CARRERA:	Lengua Inglesa		
TÍTULO OBTENIDO:	Licenciatura en Lengua Inglesa con mención en Traducción		
FECHA DE PUBLICACIÓN:	12 de marzo de 2018	No. PÁGINAS:	44
ÁREAS TEMÁTICAS:	Translation, subtitling, documentary		
PALABRAS CLAVES/ KEYWORDS:	Annotated translation, audiovisual translation, subtitling, documentary, environmental issues, environmental awareness, environmental activist, Hispanic community, waste.		
RESUMEN/ABSTRACT (150-250 palabras):			
<p>The present project provides an annotated translation and subtitling of a documentary whose aim is to boost awareness of environmental issues and serves as a tool of knowledge and change. The audio-visual information breaks down the topic of environmental pollution and focuses on waste found in many forms such as food and recyclable materials, and industries like food packaging industries and fashion. The documentary “Waste Deep,” produced in Australia, tells the story of people from different walks of life trying to make a difference with their different projects and movements, aiming to lessen the current environmental crisis and demonstrating how every individual can make an impact, either positive or negative, in the planet by their day-to-day activities, as well as how easy it is to become an environmental activist. The documentary is found only in English, and the information it provides is very rare to be produced accurately in Hispanic regions.</p>			
ADJUNTO PDF:	<input checked="" type="checkbox"/> SI	<input type="checkbox"/> NO	
CONTACTO CON AUTOR/ES:	Teléfono: +593-9-59022090	E-mail: jordyalava@hotmail.com	
CONTACTO CON LA INSTITUCIÓN (COORDINADOR DEL PROCESO UTE)::	Nombre: Jarrín Hunter, Ximena Marita		
	Teléfono: +593-4-6043752/593-9-99614680		
	E-mail: xjarrin@yahoo.com; Ximena.jarrin@cu.ucsg.edu.ec		
SECCIÓN PARA USO DE BIBLIOTECA			
Nº. DE REGISTRO (en base a datos):			
Nº. DE CLASIFICACIÓN:			
DIRECCIÓN URL (tesis en la web):			